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TELEVISION'S RATING BLIGHT

Very Quiet on the Potomac as Gov't Pot-Shots Slots on Pier Casinos

By LES CARPENTER

Washington, Nov. 4.

What's going to happen to about 650 slot machines which used to sit on piers across the Potomac River seducing lots of money from Virginians whose state outlaws gambling?

They are now resting in a Waldorf, Md., warehouse following a Maryland Court of Appeals (the top state court) decision which forced them off the piers last week.

Consideration is being given now to appealing the Maryland court decision to the U. S. Supreme Court, a step that can be taken any time up until mid-January. Or, then again, another market may be found for the mechanical coin collectors. Under Federal law, however, they cannot be shipped out of Maryland, either as whole slot machines or in pieces thereof.

Maryland may be able to absorb them elsewhere. The state has a county option system for legalizing the operation of slots. Now, four counties, Anne Arundel, Charles, Calvert and St. Mary's, license

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Yanks Happy as Argentina Okays Admissions Hike; It's Touchy for Latins

The American film companies won a major "breakthrough" in Argentina last week when the Government liberated admission prices for all firstruns in the country. The subsequents remain controlled, but the scales have been raised.

Move makes Argentina virtually the only big Latin American market where the firstruns have been decontrolled. Countries like Mexico and Brazil still maintain a tight lid on admissions, the issue having been used as a political football in the past.

The former top for the Argentine firstruns was 8 pesos and 90 centavos net (after tax).

The new scale for the subsequents provides for a top of 9.40 pesos (about 12c) for second runs, 8.40 pesos (about 11c) for third runs and 7.40 pesos (about 9c) for the rest. Comment at the Motion Picture Export Assn. in N. Y. was that the decree represented "a real improvement." Hope was expressed, however, that Argentine firstrun operators wouldn't allow prices to soar dramatically and instead would let them go up "conservatively."

Removal of the price lid is credited in part to the visit to Argentina earlier this year of MPEA prez Eric Johnston and MPEA regional chief Robert Corkery. Duo saw the Argentine President and various other government officials and received assurances that something would be done.

Sarah Churchill's Shifts

London, Nov. 4.

Sarah Churchill becomes the 32d actress to play Peter Pan when she stars in a new production of the Barrie fantasy at the Scala here Dec. 23.

Rehearsals for "Peter" overlap work on her film, "Serious Charge" (about homosexuality), in which Miss Churchill will star. She's also readying a cabaret act.

Clyne Proposes Pooled TV Fund To Develop Talent

McCann-Erickson's C. Terence (Terry) Clyne, who firmed up Frank Sinatra for 6-8 specials over ABC-TV before the adman left for Europe this past weekend on a fortnight's quickie vacation, has great concern about the future of television talent "in a very few years from now." He envisions the medium "going the way of Hollywood, and while I favor free enterprise the downbeat of tv as we now know it will hasten pay-see-tv more than anything else."

"Just as the film fans get tired of the same old favorites," Clyne points to the current crop of top names as being merely an elec-

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QUALITY SHOWS SHORT-CHANGED

By GEORGE ROSEN

This season, perhaps more than ever before, by virtue of the fierceness of the competitive battle between the networks, there is seen a dire need for the industry to come to grips with itself in recognition of the necessity for a television yardstick other than ratings. The struggle for nose-counting supremacy in determining who out-Trendexed and out-Nielsened whom has reached such ridiculous proportions, it's maintained, that one is sorely tempted to cry out: "A plague on all your rating houses."

The blunt truth is that the very best in television—which should be the only criteria in evaluating the medium's progress — more than likely won't even show up when the Top 10 laurels are distributed and when the season's cumulative batting averages are tallied.

A Fred Astaire show as presented on NBC-TV a couple weeks back, considered far and away the best entertainment program of the season, won't even have a look in on the Top 10 payoffs, since so many other factors are involved (as, for example, the fact that Friday night viewing isn't generally commensurate with the rest of the week, or the fact that the opposition Phil Silvers show retains a week-in-week-out loyal following). So Astaire will probably wind up far down the Nielsen rating list—which has nothing to do with the fact that here was a show that justified tossing a hat into the air.

By virtue of the fact that nothing on Sunday afternoon gets a major rating, "Omnibus" appears doomed to lowercase Trendexes and Niel-

(Continued on page 54)

Kept Out of Hollywood 8 Years, Lollobrigida Pretty Mad at Hughes

By HANK WERBA

Madrid, Nov. 4.

The long contract dispute between Italian film beauty Gina Lollobrigida and Hollywood tycoon Howard Hughes is now entering its ninth year and the screen actress told VARIETY she is prepared to take the offensive in a legal showdown next year if a binding compromise is not forthcoming.

Lollobrigida and her producer-manager husband, Milko Skofic, brought the long-standing film vendetta up to date in King Solomon's apartment between scenes of the Edward Small-Ted Richmond biblical "Solomon and Sheba" in which she stars opposite Tyrone Power.

Hughes signed her in October, 1950 to a preliminary seven year contract for three pictures a year with annual options, and agreed to start her services no later than April, 1951.

She balked when the formal contract reached her in Rome with an added clause sanctioning salaried inactivity. "Gina was just making it," Skofic explained, "and wanted film roles to hang a career on, not paid Hollywood unemployment."

Hughes, then RKO boss, "suspended" her. Later, the actress

(Continued on page 23)

Good Memory?

Washington, Nov. 4.

Maurice Chevalier, now 70, has sewed up an advance sellout for the speech he will give to a Women's National Press Club luncheon here Nov. 19.

His subject, announced in advance, is: *"Women I Have Loved."*

Elvis: 'Bigger Than The Generals Who Watch Over Him'

Frankfurt, Nov. 4.

Pvt. Elvis Presley got the same old mob treatment he's received in the States when he arrived here for his next tour of military duty with the 3rd Armored Division at Ray Caserne in Friedberg, near here, recently. There was one difference—most of the mobsters were the generally indifferent members of the European press who rushed up with pencils and paper to get their stories and his autograph.

About 150 members of the international press, news services, newsreel cameramen, reps of top German papers, crushed in for the official press meet recently at the Enlisted Men's Club at his base. It was the first time the Army allowed the press in Europe

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CBS' 360G Investment In 'Fair Lady' Yields Return of $1,200,000

The profit divvy on "My Fair Lady" has hit the $3,000,000 mark. That gives the Columbia Broadcasting System, the musical's sole backer, a return of $1,200,000 thus far on its $360,000 investment.

The payoff to CBS is based on the corporation's 40% share of the profits. The remaining 60%, representing $1,800,000, is split from the management end and includes 30% to Alan Jay Lerner and Frederick Loewe, who were responsible for the adaptation from George Bernard Shaw's "Pygmalion."

Herman Levin, the show's producer, was originally in for the other 30% slice of the profits, but subsequently sold two-thirds of his interest for $450,000 as a capital gains deal. The income racked up thus far represents revenue from three companies, the Broadway original, the road edition and the London version. Also included in the revenue is the production's cut on the sale of Columbia Records' original cast album.

Incidentally, the payoff to Lerner and Loewe does not include their weekly royalty on the three productions and their share of the royalties from album sales. Their take from these sources has also

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Feldman: New Film World A-Comin'

Spinoff Will Finish What Divorcement Began—Future Talent Will Share Risks With 'Naked' Studios

By ABEL GREEN

There will always be a picture business, in the opinion of vet Hollywood agent and independent producer Charles K. Feldman, but he envisions that the inevitability of a spinoff of the post-1948 pictures "within five years" will create a new concept in picture-making that should boom Hollywood —producers and talent—to new peaks.

As a prime talent agent he predicates his reasoning on the divorcement and spinoff so that when "the naked companies no longer have physical realty assets to guarantee the stars, on deferred payments, as they do now, the talent will start from scratch, gamble with the producers and the 'naked studios' even more than they are today. And we all know now how every star worth his marquee-power is in business for himself."

Feldman has no illusions on the deferred deals with studios because, he argues, "it's a plus, too, for them not to have to pay off in lump sums. They, like the insurance companies, gamble on the actuarial rates, so it is a two-way-street—the talent doesn't want its money in a lump sum and that loot is laying in the company's treasury for use elsewhere."

The keynote will always be "the words," meaning the script. Feldman right now, says he, has $1,000,000 tied up in scripts, novels, properties and ideas, as detailed below. But if the star likes "the words," he or she will take less on the promise it will enhance their careers and, of course, their ultimate economic gain.

"As the production picture changes, and it is even now, so must distribution patterns change," he continues. "Why should Sam Goldwyn risk $5,000,000-$7,000,000 and give away a big slice to some distributor for the privilege of selling something he created—and with his own money! That's why Columbia will get only 10% when the film goes into its initial roadshow engagements. That 17-18% dis-

(Continued on page 14)

Will the Tortuous Copyright Statute Of 1909 Finally Get Untangled?

By JAY LEWIS

Washington, Nov. 4.

The copyright imbroglio, like the weather, is much talked about but . . .

The present law has been displeasing authors, playwrights, composers, publishers, producers, etc., almost from the day it went on the books nearly 50 years ago.

It's become dog-eared from the wet thumbs of scholars, judges, lawyers and legislators seeking meaning and possible solution to its ambiguities and injustices.

There's vociferous agreement that something should be done about it but no solidarity on exactly what.

And, except for minor non-controversial amendments, stouthearted Congressional efforts at revision have been pinned down by the cross-fire of feuding special interests.

Now, for the past 40 months, the U.S. Patent Office, under a grant from Congress, has been systematically scrutinizing the 1909 Act. The idea is to present Congress with recommendations sometime after the studies are completed next July.

Some of the studies, issued periodically, deal with aspects of the law which have been battlegrounds for hot little wars among those whose pocketbooks are affected.

Others, a little more esoteric, seemingly provide less justification for poles-apart disagreement.

The latest study (No. 11) can be considered in this group. It takes up the "for hire" question. Borge Varmer, Attorney-Adviser for the Copyright Office, gives a scholarly run-down of the issues,

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Striptease Now Part Of the Bill of Fare In Helsinki Restaurants

Helsinki, Nov. 4.

The capital of Finland has now definitely come aboard the striptease wagon. City's restaurants (there are no night clubs allowed), which close at 2 a.m., during the last two years have tried in many ways to improve their floorshows, but prudery of certain local officials has prevented the entry of G-stringers.

In face of the hard economic times, however, one central restaurant last spring started importing strip performers from the Continent, and did excellent business. From October on another popular restaurant has joined in, with similar results, and others are expected to follow the obvious example.

So far, no official reaction has emerged, but it may follow, since it is almost sure that various pressure groups will go to bat. What legal action the present laws will permit remains to be seen.

JOSE FERRER ON HIS VETO BY HOLLYWOOD

San Francisco, Nov. 4.

Jose Ferrer, in Frisco with the legit "Edwin Booth," said last week that "films have no use for me because I'm considered a bad boxoffice risk."

He felt this was "unfortunate," wished films could use him.

But, he added, "the old guard (of Hollywood) is frightened by the inroads of tv and, since I am considered a longhair, I can't get anything."

Film producers are acting on "oldfashioned theories," according to Ferrer, and are banking on "highpowered success films—Brando and Sinatra can get anything."

Consequence of this, he added, is that his future undoubtedly will be close to legit and Broadway. After "Edwin Booth," which has had a rather cool Frisco reception, he has "another show in mind, this time a comedy, though."

Eartha Cracks British Reserve at Royal Show; Queen Ends Film Gala

London, Nov. 4.

Eartha Kitt, with only two numbers, was the only performer able to penetrate audience reserve and receive an encore at the Royal Command Show at the Coliseum last night (Mon.). Pat Boone was the victim of a starchy reception, needing a younger audience to achieve the appropriate reaction. Among 20 newcomers, the major click was by Roy Castle. Other top items included Antonio and his dancers along with excerpts from "Merry Widow" and "My Fair Lady."

Miss Kitt and Boone were among those presented to Queen Elizabeth.

The 12-year-old pattern of Royal patronage of show business was temporarily ended last week when the Queen, having bowed out of the annual Royal Command gala, attended a charity preem of "Me and the Colonel." Last night (Mon.), however, the Monarchy gave its usual backing for the annual vaude show in aid of the Variety Artists Benevolent Fund.

The Queen's decision not to accept the Royal Film gala as an annual event has meant a loss of about $70,000 income for the Cinematograph Trade Benevolent Fund, which sponsored the event. The alternative Royal Film Show, which is set for next February, with the Queen Mother as guest of honor, is not likely to yield anything like the same amount of coin.

The charity presentation of "Me and the Colonel," from the sale

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A Natural

Long line of persons waiting patiently last week outside the Metropolitan Opera House for the season's opening of "Tosca" had heralds thrust into their hands spotlighting the film version of "Tosca" at the Normandie Theatre, N.Y.

Publicist Noel Meadow, who was responsible for solicitaton of what he felt was a "presold" audience, said yesterday (Tues.) that it was difficullt to determine results on the Normandie b.o. due to use of varied media. Film, incidentally, is an S. Hurok presentation.

Paris Legit Not Aided by Auto Salon; B.O. Off

By GENE MOSKOWITZ

Paris, Nov. 4.

This year's automobile show, a two-week affair, failed to help the legitimate boxoffice. Estimates for current draws suggest that Paris legits were off $31,000 in gross pace compared to year ago.

Only show currently near sell out is Arthur Miller's "View From a Bridge," now in its second year at the Theatre Antoine.

Keeping b.o. results from being really disastrous were a group of last year's hits, among which are "The Egg," "La Mamma," "Oscar,"

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Corsica May Be A 'New Riviera'

By TOM VAN DYCKE

Ajaccio, Corsica, Oct. 28.

French currency restrictions, and the overwhelming confidence vote given General de Gaulle, added to the generally overcrowded conditions on the Riviera, have given a big boost to Corsican chances for cutting in for a big slice of the Cote d'Azur's tourist trade.

For years the island birthplace of Napoleon has been looking for a share of Riviera prosperity without success, due in the main to the lack of deluxe hotel accommodations and opportunities for nocturnal divertissement. In spite of a climate superior even to that of Southern California, since it is sans fog or smog, with beaches galore, a fisherman's paradise cum plenty of sport for the nimrod (all sorts of game from wild boar to pheasant), Big Money was loathe to invest.

But with Ministry of Finance

(Continued on page 24)

Danny Thomas Pays Off 'Debt'—In With Coin For Memphis' St. Jude Hosp

Memphis, Nov. 4.

Danny Thomas played the "biggest event of his life," with groundbreaking for the St. Jude Hospital here this weekend. The tv star vowed to build a shrine "some day for St. Jude if I made good in show biz," and was here to "pay off that debt" with green light for construction of a $2,000,000 hospital for which Thomas has already raised over $1,500,000 through show biz benefits with assistance of numerous tv and pic stars.

Thomas told a crowd of more than 2,500 at ceremonies, "I made good in show business, now it is my turn to follow in my mother's footsteps to beg for others. Beg I must and most proudly I shall, that I build the hospital here in Memphis, at the suggestion of the late Cardinal, Samuel Stritch, serving the nation free and non-denominational."

A rabbi, Protestant minister and Catholic priest assisted Thomas in breaking ground. Father Morris Stritch, nephew of Cardinal Stritch, was also on hand. Thomas planed back to Hollywood to continue filming of his CBS series.

Abe Lastfogel, head of the William Morris office, is prexy of the St. Jude Hospital board.

The Lute & Guitar Underground

(AT JULIAN BREAM'S N. Y. DEBUT)

By ROBERT J. LANDRY

Entering Manhattan's Town Hall last Thursday (30) for a concert of "Lute Music of the Elizabethan Epoch," a young lady turned to her escort in surprise and remarked, "*Why, there are a lot of people here!*" The hall being three-quarters or better filled, the gal was understandably impressed.

The audience cried for analysis. Who were these people? Some had travelled great distances to attend the metropolitan debut of the 25-year-old English lutanist and guitarist, Julian Bream. Mostly they were young. Women predominated. An unexplained but numerous sprinkling of Caribbean Negroes was present. An Episcopal curate (too young to be a rector) showed up in his clerical collar, the man in the Anglican gray flannel suit.

In short, the surprised young lady was in the midst of the lute and guitar underground come to receive the message from the new mahatma of the strings, friend and sometime pupil of Andres Segovia. This underground dotes upon ancient songs, classics rendered in this idiom but never makes the mistake of supposing it a branch of flamenco.

Devoting the first half of the program to the lute, a 16th Century instrument midway between the guitar and the mandolin, and very polite, and the second to the more flexible guitar, Bream proved an instrumentalist of virtuosic talents and impeccable, if highly conservative, taste. He plays with great delicacy, superb fingering and a fine detailing of effect, like embroidery.

The underground got more and more excited as the evening progressed. He left them limp, having done as much on his concert last week at Vassar College.

Chicago Hops Aboard for Culture

Symph-Ballet Festival Next Summer to Have Inter-Americas Stress

Chicago, Nov. 4.

Chicago, which now and then behaves as if Culture were crumbling, will be cranium-deep in it next summer as host for the Festival of the Americas—a potpourri largely of symphony, opera, dance and chamber music related to the general theme of inter-American culture.

For 15 days—Aug. 12-26—the nation's hog butcher will assume an effete posture as Mecca for the Muse. Plans are still vague, but the civic-minded citizen-sponsors presume the Fest will have the Chicago Symphony and the Grant Park Symphony. Guest conductors of both are likely to be Carlos Chevez of Mexico, Juan Jose Castro of Argentina, and the Brazillian maestro-composer Heitor Villa-Lobos. It's expected piano virtuosi will include Cuba's Jorge Bolet, Yara Bernette of Brazil, and Chile's Claudio Arrau. Probable for the dance phase are the Danzas Venezuela, a troupe combining ballet with national dance forms, and the Modern Ballet of Mexico, plus perhaps U.S. representation via the Ruth Page terpers of Chi's Lyric Opera.

Fest will go light on opera because of steep costs for transporting any of the major South American companies, but an almost sure participant is the Opera de Camera of Buenos Aires, which elicted critical nosegays at the Brussels Fair with its repertory of one-act works from the 17th and 18th centuries.

Participation in the chamber music phase seems the most indef-

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EX-RKO V.P. TED LAUDER ESTATE OF $2,609,493

The late Edwin G. (Ted) Lauder Jr., former vice president of Keith-Albee-Orpheum vaudeville circuit and a trustee of the Actors Fund of America, left a $2,600,000 estate at his death on Feb. 28, 1955. This was revealed in a report filed by the N. Y. State Transfer tax Dept.

Under provisions of a will, the widow, Mrs. Florence B. Lauder, of Chappaqua, N. Y., receives $100,000 outright plus the income for life from a trust fund comprised of about half the estate. Two daughters inherit the income from trust funds comprising the rest of the estate.

Lauder, who was 70 at his death, left gross assets of $2,911,161 and a net estate of $2,609,493.

TV's 'Many Splendored Stompers' Set Another 'Concert' for Charity

"The Many Splendored Stompers, The Oldest Established Permanent Floating Jazz Band" and "The Executive Sweet Singers" are scheduled to give another "concert" in the Hawaiian Room of the Hotel Lexington on Monday, Nov. 24. Proceeds will go to N. Y. Herald Tribune's Fresh Air Fund.

Concert will be given under auspices of Advertising Men's Post

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WORLD FILM FACTS SEMINAR

Rackmil (UI) Bars 'Variety'

In a curiously dictatorial attitude that went out of style in show business with Ed Albee, Klaw & Erlanger and the early days of the Shuberts, Milton R. Rackmil, president of Universal International Pictures, has barred VARIETY and DAILY VARIETY from normal news contacts. With an action such as this, when a picture company or any other impresario takes unto himself this sort of autocratic authority, there usually follows the punitive action of "no advertising."

Rackmil's gripe is over a recent VARIETY story in both the parent weekly and the Daily (published in Hollywood) anent a Music Corp. of America $10,000,000 dicker for the purchase of UI's 480-acre studio in Universal City. MCA's Revue Productions, now headquartered on the old Republic lot, reportedly needs expanded studio space, akin to Desilu's recent takeover of the old RKO studio facilities on Gower and Melrose.

The negotiation was confirmed by a top MCA executive. Rackmil, traditionally impatient with the trade and lay press, has not denied the VARIETY story as untrue. His punitive action is fundamentally one of personal caprice. As the chief executive officer both of Universal and Decca Records Inc., which owns 77.2% of the UI stock—he is president of both corporations—Rackmil's aloofness to the press has long been regarded as strange, considering that both outfits are publicly held and there has long been stockholder interest in the operations of Universal in particular. It came to a head with the suspension of production, resumed only recently.

Even in the most personalized production days of Howard Hughes (RKO) and Herbert J. Yates (Republic) they had healthy respect for goodwill with the press, particularly the tradepress. They had public relations counselors and/or executives to whom they listened. Rackmil operates in a strange dictatorial vacuum. The history of one-man shows, be it power politics or the picture business, is too elementary for him not to know the ultimate answer. Where will it get him barring VARIETY and DAILY VARIETY from the lot or cancelling ads in both publications? What did it get Albee, Klaw & Erlanger and the Shubert management?

MCA Takeover of Universal City Still Hot; There's a Dodgers Angle

Hollywood, Nov. 4.

Universal and Music Corp. of America are near an "understanding" for the latter to acquire the film's company's studio in the San Fernando Valley. No deal has yet been finalized, but it's believed that talks have reached the stage whereby — providing there's no final hitch—a takeover agreement could be consummated shortly.

The talking price, as VARIETY previously reported, is around $10,000,000, with the proviso that U would obtain leaseback space for its own theatrical feature program. MCA, of course, would transfer the activities of its Revue Productions from the Republic lot to Universal City if the deal goes through.

Meanwhile, there's a new report that the Los Angeles Dodgers, enmeshed in a legal squabble over the Chavez Ravine site, is again eyeing the Universal lot or at least part of the land. Such negotiations probably would be between MCA and the Dodgers rather than with Universal.

Reports of MCA's possible acquisition of Universal started a flurry of activity late last week in the stock of Decca Records, which owns 77.2% of the outstanding voting stock of Universal. Decca rose 1⅝ to 19¼. According to Wall Street reports, the deal with MCA would allegedly give Universal $3.80 profit on each share after capital gains.

Another story had it that A. M. Sonnabend had mentioned Decca as a possible merger partner for Studebaker-Packard, but this was denied by a source close to the industrialist.

MCA president Lew Wasserman states the situation is unchanged from last week and "there's no telling whether the deal will be made."

Leases Manhattan's Rio

Martin Schwartz last week leased the Rio Theatre in uptown New York from the 3825 Broadway Corp. on a long-term deal. Rental for the 2,900-seater approximates $500,000.

Transaction was consummated by John J. Reynolds Inc., brokers. John T. McCormick Jr. repped the landlord.

Kirk Douglas Plotting Future Productions; Big Cash Investment

Hollywood, Nov. 4.

Kirk Douglas' Bryna Productions, with a forward look, has earmarked 11 features and three telepix series during the next three to four years, and allocated a company record of $30,000,000 for combined program—$25,000,000 for theatrical releases and balance for tv.

Company has added four features, which reps a 60% boost, to elevate it into the position of one of Hollywood's top indie outfits. Ambitious plans are predicated in great measure on success of "The Vikings," its seventh film, which

(Continued on page 20)

Weltner to Paris, Rome

Continuing his 'round the world travels, Paramount distribution chief George Weltner arrived in Paris from Rome over the past weekend.

He's conducting meetings with Par reps, exhibitors and the press in various global capitals to focus attention on the company's forthcoming product.

YANKS GO ALONG ON FLAUD IDEA

The Motion Picture Export Assn. last week gave assurances to Jacques Flaud that it was interested and would cooperate in his efforts to set up an international motion picture conference to seek solutions to some of the problems common to all film industries.

The head of the French Centre National de la Cinematografie huddled on this question with Ralph Hetzel, exec v.p. of MPEA, and Griffith Johnson, v.p. in charge of Europe. Flaud also has discussed his idea with the Soviets, the Mexicans and the Italians so far.

One of Flaud's points was, while it was absolutely necessary for the success of such a conference that the Americans participate, the impetus could not come from MPEA since this would automatically make such a powwow suspect of serving some ulterior motives of the Americans.

Flaud said that, "in principle," everyone was agreed on the confab. "There are two conditions. One is that the meeting deal with commercial aspects of the business. And the other is that its agenda be set precisely before any conference takes place," he commented. One of the main points on such an agenda would be the impact of television and how to deal with the sale of films to tv stations. Another point would be international distribution, i.e., the question of self-limitation vs. quotas, admissions, rental terms, promotion of quality, etc.

Last week's VARIETY (29), carrying the first news of Flaud's conference plan, quoted the French exec as saying: "Fortunately, one may see that people are beginning to acquire knowledge about the international truth of these problems. It is possible now to admit that the division of the world into

(Continued on page 22)

Sinatra Prices Self Beyond 'BB'

Planned film co-starring Frank Sinatra and Brigitte Bardot—"Paris by Night"—has been called off, producer Raoul Levy reported in N. Y. last week.

Reason is Sinatra's high demands. "If we gave him what he asks we could fall from awfully high," Levy said. Plan had been to shoot the film in Paris.

HOUSTON-DALLAS AS ONE FOR 20TH-FOX

Starting Dec. 1, 20th-Fox will consolidate its Houston and Dallas branches, according to Alex Harrison, 20th general sales manager.

Headquarters of the branch will be located in Dallas. Move is part of a "streamlining" operation, Harrison said.

Columbia Echelon to Hollywood For Blueprinting of Tomorrow

All Columbia department heads at the homeoffice will convene at the studio around Nov. 10 for a full-scale meeting on policy matters pertaining to production. Specific plans will be drawn, it's expected, to shift completely to a United Artists type of operation—that is, operating with producers who will have independent status.

Col will finance the indies and, of course, distribute their product, with studio head Sam Briskin setting up the deals. New pact has been entered with Richard Quine in line with the new policy. Longtime director on the Col payroll, Quine's deal now makes him an indie working in association with Col. His first picture under the new setup is to be "The Image Makers," which he'll direct for producer Charles Schnee.

Abe Schneider, Col president, and Leo Jaffe, v.p., are now on the Coast where they'll remain until conclusion of the top-echelon sessions. Other officials from Gotham will join them shortly.

Weshner Reps Wanger

David (Skip) Weshner has been signed as producer's representative on "I Want to Live."

Film was produced by Walter Wanger under the Figaro banner for United Artists release.

$75,000 Guarantee Given German 'Heaven'; Includes Vatican, Pius XII Film

"Embezzled Heaven" (Der Veruntreute Himmel) has been acquired by Louis de Rochemont for U.S. distribution. It is the first postwar UFA release to have been sold in the States. The German picture, showing some of the first scenes to have been photographed inside the Vatican, with a good deal of footage of the Pope Pius XII, brought a $75,000 advance guarantee.

Deal was negotiated for the UFA by Emile J. Lustig. Picture, a tinter, will get special handling by the de Rochemont outfit, which also handled "Martin Luther." Lustig was connected with de Rochemont in the past via "Lost Boundaries."

Lustig, who has sold a number of top German films to indie distributors in the U.S., has also just completed a coproduction deal under which Metro, Seven Arts Productions and Real Film of Hamburg become partners in the Real Film production of "Schinderhannes," starring Maria Schell and Curt Jurgens. Film, now before the cameras in Hamburg, is based on the Karl Zuckmayer play. The U.S. participation runs to about $250,000 and an English version will be made, with Metro committed to handle the picture in certain territories.

Lustig also has acted as liaison in the projected filming of the "Wernher von Braun Story" about the German rocket expert now working for the U.S. Picture will be made by Columbia in collaboration with Fama Film in Germany. Lustig reps Eliot Hyman of Seven Arts in various coproductions which latter outfit plans to arrange for in Germany.

WARNERS' N.Y. CLERKS MOVE TO BURBANK

Warner Bros.' sales and accounting offices in New York will close down Nov. 20 to open in Burbank Nov. 24, according to v.p. E. L. DePatie, business manager.

Some 60 clerks, bookkeepers, typists and other white collars are being hired locally to replace those unable or unwilling to transfer from Gotham. The company's providing $500 each to members of the Homeoffice Employees Union in New York to aid in the relocation. Interviews for new employees begin Nov. 10 at the Burbank studio.

Variety Clubs In 'Press Guy' Quest

Chicago, Nov. 4.

Variety Clubs International is shopping for a salaried publicist to base in New York. The show biz samaritans feel the organization's story, especially as it relates to charity work, needs better dissemination to the public, and Gotham, with its national media, is the logical h.q.

Office of N. Y. "Press Guy" was voted here over the weekend by the international board. Actually, it's reestablishing a job that's been vacant since Chick Lewis held it about a decade ago.

Board also incepted an international charity committee, a purely advisory group that will offer professional guidance to tents in quest of a situable charity to support. Topping the unit is Tracy B. Hare, a former hospital administrator and consultant, and now administrative director of the Variety Children's Hospital in Miami. Hare will be in New Orleans today (Tues.) to counsel the local tent on selection of a new charity.

A board spokesman characterizes the Hare unit as "one of the most constructive steps taken by the International." He emphasizes that it's only a service for individual chapters, that latter will not be obligated to summon the committee or accept its advice.

EVAN HUNTER NOVEL TO COLUMBIA FOR $87,000

Columbia Pictures has purchased the Evan Hunter novel, "Strangers When They Meet," for $87,000 plus a small percentage of the net profits. Outfit also has bought film rights to the Michael V. Gazzo play, "Night Circus."

"Strangers" originally was peddled for $400,000. Option on it was acquired by Barbizon Production (Morris Helprin and Al Crown) prior to their breakup. It was then resubmitted to the majors. Script was generally considered a toughie to turn into a film.

Sam Spiegel's Contract

Sam Spiegel has entered a new deal with Columbia at terms more favorable than his last contract under which the independent producer turned out "Bridge on the River Kwai."

Col will continue to provide the financing for Spiegel but with its distribution charge reduced to 25%.

Al Daff Out As U's Exec Veep, Has Consultancy In Settlement

"Resignation" last week of Alfred E. Daff as Universal's executive vice president and president of Universal International Films, a wholly-owned foreign subsidiary, was seen by industry as one of the incongruities of the present decline of the film business. Operating head of the company since 1950, and at the helm during some of the most successful years in U's history, Daff was also in charge at the time when the bottom fell out of the business.

Some believe that he inherited the role of "scapegoat" since he was nominally in charge of the entire Universal operation. However, it's pointed out that prexy Milton R. Rackmil actually had the final say-so on all corporate policy matters and whatever actions Daff took were carried out with the approval of Rackmil.

Daff's resignation did not come as a surprise. His influence in the U echelon was clearly declining when Rackmil detached him from studio affairs some eight months ago and ordered him to concentrate on homeoffice and foreign business. Previously, Daff had been commuting between N.Y. and the Coast and, with Rackmil, had an important voice in production policies.

As part of Daff's "resignation," he received a new contract which retains him as a consultant to the company for 10 years. This deal is believed to be a settlement of Daff's present contract which had about two and half years to run. It was scheduled to terminate in April, 1956. He has received $105,000 annually in salary and fees as executive v.p. and director.

Daff has accepted a directorship on the board of a finance company. His future activities will be de-

(Continued on page 22)

Yanks Too Prone To Associate 'Fast-Good' and 'Slow-Bad': Glenville

Though the American sense of editing is probably better than that of the Europeans, there exists a faulty impression that most Continental films are "slow" when—actually—they simply stress a different set of values, Peter Glenville, British legit and film director, said in N.Y. last week.

Glenville, who directed "Me and the Colonel" for Columbia, said there was a tendency to "confuse with what is good with what's past and what is bad with what's slow." Trouble in Britain, he added, was that some many of the local stars with "electric" personalities had emigrated to Hollywood. "That kind of electric quality automatically makes for a 'faster' pictures, whereas the milder temperaments make for film seem slower," he opined. "Actually, 'speed' isn't always of the essence. Take 'The Big Country,' for instance. It's certainly a slow film, but still an excellent one."

Director, who did "The Prisoner" with Alec Guinness and staged "Separate Tables" in London and on Broadway, said the Continental films had the advantage over Hollywood pictures in that they're still interested in the "what" and not only in the "how." "U.S. technicians, certainly the most advanced anywhere, tend to look to technique as an end in itself," Glenville said. "Actually, the end really is to give the audience an emotional experience. Expert technique, the use of a well-oiled machinery, never has produced a great film. The technique always must be the servant of the story teller."

Mounting Detail

Glenville observed that, with the tendency to take the cameras outdoors, to achieve huge scope, the screen was robbing itself of the opportunity to achieve sharp tension. "What is tension, after all?" he asked. "It's nothing more than the cumulative pressure of mounting de'ail. It's the confinement of tense."

Commenting on the status of the British industry, Glenville said the hunt now was on for the international audiences for "big budget" films. "Our producers now look to that international market and they search for subjects which will interest the U.S. because that's the only way they can recoup," he observed. Films on medium budgets and with local stars are being made for the home market and for Europe, but not for the States, he added.

Market For 'Gob'

Director said he was completely convinced that there was an audience in the States for intelligent, "dialog" pictures, and that this wasn't confined to big cities alone. "The trouble is that most of the time and effort are devoted to try and sell the big, expensive productions," he said. "The question isn't so much whether people would like intelligent films that say something, because I'm certain they would. The problem is how to get such pictures before the wide public in the first place." In the theatre he had proved, Glenville said, that a good, cultural play can make out just as well as low-standard plays.

Discussing the problem of bringing plays to the screen, Glenville stressed the film's potential for "silent visuals" which are virtually impossible on the stage. On the other hand, he said, "if you bring a superb piece of stage craftsmanship, in which the play is the heart of the matter, to the screen and turn it into a series of action sequences—as sometimes happens—then you've in fact bought nothing. The great danger in filming a play is that, by 'merging' the two media, you may end up with nothing, sitting between two stools, so to speak. In many plays the value of the show is in the subtleties of the dialog and in the confinements of the enclosed area. You can't disguise that in a motion picture." He cited "Me and the Colonel" which he called "a sort of half-way house. We had to keep some of the dialog even at the expense of seeming a little wordy. But at least the play lent itself to filming because there was room to take the camera out and exploit the 'visuals' on which the screen thrives."

Parody of 'Naked Maja' By Company That Made It

Titanus Films, of Italy, which was involved in a three-way coproduction with United Artists and Metro in the making of "The Naked Maja," starring Ava Gardner, plans to film a parody of the film starring Abbe Lane and the European clown, Toto.

Titanus has purchased the sets used in "Maja" for use in its parody, titled "Toto in Madrid." Miss Lane will play a descendent of the Duchess of Alba, the role that Miss Gardner portrays in the recently-completed production. Toto plays a descendent of Goya. The story line concerns Toto, who forges Goya paintings, using Miss Lane as his model, and sells them as previously hidden masterpieces done by his late ancestor.

UFA Pair Close U.S. Distrib Deal

Germany's UFA outfit has finalized a limited distribution deal for six pictures in the U. S. with Bakros, distribution outfit headed by Herbert Rosener and Sam Baker. Latter is a distributor of German films and also runs the 72nd St. Playhouse in N.Y. Rosener operates several art outlets on the Coast and also is a regional distrib.

Deal, negotiated by Munio Podhorzer, calls for Bakros to have the pick of currently-released and some of the older UFA product. Bakros can take six pictures over the period of a year, the implication being that these films will be showcased in the theatres owned by the Bakros partners and will, of course, be distributed by Bakros.

Arrangement, said to involve no advance guarantees, were completed last week in N.Y. by Heinz H. Lommerzheim, one of the chiefs of UFA distribution. Latter is currently surveying the U.S. market to determine a future operating procedure in relation to the handling of German films.

Lommerzheim stressed that the Bakros arrangement was non-exclusive. One of the six films already has been selected by Bakros. It's "Mon Petit," starring Romy Schneider. Bakros also has acquired the Bavaria Film release, "Taiga."

OPENS IN BROOKLYN

Allied Artists Bypasses B'way on 'Never Love'

Allied Artists' "Never Love a Stranger" is bypassing Broadway. Harold Robbins' production, from his own novel and screenplay, opens today (Wed.) at the RKO Albee in Brooklyn. John Drew Barrymore, Lita Milan and Robert Bray are the stars.

Artistic Pictures Not Defunct, In Flaud's Opinion

While he has noted the new accent on sex in the foreign film field in the States, Jacques Flaud thinks things will snap back and the "art" film again will come into its own.

The French film topper said in N. Y. last week he couldn't believe that the sexsational pix would blot out artistically valuable films for good. "This is just temporary, due to the buildup of Brigitte Bardot," he noted. "I'm convinced that, after a while, appreciation of just plain 'good' pictures will return. Certainly, you can't say that we don't make them."

He cited "Mon Oncle" as an example of a picture sans sex, and said there are several other excellent French pix on the way. One, he said, was "Le Tricheur," another "La Grande Famille."

"What I think is going to happen in the United States is that, eventually, you will have three different channels. There will be one for the commercial films. Another for sex-exploitation pictures, and a third for the traditionally-accepted and apppreciated 'art' picture. There will always be an audience for artistically-valid films."

Flaud added that the French had done very well in the U. S. during the past year. "Coming up from Mexico City, I stopped off in Dallas. I found several art houses, and they were all playing French films," he related.

Jim Ross, head of the Jim Ross Productions of Huston, in Mexico to sign Latin star for his initial opus, "Five Bold Women" which is slated for production in Texas. Then goes to California where he hopes to complete negotiations with Columbia for distribution.

National Boxoffice Survey

Politics Slough Trade; 'Cat' Again Champ, 'Pacific' 2d, 'South Seas' 3d, 'Hurrah' 4th, 'In Love' 5th

Intense interest in the fall elections is proving too much competition for the film boxoffice this session, with returns plainly showing how regular patrons attended politico rallies rather than the cinema. Failure of new, strong product to be released is forcing more and more exhibitors to book reissues to fill the current gap.

"Cat on Hot Tin Roof" (M-G) again is champ at the wickets just as it has been for many weeks. Although currently only playing in nine keys covered by VARIETY, it is showing the stamina to continue at the head of the b.o. parade. "South Pacific" (Magna), third a week ago, is winding in second spot.

"South Seas Adventure" (Cinerama), fifth last round, is pushing up to third position. "Last Hurrah" (Col), fairly new, is winding up fourth. "In Love and War" (20th), out fresh this stanza, is capturing fifth money.

"Gigi" (M-G), second a week ago, is sixth. "Defiant Ones" (UA) is finishing seventh while "Windjammer" (NT) is taking eighth money. "Big Country" (UA) will land in ninth spot.

"Man of West" (UA) is moving up to 10th position. "Onionhead" (WB), seventh last round, is landing in 11th place. "The Blob" (Par) rounds out the top 12 pictures.

"Torpedo Run" (M-G), "Barbarian and Geisha" (20th), "Blood of Vampire" (U) and "Reluctant Debutante" (M-G) are the runner-up films in that sequence.

"Houseboat" (Par), a promising newcomer, is happy in Washington, hefty in Toronto and lofty in Philly. "Old Man and Sea" (WB) continues to disappoint being rated fair to sad in four keys where current.

"Party Girl" (M-G) is rated big in N.Y. and fast in St. Louis. "At War With Army" (Par), out on reissue, shapes okay in Cleveland and sad in Balto. "La Parisienne" (UA), okay in K.C., looms hep in Balto and good in Toronto.

"Adam and Eve" (Indie) is fair in Minneapolis. "Me and Colonel" (Col), fine in Boston, looks good in Balto and hot in Chi. "Never Love Stranger" (AA) shapes happy in Providence.

"It" (UA) is rated good in Seattle. "Dunkirk" (M-G), slow in Balto, looms okay in Chi.

"Around World in 80 Days" (UA) still continues great in L.A. and Chi. "Law and Disorder" (Cont) looks good in St. Louis.

"White Wilderness" (BV), big in Minneapolis, is snappy in Boston and okay in Detroit. "China Doll" (20th) is rated thin in Philly.

(Complete Boxoffice Reports on Pages 8-9)

Losing Board Vote, 16-3, Loew's Dissidents Prefer No Proxy War If Written Assurances Given

Louis A. Green and Jerome A. Newman, the Loew's Inc. board members whose proposal to spin off the studio rather than the theatres was defeated 16 to 3 by the board last week, are maintaining an official silence as to whether or not they intend to launch a proxy fight against the management. However, indications are that the dissident pair are trying "to work out things" so that a proxy tiff can be avoided.

Green and Newman seemingly seek some sort of written commitment from the management that would constitute an agreement. Their desire for a written agreement, it's said, is based on their contention that the management previously failed to live up to a verbal agreement dealing with some aspect of the company's operation. Following last Wednesday's (29) board meeting, at which their proposal was nixed by the full 19-man board, Green and Newman said they would have a statement within 48 hours. However, they have extended the time period to later this week.

Industry and Wall Street opinion is that there will be no proxy fight. The dissident pair have frequently stated that they will do everything in their power to avoid one. On the basis of events of the past

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Europe to N. Y.

Beryozka Co.
Sol Hurok
B. G. Kranze
Arnold Moss
Natalie Schafer
Joseph H. Seidelman

New York to Europe

C. Terence Clyne
Joseph Green
Mary Jane Lenihan
Val Parnell
Peter Riethof
Fred Sadoff

New York to L. A.

Emmett R. Calahan
Martin S. Davis
Richard Gehman
Joe Glaser
Betsy Holland
Paul Kalet
Chuck Rydell
Arthur S. Wenzel

L. A. to N. Y.

Sammy Cahn
John Cameron
Lee Cooley
Carl Dudley
Marc Frederic
Betty Furness
Earl Grant
Abner J. Greshler
James Hill
John Huston
George Jessel
Ranald Macdougall
Chester Morris
David Niven
Dick Powell
Ingo Preminger
Dimitri Tiomkin
Glenn Wallichs
Randy Wood

Unique Status of Eric Johnston

¶ GLOBALLY, A DYNAMIC PUBLIC RELATIONIST
¶ NOT CLOSE—OR MUCH INTERESTED—DOMESTICALLY
¶ DEFINITELY CANNOT 'BOOK' RADIO CITY

Top film executives were obviously awestruck last week when Eric Johnston reported to them on his trip to the Soviet Union, including his unprecedented private visit with Nikita Khrushchev, with whom he apparently ranged far and wide, though not on the topic of motion pictures.

The treatment accorded the Motion Picture Export Assn. president served to underscore the unique position he now occupies, a position which straddles commercial Hollywood and diplomatic Washington, making both serve one another. If, in the process, he manages to keep himself in the national limelight, the attention also serves Johnston personally as much as it does the film industry.

As far as is known, the MPEA prexy today no longer has any political ambitions for himself. Though some in the lower echelons of the film biz still are apt to complain that Johnston isn't as close to the day-to-day problems of the industry as they would prefer—and it's quite obvious that the "domestic" problems of the business hold less fascination for him—the upper exec strata, i.e. the company presidents, with few exceptions see Johnston as doing a bangup job in a truly public relations sense.

Even those who are apt to occasionally criticize the MPEA topper for flings into non-film areas admit that his international standing is of considerable value to the business inasmuch as it opens doors which, normally, wouldn't be accessible to the film people. It is due to his semi-diplomatic status, reenforced via his Jordan Valley fact-finding mission for President Eisenhower, that Johnston can rub shoulders with ministers and high government officials abroad, and can get things done on a level where action is almost inevitable.

In Russia, it's clear that, had Johnston not come armed with his reputation and with an official State Dept. hat, chances for a film deal with the Soviets might have been slim. In Japan, he saw the Emperor and the Prime Minister before he got down to huddling with the Finance Minister who was the key to the Yanks' problems.

(But in France, some years back, Johnston went over the head of Jacques Flaud, director of the Centre National, made a deal with the minister, and then found himself stymied at Flaud's working level, creating endless problems for the U.S. industry at that time.)

Johnston said last week that, in the year to come, he expected to spend even more time abroad. Yet, he acknowledged, too, that governments abroad tended to vastly exaggerate his actual powers in the film industry in the States. They're forever asking him to accomplish things for which he has no authority. *The Russians' insistence that he get one of their pictures opened at Radio City Music Hall is a fitting example of how foreigners tend to ascribe to Johnston the power of a Hollywood "czar."*

PASTERNAK NOVEL MISHMASH

U.S. Prestige and Literary 'Lifts'

By ROBERT J. LANDRY

Situation with the Russian novel "Doctor Zhivago" (see separate story) recalls that only last summer the Authors League of America delegated Adlai Stevenson to represent it in Moscow in an effort to collect, after 40 years, some royalties for American writers. Stevenson's talks were inconclusive.

Russians have paid substantial sums in a few instances, notably to Howard Fast, the novelist, when he was still in the Communist family. As far as anybody can interpret the situation, Soviet literary powers have made it rather a point of perverse honor, Red style, not to pay capitalistic writers, like John Steinbeck and William Faulkner, to "prove" America was a decadent country.

The issues in the "Zhivago" case are legally tricky but Authors League sentiment is that for American film producers to "just help themselves" to the screen rights of a work by a living author makes a mockery of the concept of public domain, which ensues after two copyright spans, or 56 years total, under current American law.

"Ethics" (that oldfashioned word) is certain to arise in this case. Indeed, already the apologies and rationalizations are heard. Ironic sidelights are these:

(a) America itself has long pressured Russia, Japan, Mexico and other countries, complaining against the practice there of pirating. America has invariably taken the "moral" posture.

(b) The film industry itself, only a few months ago, and previously on several occasions, bitterly complained that television program-makers were jumping in to present their own versions of wellknown stories in advance of an expensive, long-announced, long-shooting Hollywood feature taken (legitimately) from the public domain.

It is probably not stretching the moral of the present "Zhivago" case to see a possible connection with the involved battle of credits and rights between "original authors" and "adaptors" of such material. It happens often enough to be very familiar at the Authors League that the adaptor, with the greater publicity and patronage apparatus of the screen, the legitimate stage or television, may give a special reincarnated life to a published work. Author fights author, each with advice of counsel, in such circumstances.

Meanwhile the Authors League of America, under the signature of president Moss Hart, has cabled the Soviet Writers Union in Moscow deploring expulsion from membership of Boris Pasternak after his winning of the Nobel Prize For Literature put a political embarrassment upon the whole situation of a smuggled manuscript published and honored outside Russia while refused publication by the state publishing monopolies of the Soviet.

Yanks Must Deliver Russians Both Standard & CinemaScope Negatives

If the Soviets pick any CinemaScope pictures for purchase from the Motion Picture Export Assn., the American company involved must deliver both CinemaScope and a 2-D negative to the Russians.

This was disclosed last week at 20th-Fox in the wake of the signing of the film agreement between the Soviets and the U.S. in Moscow. Under the pact, the Russians bought 10 Hollywood films and Eric Johnston purchased seven Soviet features for his MPEA membership. To date, no C'Scope releases have been selected by the Russians.

With basic agreement now arrived at between Moscow and Washington, the companies say they're completely free to deal individually in the future not only with the Soviets, but also with any other of the Communist countries excepting Red China. There are active negotiations going on in Europe and most of the companies by now have designated a special man in Paris to concern himself with Iron Curtain sales.

The only real limitation is the necessity of having to clear any titles sold through the U.S. Information Agency. In part this is necessary if the companies are to benefit from any future International Media Guarantee contracts, under which they turn over local currency to the U.S.I.A. and get paid out dollars in N.Y.

While the Red nations don't pay much (one company executive described as "ridiculous" the $67,000 top paid by the Russians under the new deal), the companies do feel that (1) even $5,000 or $10,000 is better than no money at all, and (2) the purpose of the United States is served by having American pictures shown in the satellite nations.

Pressure of the State Dept. has extended only to the Russian deal which is part and parcel of the larger cultural exchange agreement. An MPEA executive last week defended the Johnston Moscow mission on the grounds that past efforts to deal with the Soviets on a straight commercial basis

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'Fantasia's' 3-Yr. Run

London, Nov. 4.

Walt Disney's "Fantasia" has begun its 12th "season" at the Studio One cinema in London. The total running time of this pic at the Studio One amounts to three years.

And business is still lively.

'Zhivago' Rights Fuzzy in Italy

Rome, Nov. 4.

Gian Giacoma Feltrinelli office in Milano will not verify the status of the film rights vis-a-vis Pantheon in Manhattan. This caution is typical of the vague "assumptions" and "comtemplations" with respect to "Doctor Zhivago" as reported from the States. In the absence from Italy of Feltrinelli himself the option was expressed that Pantheon should "explain."

Refused here was any comment on the bizzarre situation of two U.S. rivals, each publicly declaring the novel was to be filmed, though the screen rights are in no satisfactory way clarified.

Sergio D'Angelo is believed in Rome to be the actual person who brought the Pasternak manuscript out of Russia and turned it over to Feltrinelli. He professes ignorance of contract terms between the Milano publisher and Pasternak and therefore eluded comment on the screen rights issue.

Book publisher Feltrinelli was for some three years the backer of an ideological Italian film paper, "Cinema Nuova." Although once believed to have connections on the political Left, Feltrinelli published "Zhivago" here against violent objections of the Italian Communists.

Peter Riethof, prexy of the American Dubbing Co., off to Paris and London over the weekend.

YANKS REVISING PUBLIC DOMAIN?

By FRED HIFT

Pantheon Press, which published the Boris Pasternak novel, "Doctor Zhivago," in the U. S., maintained last week that it owned the film rights to the book also. Spokesman for the publishing house stressed that *these rights had not been sold to anyone.*

Two film companies—Josh Logan's Mansfield Productions and Charles Byron's Dragon Productions—have publicly declared they'll make the Pasternak story into a film. Dragon registered the title with the Motion Picture Assn. of America title registration bureau Sept. 5. The Mansfield registration is more recent.

Logan reiterated last week that he definitely planned to make the picture. There are three possible ways in which this could be done:

(1.) *A producer could make a deal with Pantheon, if Pantheon's claim to hold the film rights proves correct.*

(2.) *A production could be filmed on the assumption that the book is in the "public domain" in the U. S.*

(3.) *Filming could proceed with the understanding that a fund be put into escrow for the day when Pasternak was free to make a deal.*

The world publishing rights to the novel, which deals with the moral deterioration of a man in the immediate post-revolutionary period (early 1920) in Russia, are vested in an Italian publisher, Giangiacomo Feltrinelli. Latter informed VARIETY last week that he alone definitely owned the film and dramatic rights.

Pantheon in N. Y., via its attorney John Lewis, said it had the film as well as the publishing rights, but Lewis said he refused to be "cross-examined" by this publication on the finer point of whether these rights were actually spelled out in the contract, or whether he simply "construed" the contract to mean that Pantheon had the rights.

Lewis said he had been contacted by one outfit re filming, and that he had said that Pantheon was not interested at the time being in selling the film rights.

Since any such picture would almost automatically be a heavy grosser in the foreign market, the question of screen rights looms importantly. The argument that the book is in the "public domain" in the U. S. was ridiculed by the Pantheon lawyer. However, others argue the law to mean that the novel is available to anyone who wants to pick it up. Pantheon argument, however, is that, having published the novel, its copyright protects it from any such unauthorized filming venture. However, there is the counter-argument, i.e., that a picture would be "adapted" from the original Russian and not from the English version.

Some say that, under present conditions, the property could be in the P.D. for filming only if it were published inside Russia. There appears no likelihood of this. However, the University of Michigan Press is publishing the actual Russian text and excerpts have appeared in a N. Y. Russian language newspaper.

The Michigan translation is a puzzler in the light of a report from The Hague in the N. Y. Times Sunday (2) to the effect that Feltrinelli was arranging for publication of the original version there. According to a story in N. Y., Feltrinelli got the rights from Pasternak who told him that, if ever he should contact him for changes and suspension of the rights, he was to ignore such instructions as being communicated under pressure. The Soviets did indeed try to get the rights away from Feltrinelli, but he refused to accede.

Latest development was that Pasternak, object of violent denunciations from various Soviet organs, wrote to Premier Nikita S. Khrushchev, literally begging not to be expelled from Russia ("Leaving my motherland would equal death for me") and currently apologizing for his "mistakes and errors." It was another sickening display of the pressures the Soviet system brings on dissenting individuals. It was proof, also, of the insecurity of a system that cannot afford to take criticism.

Dixie's Color War Revives 'Nation'; Baltimore Rescinds Earlier Ban, Ignores Inter-Racial Protests

Baltimore, Nov. 4.

Protests failed to halt the opening here at the Cameo last Tuesday (28) of David Wark Griffith's 1915 12-reeler, "The Birth of A Nation." House is now operated by Artistic Films Inc. of Washington which recently revived the pro-Ku Klux Klan silent for a 15-week run in the capital.

For the Baltimore opening the booking was preceded by newspaper teaser ads for a month which only stated the nightgown vigilantes were due, not stating when or where.

(Commonly credited still to be the number one champion boxoffice grosser of all-time, the 43-year old blockbuster has been (a) also more litigated than any other release in film history and (b) has been consistently cut and re-edited, the original 1915 *print never circulating after* 1930—*Ed.)*

Money potential in "Birth of A Nation" has grown since the present fight between the U.S. Supreme Court and the governors of Arkansas and Virginia made race relations a front-page issue. The film showed in Little Rock during the original episode when President Eisenhower sent in Federal troops to enforce right of nine Negro students to attend the high school there.

Back in the 1920's, and even later, "Nation" typically used hooded horsemen from the local livery stable to parade Main Street and line up at performance time before the theatre. There is apparently no intention of going that far in Baltimore.

Those protesting the revival of the film in this heavily inter-racial community point out that "Birth of a Nation" ends with the klansmen turning back Negroes as they attempt to enter the polls, a close parallel to the Little Rock incident of Negroes attempting to enter

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30 Writers on Payroll

Hollywood, Nov. 4.

Twentieth-Fox will have 30 writers at work presently, hitting an 18-month peak, and ultimately expects to have as many as 50 scripters on active projects.

Figures compare with a low of 12 last June. Upped activity is in line with studio's new full-scale buying program, which in past two months has netted the purchase or activation of a dozen new projects, and with it the need for top writers to develop properties.

Margolin-Landi's Italo Imports

In the belief that there is still a market in the States for Italian-language pictures, George Margolin in partnership with Erberto Landi has acquired five Italo films and plans to get three more. Pix will be distributed by Margolin's Continental Pictures, with Landi to take care of the ad-pub end via his ad agency.

Margolin, back recently from Europe, said that, if provided with adequate product, the number of houses catering to strictly Italian language audiences (as contrasted with arties booking Italian films) could be raised again to 40 or 50. Number has shrunk in recent years.

While in Rome, Margolin also signed a deal with the Instituto Nazionale Luce for 20 art shorts, which he hopes to sell to theatres and to television.

Taking cognizance of the widening market for children's films, Margolin made a deal for four German fairytale productions. Earlier, he had acquired two similar films in partnership with Walter Reade Jr. and Nat Taylor of Canada. These two are now being dubbed into English.

Margolin, who represents several French producers, reported Michel Safra was making "Liebelei," the Arthur Schnitzler story, with Germany's Romy Schneider. It'll be called, "Christine." Safra also is planning a picture, "Katia," with Miss Schneider and Curt Jurgens. It's a love story involving czar Alexander II.

Transcontinental Films Sues on 1951 RKO Pact For 'Rome, 11 O'Clock'

RKO Teleradio Inc., as successor to RKO Radio Pictures, was slapped with a $252,800 breach of contract suit brought in N. Y. Federal Court Friday (31) by Transcontinental Films. Action charges RKO breached a 1951 pact under which it was to distribute and exhibit the plaintiff's Italian-made "Rome, 11 O'Clock" on a 50-50 basis.

Transcontinental asks $225,000 for RKO's alleged failure to release prints and negative of the film. Sought in addition is $27,800, representing half the monies defendant assertedly has received through distribution of the picture.

Flaud: Yanks Did Better 'n' France With Russians

The American film deal with the Russians has set a valuable precedent for the French, Jacques Flaud, chief of France's Centre National de la Cinematografie, said in N.Y. last week. He added that he was "very happy" with the results Eric Johnston achieved in Moscow.

"What the Americans got from the Soviets is far better than what we have been able to get from them to-date," Flaud said. "We were very impressed with the prices the Russians agreed to pay. They may not be good by Motion Picture Export Assn. standards, but they are certainly impressive by ours."

Flaud plans to go to Moscow in December, making the trip in an official, i.e. Quai d'Orsay capacity. "I shall be negotiating with the Russians as a representative of the French State Department," he said. "However, I will be wearing two caps—the official one and the one of an industry representative."

Flaud said the Johnston deal impressed him far more than did the fact that MPEA in fact granted to the Soviets the kind of reciprocity which it has always refused to the French, the Germans and others. "Normal conditions don't obtain when you deal with the Russians," Flaud maintained. A number of French films have been sold to the Soviet Union and the French also sell to the satellites.

Enchanted Island
(COLOR)

Visually handsome, dramatically confusing film version of Melville's cannibalistic "Typee." Prospects dim.

Hollywood, Oct. 31.

Warner Bros. release of Benedict Bogeaus production. Stars Dana Andrews, Jane Powell; costars Don Dubbins, Directed by Allan Dwan. Screenplay, James Leicester and Harold Jacob Smith; based on Herman Melville's "Typee"; camera (Technicolor), George Stahl; music, Raul LaVista; editor, James Leicester. Previewed at the studio, Oct. 28, '58. Running time, 93 MINS.

Abner Bedford	Dana Andrews
Fayaway	Jane Powell
Tom	Don Dubbins
Jimmy Dooley	Arthur Shields
Captain Vangs	Ted de Corsia
Mehevi	Friedrich Ledebur
Kory Kory	Augustin Fernandez
Medicine Man	Francisco Reiguera
First Mate Moors	Les Hellman

"Enchanted Island," a disguised version of Herman Melville's public domain "Typee," features some spectacular location scenery as background and practically nothing but confusion in the foreground. Benedict Bogeaus produced the Dana Andrews-Jane Powell starrer (originally for RKO) which Warner Bros. is releasing. Its prospects, except as a visually attractive filler, are dim. Allan Dwan directed.

The screenplay by James Leicester and Harold Jacob Smith has Andrews and Don Dubbins as disgruntled U.S. seamen who jump ship in the South Seas. The period is mid-19th Century. They escape from one part of the island to another, where they are befriended by a tribe of natives supposedly cannibalistic—the Typees.

Whether or not, they are maneating is never clear in the film, though Melville was explicit. Jane Powell, a toothsome native dish, turns up to offer romantic interest for Andrews. He teaches her English quicker than Berlitz could, and they became "we" in a native ceremony.

Marital bliss is clouded by Dubbins' disappearance. He intended to get away, but Andrews wonders how far he got, considering the reported gourmet habits of the Typees. Andrews decides something is wrong when he sees a local urchin wearing Dubbins' striped jersey, and spots the medicine man sporting Dubbins' shoes. His ardor for his native bride also cools, somewhat, when he realizes she has been covering up for the murderers. But he overcomes this feeling with the observation that customs differ the world over.

At the end, Andrews and Miss Powell must flee and they are picked up by the tyrannical ship captain Andrews originally fled. He has been threatening through much of the picture to hang Andrews for mutiny but now jovially proposes to make him first mate. Miss Powell appears to have been harpooned dead by the irate medicine man, but it isn't clear whether she is really kayoed or only nicked.

Dwan's direction is hampered by characters that are never realized and dialog that has an overly familiar ring. He doesn't help it much by scenes photographed from a fixed position, seldom using the moving camera to break or highlight them.

It isn't fair to blame the actors for the debacle. George Stahl's Technicolor photography is the one plus factor of the production. He gets some lovely compositions and they are recorded with fidelity and taste.

Editing is sloppy. In at least two cases, connecting shots don't match. *Powe.*

Revolt in the Big House

Well-made low budgeter that has some b.o. value if exploited. Mostly, a good dualer.

Hollywood, Oct. 28.

Allied Artists production and release. Stars Gene Evans, Robert Blake; features Timothy Carey, John Qualen, Sam Edwards, John Dennis, Walter Barnes, Frank Richards, Emile Meyer, Arlene Hunter. Produced by David Diamond. Directed by R. G. Springsteen. Screenplay by Daniel Hyatt and Eugene Lourie; camera, William Margulies; editor, William Austin. Previewed at the studio, Oct. 28, '58. Running time, 79 MINS.

Gannon	Gene Evans
Rudy	Robert Blake
Kyle	Timothy Carey
Doc	John Qualen
Al	Sam Edwards
Red	John Dennis
Starkey	Walter Barnes
Jake	Frank Richards
Warden	Emile Meyer
Girl	Arlene Hunter

A well-concocted prison story, "Revolt in the Big House" is, by any standard, more impressive than its budget. Confined to cell blocks and yards, producer David Diamond doesn't have strong production values, but, especially in Folsom Prison location footage, he has drama. Although it will play well on its own in scattered situations, the Allied Artists release primarily is a strong second-feature entry for most markets.

Director R. G. Springsteen skillfully handled his actors, making the most of a good, well-planned Daniel Hyatt-Eugene Lourie screenplay. Most notable in the generally capable production is a sensitive, fiery performance from a young actor named Robert Blake. As a young Mexican boy caught in prison circumstance, Blake should earn for himself a deserved reputation as a natural, though not a "torn-shirt," actor.

Central character is a big time operator (Gene Evans) who, after many narrow escapes with the law, finally is hauled in on a rap that sticks. From the beginning, he takes over his fellow inmates, setting up a clique whose purpose it is to set up and carry out a prison break. Evans' young cellmate (Blake) is conned into the break by his con friends, and a riot is instigated so that Evans can go over the back wall while the guards are busy killing his friends at the front one. Evans knifes Blake who nevertheless manages to warn the prisoners that there are machine guns waiting for them at the front gate. And, in the end, Evans gets his in a subway.

Evans is steadfast, appearing honest, yet brandishing a hoodlum's sense. Timothy Carey is excellent in creating a caricature-like role, and fine support comes from John Qualen, Sam Edwards, John Dennis, Frank Richards and Emile Meyer.

Technically, the production is capably done, with cameraman William Margulies' work standing out. Art director David Milton recreated an authentic-looking cell block, and film editor William Austin, kept pace with the action. *Ron.*

The Spider

Good exploitationer, helped by interesting special effects.

Hollywood, Oct. 31.

American-International release of James H. Nicholson-Samuel Z. Arkoff production. Stars Edward Kemmer, June Kenny, Gene Persson. Producer-director, Bert I. Gordon. Screenplay, Laszlo Gorog and George Worthing Yates; from a story by Gordon; camera, Jack Marta; music, Albert Glasser; editor, Ronald Sinclair. Previewed at KTTV, Oct. 24, '58. Running time, 72 MINS.

Kingman	Ed Kemmer
Carol Flynn	June Kenny
Mike Simpson	Gene Persson
Sheriff Cagle	Gene Roth
Mr. Simpson	Hal Torey
Mrs. Flynn	June Jocelyn
Mr. Haskel	Mickey Finn
Helen Kingman	Sally Fraser
Joe	Troy Patterson
Sam	Skip Young
Jake	Howard Wright
Sheriff Sanders	Bill Giorgio
Hugo	Hank Patterson
Mr. Fraser	Jack Kosslyn

The pattern for science-fiction-fantasy-horror pictures is usually that of the amazingly colossal or the incredibly shrinking. "The Spider," a Bert I. Gordon concoction produced by James H. Nicholson and Samuel Z. Arkoff for American International, has for its gimmick the out-sized rather than the under-sized. It is characterized by well done special effects, a reasonably credible plot, and will be a good feature for the exploitation market.

"The Spider" of the Laszlo Gorog-George Worthing Yates screenplay, from Gordon's story, is a monster that has been trapped in a cave but breaks out and starts ravaging the countryside and its inhabitants. As usual in such stories to ward off annoying audience doubts, the community it hits is described as an isolated one, so the residents are forced to handle the situation with whatever meagre resources they have at hand.

This consists of the local police force and a posse made up mostly of high school students and their parents. A high school teacher, Ed Kemmer, and two of his pupils, June Kenny and Gene Persson, lead the hunt and eventually help destroy the beast, accomplished after considerable snarlings and slaverings by the huge insect in its lair.

Gordon, who produced and directed as well as doing the special effects with Flora M. Gordon, uses Carlsbad Caverns backgrounds by means of split screen and travelling matte photography, and gets some eerie sequences. These technical aspects are particularly interesting and well done.

Acting and direction are routine in the bridge sequences not directly involving the spider. Those who contribute in the former category are Kemmer, Miss Kenny, Persson, Gene Roth, Hal Torey, June Jocelyn, Mickey Finn and Sally Fraser.

Jack Marta's photography is capable, Ronald Sinclair's editing is a plus factor, and Albert Glasser's music is good. *Powe.*

Ramine, the 10-year-old Tahitian dancer featured in "Cinema-South Seas Adventure," is back in Manhattan after a multiple city tour on behalf of the picture."

Tarawa Beachhead

Well-made budget pic for programming; intelligent mixing of war, romance, tension.

Hollywood, Oct. 31.

Columbia release of Charles H. Schneer production. Stars Kerwin Mathews, Julie Adams, Ray Danton. Directed by Paul Wendkos. Screenplay, Richard Alan Simmons; camera, Henry Freulich; editor, Jerome Thoms. Previewed at the studio, Oct. 16, '58. Running time, 77 MINS.

Sgt. Tom Sloan	Kerwin Mathews
Ruth Campbell	Julie Adams
Lt. Joel Brady	Ray Danton
Paula Nelson	Karen Sharpe
General Nathan Keller	Onslow Stevens
Casey Nelson	Russell Thorsen
Lt. Gideon	Eddie Ryder
Johnny Campbell	John Baer
Major Westerly	Mike Garth
Col. Kempler	Larry Thor
Brodzky	Buddy Lewis
Sgt. Anderson	Lee Farr
Ullman	Bill Boyett
Greer	Don Reardon

"Tarawa Beachhead," Charles H. Schneer production for Columbia, is a well-made program pictures that will be an asset in the double bill market for which it is intended.

It does not cover any particularly new ground in its examination of Marine combat in the Pacific in Word War II, but Richard Alan Simmons' screenplay is given well-paced direction by Paul Wendkos so it compels interest continuously.

Kerwin Mathews plays an idealistic young Marine who is witness to the murder in combat of a fellow gyrene by their commanding officer, Ray Danton. Mathews keeps his mouth shut about this for a time, believing as an enlisted man his word will be of little worth against Danton's.

Mathews and Danton are thrown together repeatedly, both as servicemen and in their private lives. On leave in New Zealand, Mathews falls in love with Julie Adams, widow of the man Danton shot, and Danton marries her sister, Karen Sharpe.

Climax of the story is the Marine attack on Tarawa. Mathews has prepared charges against Danton which he mens to file after the action is completed. Danton is killed, however, in what appears a heroic gesture. The final shot has the commanding general asking Mathews for information on Danton because he intends to recommend him for the Medal of Honor. Mathews can only answer "Nobody knows anybody . . . That's a fact."

The story is a good action picture but it also has some depth. Simmons writes good dialog and he handles his somewhat enigmatic situation with simplicity and directness. Wendkos emphasizes the action, properly so, to hold interest, but he is also adept at making the story's thought content palatable.

Mathews is both virile and thoughtful as the marine troubeld by his conflicts between justice and the Marine Corps. Miss Adams is tender as the Marine widow, and Ray Danton handles his tricky role with skill. Others who contribute include Karen Sharpe, Onslow Stevens, Russell Thorson and Eddie Ryder.

Film Editor Jerome Thoms does an exceptionally good job of integrating stock and staged battle scenes so there is no obvious disparity between film quality or lighting. Henry Freulich's photography is first-rate. *Powe.*

When Hell Broke Loose

Uninspired war meller dealing with Nazi activity.

Hollywood, Oct. 31.

Paramount release of Oscar Brodney-Sol Dolgin production. Stars Charles Bronson, Richard Jaeckel, Violet Rensing. Director-film editor, Kenneth G. Crane. Screenplay, Oscar Brodney; based on articles by Ib Melchior; camera, Hal McAlpin; music, Albert Glasser. Previewed at the studio, Oct. 27, '58. Running time, 78 MINS.

Steve Boland	Charles Bronson
Lt.	Richard Jaeckel
Ilsa	Violet Rensing
Jonesie	Robert Easton
Eddie Foy III	Brooklyn
Ludwig	Arvid Nelson
Chaplain	John Morley

The fact that two of the characters in "When Hell Broke Loose," are named "Brooklyn" and "Jonesie," respectively, tells a great deal about the quantity of inventiveness of this war melodrama, an indie production for Paramount. Although the Oscar Brodney-Sol Dolgin film is said to be based on factual material, it fails to convince or to entertain, and it will find a niche only in double-bill filler situations.

Charles Bronson is an unwilling conscript in World War II, in the Brodney screenplay, from articles by Ib Melchior. A bookie, a sharpie and a misanthrope, he joins the army only to escape a prison sentence. He spends most of his time in the guardhouse until he gets to Germany. There he meets Violet Rensing, a German girl who kindles a spark of decency in him in addition to the usual boy-girl reactions.

Miss Rensing's brother, Richard Jaeckel, is a member of the Nazi Werewolves, underground group which plans to assassinate General Eisenhower and disrupt the Allied war effort. Miss Rensing spills the plot to U.S. officers because Bronson has been nice to her, and she gets killed in the resulting fracas.

The picture wastes too much time on what should be brief establishing shots and gives other segments only cursory attention and insufficient background. Dialog is trite.

The struggle by the cast is unequal, but its members try to give some vitality to their shapeless characterizations and occasionally succeed. Most successful are Bronson, Jaeckel, Miss Rensing, Robert Easton, Eddie Foy III, Arvid Nelson and John Morley.

Kenneth G. Crane, who edited as well as directing, succeeds in the first capacity better than the second. Use of stock footage is skillful. Hal McAlpin's photography and Albert Glasser's music are good. *Powe.*

Further Up the Creek!
(BRITISH—MEGASCOPE)

Cheerful followup to a previous successful navy farce; good b.o. for family houses.

London, Oct. 28.

Columbia release of a Byron-Hammer (Henry Halsted) production. Stars David Tomlinson, Frankie Howerd, Shirley Eaton. Directed by Val Guest. Original story and screenplay, Val Guest, John Warren, Len Heath; editor, Bill Lenny; camera, Len Harris; music, Stanley Black. At New Victoria, London. Running time, 91 MINS.

Fairweather	David Tomlinson
Bos'n	Frankie Howerd
Jane	Shirley Eaton
Mrs. Galloway	Thora Hird
Perkins	Lionel Jeffries
Scouse	Lionel Murton
Bates	Sam Kydd
Cooky	John Warren
Lofty	David Lodge
Edie	Ian Whittaker
Maudie	Amy D'Alby
Phillipe	Esma Cannon
Kentoni Brothers	Tom Gill
	Jack Le White,
	Max Le
First Model	Mary Wilson
Second Model	Katherine Byrne
President	Eric Pohlman
Lieut. Commander	Michael Goodliffe
Algeroccan Major	Wolfe Morris
Despatch Rides	John Singer
Postman	Larry Noble
Wrecker Payne	Bailey Berkeley
Chief Wren	Judith Furse
Ticket Collector	Michael Ripper
Taxi Driver	Joe Gibbon
Policeman	Victor Brooks
Signalman	Cavan Malone
Chief Yeoman	Desmond Llewellyn
Flagship Comm.	Basil Dignam
Armiral	John Stuart
Signals	Jean Conrad
First Lieut.	Patrick Holt
Algeroccan Officer	George Herbert
El Diabolo	Charles Lloyd Pack
British Consul	Walter Hudd
Sea Scout	John Hall

Following the successful "Up the Creek," this comes as a whacky sequel. In "Further Up The Creek," the surprise element of the joke is wearing a shade thin. But there seems no reason why this simple formula for yocks should not continue indefinitely. This latest pic is not so consistently funny as the first, but it's still a breezy, light-hearted pic which will be a useful booking for most family houses.

David Tomlinson is still the dimwitted, dithering young naval officer who is posted to the command of the frigate "Aristotle." He comes up against virtually the same crew which caused him all his trouble in "Creek." This time, the crew is running a profitable bookmaking business when the frigate is sold to the Algeroccan government. Ordered to deliver the frigate to Algerocco they set out to make the trip lucrative. The ship is well under way when Tomlinson finds, to his horror, that the bos'n and his men have fixed up nine passengers for a one-way luxury cruise.

The humor is scrappy and often predictable, but Val Guest keeps things moving at a brisk pace and the laughs come easily. Most of the crew is on parade again, Lionel Jeffries, Lionel Murton, John Warren and Sam Kydd being among those who keep the fun bubbling over.

There is, however, a change in the bos'n. Instead of Peter Sellers, whose excellent character acting contributed largely to the humor of "Up The Creek," Frankie Howerd plays this role. Howerd's humor is very different, and does not fit quite so snugly into the plot. Howerd is far more of an individual comedian and dialog, and situations often have been tailored directly for his personality. He has a big following and brings some boisterous fun to the role.

Tomlinson does not put a wrong foot forward as the naval officer. Among the passengers there are some stalwart performances by Thora Hird, as a fussy everybody; Amy D'Alby and Esma Cannon as two old spinsters out on a spree, and Shirley Eaton, as a delectable glamor girl. "Further Up Creek" is recommended for a cheerful night out. *Rich.*

The Sheriff of Fractured Jaw
(BRITISH-C'SCOPE-COLOR)

A click yock-gathering job; combo of Kenneth More and Jayne Mansfield looks surefire draw in both UK and the U.S. Not to be missed.

London, Oct. 28.

20th-Fox release of a Daniel M. Angel production. Stars Kenneth More, Jayne Mansfield. Directed by Raoul Walsh. Screenplay, Arthur Dales, from story by Jacob Hay; camera, Otto Heller; editor, John Shirley; music, Robert Farnon. At Rialto, London, Oct. 28, '58. Running time, 100 MINS.

Jonathan Tibbs	Kenneth More
Kate	Jayne Mansfield
Uncle Lucius	Robert Morley
Toynbee	Ronald Squire
James	David Horne
Mason	Eynon Evans
Masters	Henry Hull
Keeno	William Campbell
Jack	Bruce Cabot
The Drummer	Donald Stewart
The Drunk	Sidney James
Claybourne	Reed de Rouen
Luke	Charles Irwin
Wilkins	Gordon Tanner
Luke's Wife	Tucker McGuire
Bartender	Charles Farnell
Running Deer	Jonas Applegarth
Red Wolf	Joe Buffalo

Who ever greenlighted the starring combo of Jayne Mansfield and Kenneth More in "The Sheriff of Fractured Jaw" has done themselves and filmgoers a good turn. These two effervescent personalities merge like bacon and eggs, and the result is a wave of yocks. On both sides of the Atlantic, the team of M. & M. should prove alluring marquee, and the b.o. should tinkle happily.

Raoul Walsh has directed this cheerful skit about the wild, woolly west with vigor and pace. He gives little time to remind the audience that many of the situations are predictable and that Arthur Dales' brisk screenplay occasionally needs an upward jolt from the skill of the leading thesps. It could be that "Sheriff" will give the film biz an unwittingly body blow, since many future patrons may be unable to take a "cowboys and Indians" pic with any degree of seriousness.

Yarn starts off in London at the turn of the century. More has inherited a fading gunsmith business. Reading that there is a spot of bother in the Wild West he decides that that's the place to sell his guns. So this dude salesman (walking stick, brown derby and strictly West End suiting) nonchalantly sets off with some samples, and all the confidence in the world. It's not long before he is up to his surprised eyebrows in trouble.

He becomes involved with Injuns, two warring sets of cowboys and with Miss Mansfield, who plays the pistol-packing boss of a saloon. He is conned into becoming the sheriff of the one-horse town of Fractured Jaw. Before it's all over, he has tamed the tough guys, made the Indians peaceful citizens and married Miss Mansfield. He has also sold a new automatic pistol and revived the fortunes of his firm.

More's immaculate throwaway line of comedy gets full rein in this production. With polite manners, impeccable accent and a brash line of action, which leaves the locals in doubt as to whether he is the biggest fool or the bravest man ever to hit their territory, he carries all before him and lands in and out of scrapes with amiable aplomb. Among the memorable incidents are those in which he learns to fire a pistol, the first time he rides a horse, breaks up an Indian attack by appeasement, gets tipsy in a saloon, introduces afternoon tea to the hard-drinking local citizens, becomes adopted as a blood brother of an Indian tribe and constantly escapes the local undertaker's hearse which follows him through his adventures like a macabre vulture.

Miss Mansfield gives More hearty support, looks attractive in a big, bosomy way and sings two or three numbers very well. One of them "Valley of Love," is sufficiently simple and lilting to be a possible click. The two stars carry most of the weight of this irrepressible film on their shoulders. But there are other neat performances, notably by Henry Hull, as the local mayor, Bruce Cabot and Gordon Tanner, as two of the local baddies, Charles Irwin, as a squatter, and Jonas Applegarth and Joe Buffalo, as the two leading incredible Indian warriors.

The film was made in Spain and at Pinewood, but the locations have an authentic western air while Bernard Robinson's indoor sets are most effective. Otto Heller's color photography cannot be faulted. Anybody looking for an uninhibited laugh should not fail in their search with "Sheriff." *Rich.*

Walter Reade Jr. used showmanship in the unveiling last week of his new Continental Restaurant, described as the first "gourmet" restaurant ever built in a suburban shopping center.

Eve Wants to Sleep
(POLISH)

San Francisco, Oct. 30.

Film Polski (Warsaw) production, directed by Tadeusz Chmielewski; script, T. Chmielewski, A. Czekalski; camera, Josef Stawiski; music, Henryk Boyz. Stars Barbara Kwiatkowska, Stanislaw Mikulski, Ludwik Benoit, Z. Zintel. At San Francisco Film Festival, Oct. 29. Running time, 97 MINS.

This Polish farce has some amiable qualities but is rather uneven and somewhat too long.

Film centers on a naive, saucer-eyed country girl, Eve (Barbara Kwiatowska), sent to school in a provincial city. She arrives a day too early, is turned away and, though penniless, must then find a place to spend the night—thus the title.

Her nocturnal adventures involve her with a gang of young toughs, a police force reminiscent of Mack Sennett's Keystone Kops, a safe-cracker masquerading as a cop, a handsome policeman whom the thugs mistake for a master safe-cracker, a drunken undertaker, a barkeep and his wife who drop a hand grenade in a jar of pickles and all the city's horsedrawn vehicles.

Parts of film are very funny, indeed, but other sequences don't come off so well. In the end, of course, Eve gets to school and the handsome cop is making goo-goo eyes at her.

One of film's troubles is that it veers back and forth between a lovely, insane style of surrealistic farce and rather mushy realism. This gets tiresome, because it's hard to find one's bearings over and over. The surrealistic style, and its low farce, is film's greatest virtue.

Miss Kwiatowska, innocent but impudent, is excellent, and Stanislaw Mikulski is satisfactory as the good looking policeman.

The Mack Sennett types, led by Ludwik Benoit (who looks and acts like Fernandel) as the safecracker and Z. Zintel (shades of Ben Turpin) as a police commissioner, are very good.

Funniest scene involves trying to find heroine a room in a women's hotel—dozens of men hang out windows, lock themselves in bathrooms, etc., as policeman seeks an empty bed.

Film probably has some political significance, but this escapes U. S. audience completely.

Director Tadeusz Chmielewski could have tightened picture up and cut down—or out—Eve's young-love angle, but he's thrown in fine small touches, such as a well-worn doxie leaning against a lamppost and knitting while waiting for a pickup. Script, by the director and A. Czekalski, seems sly enough and Henryk Boyz's music leaning heavily on U. S. jazz, is pleasant, as is Joseph Stawiski's camera work.

Picture may have some potential in U. S. arthouse situations.

Stef.

I Was Monty's Double
(BRITISH)

Novel war film crisply telling story of a fantastic strategic hoax involving the impersonation of Lord Montgomery.

London, Oct. 21.

Associated British-Pathe release of an Associated British (John Guillermin) production. Stars John Mills, Cecil Parker. Directed by Maxwell Setton. Screenplay, Bryan Forbes, based on a book by M. E. Clifton James; camera, Basil Emmott; editor, Max Benedict; music, John Addison. At Warner Theatre, London, Running time, 100 MINS.

Major Harvey	John Mills
Col Logan	Cecil Parker
Col. Matthews	Patrick Allen
Col. Dawson	Patrick Holt
Major Tennant	Leslie Phillips
Governor of Gibraltar	Michael Hordern
Neilson	Marius Goring
Hester	Barbara Hicks
Wing Co. Bates	Duncan Lamont
Guard Sgt.	Anthony Sagar
1st Guard	Max Butterfield
2nd Guard	Michael Oliver
Fit. Lt. Osborne	John Gale
F. O. Davies	Kenneth Warren
Sgt. Adams	James Hayter
Porter Y.M.C.A.	Sidney James
Publican	Michael Bird
Barmaid	Diana Beaumont
Despatch Rider	Brian Weske
American Captain	Bill Nagy
Orderly Sgt.	Victor Maddern
Young Lt.	Bryan Forbes
The Small Man	Alfie Bass
American Driver	Ronald Wilson
Sgt. Driver	David Browning
Adjutant R.A.P.C.	John Le Mesurier
German Col.	Walter Gotell
American General	Macdonald Parke
Arab Proprietor	Marne Maitland
Angela	Vera Day
Peggy	Maureen Connell
Go-Between	Sean Kydd
Guards Officer	Alan Cuthbertson
As Himself and Gen. Montgomery	M. E. Clifton James

One of the most remarkable stories of the war comes to the screen as a crisp and novel adventure yarn, excellently acted and directed. The title and presence of two such sound actors as John Mills and Cecil Parker should insure wide interest on both sides of the Atlantic.

"I Was Monty's Double" tells about a great and important wartime hoax, almost incredible in its audacity. Clifton James, a small-time stock actor serving as a junior officer in the Royal Army Pays Corps, bore a startling resemblance to General Montgomery. This was used in a daring scheme devised by Army Intelligence to persuade the Germans that the forthcoming Allies' invasion might well take place on the North African coast.

With Monty's full cooperation, James was trained gruellingly to impersonate the famous soldier. Secretly he studied every mannerism of the general and then, posing as Monty, set off on a tour of North African divisions, a tour which was noted by the Nazis. The deception proved so successful that the enemy moved several divisions to the North African coast, a move which helped the actual invasion tremendously. The film has several moments of real tension. Even with a somewhat fictionalized ending, there is a documentary flavor about it which is absorbing.

Plenty of news footage has been woven into the pic and it has been done with commendable ingenuity. Bryan Forbes' taut screenplay is liberally spiced with humor. James plays both himself and General Montgomery, the biggest and most arduous role he has ever had to tackle in show business. Apart from his uncanny resemblance to Monty, James shows himself to be a resourceful actor in his own right.

Mills and Parker are the two officers who hatch the plot and see it through. The former gives one of his most likeable and unselfish performances as the officer who trains James to his task and accompanies him on the eventful tour which culminates in James being kidnapped by the Germans and rescued. Parker, a master of the throwaway line, bumbles brilliantly to give one of his outstanding acting jobs.

Marius Goring makes a suave appearance as a German spy who is fooled by the hoax. In the big, talented cast, Barbara Hicks makes a hit as an M.I. 5 stenographer while Sidney James, Alfie Bass, Michael Nordern and Leslie Phillips contribute brilliant little cameos.

Though many filmgoers must think that it is time to cease fire when it comes to war films, "I Was Monty's Double" is a refreshingly different pic. An extraordinary story told convincingly and compellingly.

Rich.

Murder Reported
(BRITISH)

Murder mystery of routine interest.

Hollywood, Oct. 24.

Columbia release of Guido Coen production. Stars Paul Carpenter, Melissa Stribling; features John Laurie, Peter Swanwick, Patrick Holt. Directed by Charles Saunders. Screenplay, Doreen Montgomery; based on the novel, "Murder for the Million," by Robert Chapman; camera, Brendan Stafford; music, Reg Owen; editor, Jerry Levy. Previewed at the studio, Oct. 23, '58. Running time, 58 MINS.

Jeff Holly	Paul Carpenter
Amanda North	Melissa Stribling
Mac	Jack Laurie
Hatter	Peter Swanwick
Bill Stevens	Patrick Holt
Carmady	Maurice Durant
Myra	Georgia Brown
Betty	Yvonne Warren
Inspector Palissy	Trevor Reid
Miss Jack	Anne Blake
Mrs. Vince	Edna Kove

"Murder Reported," a British import being distributed by Columbia, works over the plot of the crusty newspaper editor, the hard-driving star reporter and the latter's early exasperation and eventual adoration of the pretty, young tyro femme reporter. It's pretty old hat in conception, and there isn't much diverting about its variations. It stacks up as just another feature for double-bill filler and mild even in that classification.

Paul Carpenter is the reporter assigned to cover a murder in a London suburb by his apoplectic Scots editor, John Laurie. He is also told to take along the boss's daughter, Melissa Stribling. He resents this, naturally, until it develops, with not very amazing revelation, that she has had sound grounding in her trade and is an asset as a newspaperwoman and a girl friend.

The screenplay, by Doreen Montgomery, is based on a novel, "Murder For the Million," by Robert Chapman, although there is hardly enough plot apparent for either book or film. A trunk murder touches off developments which finally are found to have been engineered by a small-town politician who turns to killing as the only means of disposing of his opposition.

Performances are adequate although nothing much can be done with the frequently tiresome characters. The picture is exceptionally short (less than an hour), and this, possibly, will be its greatest asset in booking.

Powe.

Virgin Island
(COLOR—BRITISH)

Pleasant comedy romance set in the Caribbean, with sparkling performances by John Cassavetes and Sidney Poitier; stout entertainment for femme audiences.

London, Oct. 28.

British Lion release of a (Leon Close-Grahame Thorp) Countryman Film production. Stars John Cassavetes, Virginia Maskell, Sidney Poitier. Directed by Pat Jackson. Screenplay, Philip Rush and Pat Jackson, from novel, "Our Virgin Island," by Robb White; editor, Gordon Pilkington; camera, Freddie Francis; music, Clifton Parker. At Studio One, London. Running time, 94 MINS.

Evan	John Cassavetes
Tina	Virginia Maskell
Marcus	Sidney Poitier
Mrs. Lomax	Isabel Dean
The Commissioner	Colin Gordon
Prescott	Howard Marion Crawford
Captain Jason	Edric Connor
Ruth	Ruby Dee
Mrs. Carruthers	Gladys Boot
Band Leader	Julian Mayfield
Doctor	Reginald Hearne
Heath	Arnold Bell
Grant	Alonzo Bozan

Set in the Caribbean isles and richly photographed in exciting color by Freddie Francis, "Virgin Island" is a happy-go-lucky pic whose atmosphere compensates for a slim story, some uneven acting and sloppy editing. Basically, it is a happy, naive film which will certainly lure femme customers to the boxoffice. Two sparkling performances by John Cassavetes and Sidney Poitier will stimulate U.S. interest in this amiable entertainment.

The plot is pure woman's magazine hokum. A young woman, enjoying a luxury cruise with her mother, meets an attractive young American writer on a beach. He sweeps her off her dainty feet, sells her a bill of goods about living their own lives "away from it all." He marries her, buys a remote, deserted island for $85 and persuades her, without much difficulty, to set up home as a sort of Mr. and Mrs. Robinson Crusoe.

With somewhat too much happy laughter, which occasionally cloys, the young couple build a home, aided by a Man Friday, run into trouble with the local governor and even greater trouble when mother-in-law comes visiting. They have a baby in circumstances which are unnecessarily melodramatic.

Pat Jackson's direction is sympathetic and touches real heights in the scenes when the two young people become aware of each other. There is a love scene in the sea which is beautifully portrayed, directed and lensed.

A standout performance is given by Sidney Poitier as a gentle, comic islander who helps the couple through their problems. John Cassavetes plays the role of the young man with too much of a "Johnny One Note" style, but is a likeable character. Virginia Maskell, the girl, makes her screen debut in this film. She is a pretty young woman, obviously inexperienced, but easy on the eye and an actress worth nurturing.

Isabel Dean, playing her mother, can get little out of an undeveloped character. But there are two gems of comedy by Howard Marian Crawford, as a genial beachcomber, and Colin Gordon, the friendly governor of the islands. Two-thirds of the way through the film, the screenplay switches to satire, too briefly and too ineffectively. This should either have been more important in the film or ignored entirely.

What went wrong with the editing is difficult to pin down, but there are several moments when even dialog is interrupted irritatingly. Nevertheless, "Virgin Island" provides pleasant, leisurely entertainment. Anybody who has ever visited the Caribbean will relive the experience nostalgically.

Rich.

Jazzgossen
(The Jazz Boy)
(SWEDISH)
(Color; Songs)

Stockholm, Oct. 28.

Svensk Filmindustri production and release. Stars Hasse Ekman, Maj-Britt Nilsson; features Elof Ahrle, Bengt Ekerot, Karl Gerhard, Sigge Furst, Georg Funkquist, Per Linqvist, Meg Westergren. Directed by Hasse Ekman. Screenplay, Ekman and Gosta Stevens; camera, Martin Bodin; dances, John Ivar Deckner; music, Charles Redland, Jules Sylvain; Evert Taube, Ernst Rolf, Kaj Stighammer, Helge Lindberg, Edvard Brinck, Earl Wehle, Georg Enders, Kai Gullmar, Nils Perne, Kaj Normann-Andersen, Karl-Gustaf Hulthe, Mark Strong. At Roda Kvarn, Stockholm. Running time, 104 MINS.

Teddy Anker	Hasse Ekman
Karin	Maj-Britt Nilsson
Mille	Elof Ahrle
Erik Jonsson	Bengt Ekerot
Karl Gerhard	Himself
Ernst Rolf	Sigge Furst
Theatre Manager	Georg Funkquist
A Young Man	Per Lindqvist
Madeleine	Meg Westergren
Einar Fagstad	Himself

It has often been said that the Swedish film producers should make a historical biopic about the great showman of the 1920s. Ernst Rolf. Still this has not happened, but is at least a film about the '20s, including portions of the '30s and start of the '40s.

"The Jazz Boy" is the title of a popular, parody song popularized by Karl Gerhard, a famous artist who plays himself in this. The jazz boy was the sorrowless society boy from the gay '20s, living a life in evening clothes and champagne. Here he is portrayed by Hasse Ekman, a young man with millions. He makes a career as showman on big scale. He starts a nightclub, promotes prizefights, hires an operetta theatre (where he presents "The Camille"—the first fiasco of his career), launches a film company, record company, music publishing outfit, etc.

Opening scene contrasts the society of the theatre watching Gerhard present his number, "The Jazz Boy," and the socialists and syndicalists having their meeting in People's House, talking about freedom and fraternity. Success after success ends this period of 1920, then comes the Kreuger crash at the start of the '30s. Millionaire Ekman has lost his millions. But the show must go on.

Dark clouds loom on the horizon, all stemming from Adolf Hitler. People who once spoke of World War I as the last of all wars, are beginning to wonder. Gerhard, one of the world's leading anti-Nazi showmen, sings ironic songs about the new Reich. German Embassy protests and the Foreign Office stops the show. Then comes the war, Norway and Denmark are occupied, and the former playboy is seen now in uniform "somewhere in Sweden."

Undoubtedly, this is one of the best Swedish pix productions in a long time, and definitely the best musical.

The complete cast has 64 names. Outstanding is Gerhard who plays himself, Ernest Rolf, onetime Scandinavia's Ziegfeld, is brilliantly portrayed by Sigge Furst. Ekman and Maj-Britt Nilsson provide the love interests. Ekman, of course, is Anker, the playboy millionaire but not very convincingly. Because of its atmosphere, this picture is of greater value to the Swedish public than to foreigners. But undoubtedly, it will prove worth seeing.

Color by Eastmancolor is very good. All technical credits are excellent, especially the special stereo sound. Old newsreel clips are woven into the story. It brings interesting scenes from the past, showing Douglas Fairbanks and Mary Pickford in Stockholm, Greta Gustafson debuting in films as Miss Gustafson (later she became Greta Garbo), the first broadcast in Sweden, etc.

Wing.

Terror From the Year 5,000

Confusing "science fiction" for small exploitation field.

Hollywood, Oct. 30.

American International release of Robert J. Gurney Jr., production. Stars Joyce Holden, Ward Costello, Frederic Downs; features John Stratton. Director-story-screenplay, Gurney; camera, Arthur Florman; editor, Dede Allen. Previewed Oct. 29, '58. Running time, 66 MINS.

Robert Hedges	Ward Costello
Claire Erling	Joyce Holden
Victor	John Stratton
Prof. Erling	Frederic Downs
Angelo	Fred Herrick
Miss Blake	Beatrice Furdeaux
1st Lab. Technician	Jack Diamond
2nd Lab. Technician	Fred Taylor

An experimental time machine from which emerges a creature from the future year 5,000 A.D., is the motivating element of this sci-fi repast. Overall unfoldment is so clothed in confusion, however, that it's a weakie for even the small exploitation field.

Robert J. Gurney, Jr., quadruples in brass as producer-director, author of original story and scripter. Dangerous experiments are being made by a scientist's assistant on lab head's time machine, which already has produced a statuette made not in the past but in the future, and is highly radio-active. A horribly disfigured woman from year 5,000 materializes, who seeks to take the assistant back into the future with her to provide preatomic genes to start a new non-contaminated race, but both are killed before change can be made.

Players are hard put to make any sense of their characters, valiants here including Ward Costello, an archaeologist; Joyce Holden, scientist's daughter; Frederic Downs, the scientist; and John Stratton, his assistant. Arthur Florman's photography and Dede Allen's editing are okay.

Whit.

Re-Built House Resumes

Alvin, Tex., Nov. 4.

Alvin Theatre, closed since July, has been remodeled. It reopened Friday (31), under Keith Curtiss, manager, as part of the Long Theatre Circuit.

The roof of the house collapsed during a heavy rain storm on July 7 but with no one injured.

The Brain Eaters

Routine science fiction-fantasy horror pic. Same plot gimmick as this producer's 'The Spider'.

Hollywood, Oct. 31.

American International release of Edwin Nelson production. Stars Edwin Nelson, Joanna Lee, Alan Frost. Directed by Bruno VeSota. Screenplay, Gordon Urquhart; camera, Larry Raimond; music, Tom Jonson; editor, Carlo Lodato. Previewed at KTTV, Oct. 24, '58. Running time, 60 MINS.

Dr. Kettering	Edwin Nelson
Glenn	Alan Frost
Senator Powers	Jack Hill
Alice	Joanna Lee
Elaine	Jody Fair
Dr. Wyler	David Hughes
Dan Walker	Robert Rall
Sheriff	Grech Phillips
Cameron	Orville Sherman
Protector	Leonard Nemoy
Doctor	Doug Banks
Telegrapher	Henry Randolph

American International showed two pictures for review at one time, "The Spider" and "The Brain Eaters," that both rely on the same mechanism—electrocution—for disposing of their monster-horror villains. The pix will not be booked together, so the duplication of plot resolution will not be glaring, but indicates such features run short of inventive potential. It is no particular criticism of "The Brain Eaters," an Edwin Nelson production, which is well-enough done as these horror films go, but this cycle appears to have reached the point of diminishing returns.

"The Brain Eaters" of Gordon Urquhart's screenplay are visitors from another planet, blobs of matter which attach themselves to the brains of earthlings and thus control their actions. News of the inter-planetary invasion brings a U.S. Senator to investigate and a research scientist to fight it. The problem posed is how to dispose of the things and their space ship home, after ordinary means of destruction fail. Finally a live electric cable is thrown over the ship and it explodes and the creeping things shrivel and die.

This gimmick, of outer space protoplasms which attach themselves to humans' necks, has been used before. Since much of this fantasy-fiction material is the same in basis, it doesn't make too much difference, except that these pictures are supported by largely the same audiences who notice such things. There isn't much else inventive about "The Brain Eaters" except its grisly title.

Within these drawbacks, it is competently done. Bruno VeSota's direction is adequate, and performances by Edwin Nelson, Joanna Lee, Alan Frost, Jack Hill, Jody Fair and David Hughes are capable.

Larry Raimond's photography is good and Tom Jonson's music is imaginative.

Powe.

La Vie a Deux
(Life As A Couple)
(FRENCH)

Paris, Oct. 28.

Cocinor release of CLM production. Stars Pierre Brasseur, Danielle Darrieux, Fernandel, Edwige Feuillere, Louis De Funes, Robert Lamoureux, Joan Marais, Lili Palmer, Gerard Philipe and Jean Richard. Directed by Clement Duhour. Screenplay, Sacha Guitry, with additions by Jean Martin; camera, Robert Lefebvre; editor, Paulette Robert. At Biarritz, Paris. Running time, 100 MINS.

Carreau	Pierre Brasseur
Monique	Danielle Darrieux
Marcel	Fernandel
Francoise	Edwige Feuillere
Stephane	Louis Funes
Thierry	Robert Lamoureux
Teddy	Jean Marais
Desire	Gerard Philipe
Andre	Jean Richard

Made from the final scenario outline of the late Sacha Guitry, which was rounded out with bits from his other writings, this is a sketch-gimmick entry reminiscent in form of the 1930 Yank comedy, "If I Had A Million" (Par). It also bundles up a batch of star names and intros them via the will of a dying old millionaire.

The millionaire in this case is patterned after Guitry. He wants to leave his coin to any of the couples, on whom he based a book years ago, who have remained happy. Investigators, hampered by the author's friends who want to prove all unhappy, show they are all cheating on one another.

Sketches are thus dragged in as one spatting couple finds the wife's escapade producing a Negro child, another broken up by a mother-in-law, and another marriage only a whim to a lady with her eyes on young men and adroit at fooling her husband. Some censors likely will leap on this with both feet.

Pic thus stirs up some racy moments but it lacks the ironic edge and shrewdness that Guitry might have given it himself. Stars all shine in their brief bits. This looks like a local bet, with possible exploitation chances abroad on some of its risque episodes and the star names. It certainly is not a fitting tribute to Guitry's memory.

Mosk.

Elections Blamed for L.A. Biz Dip; 'Hurrah' Lively $9,000, 'Spider' 14G, 'In Love' Modest 21G, 'Defiant' 13G

Los Angeles, Nov. 4.

First-runs continue on the downgrade this frame, Hallowe'en being blamed for walloping trade badly but most of all the election is proving the biggest handicap to hamper the cinemas. "In Love and War," playing in four situations, is expected to get only a moderate $21,000 but the biggest coin of any newcomer.

"The Spider" looks good $14,000 in two houses while "Last Hurrah" is rated a rousing $9,000 or near in the 868-seat Four Star. "Decks Ran Red" paired with "Dunkirk" shapes light $13,500 in three theatres.

"Defiant Ones" still is strong among regular holdovers with lusty $13,000 playing two sites in fifth stanza. "Cat on Hot Tin Roof" is hotsy $10,000 in 10th round at Fox Wilshire. All extended-runs are pulling hefty biz.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50)—"Last Hurrah" (Col). Rousing $9,000 or near. Last week, with Pantages, Los Angeles, Loyola, "Barbarian and Geisha" (20th), "Gang War" (20th) (2d wk), $13,300.

Pantages, Los Angeles, Uptown, Loyola (RKO-FWC) (2,815; 2,097; 1,715; 1,298; 90-$1.50)—"In Love and War" (20th) and "Flaming Frontier" (20th). Modest $21,000. Last week, Uptown with Downtown, Iris, "Hell Squad" (AI), "Tank Battalion" (AI), $11,200.

Wiltern, State, Iris (SW-UATC-FWC) (2,344; 2,404; 826; 90-$1.50)—"Decks Ran Red" (M-G) and "Dunkirk" (M-G). Light $13,500. Last week, Wiltern with Hillstreet, Hawaii, "Blood of Vampire" (U), "Monster on Campus" (U), $13,000. State with New Fox, El Rey, "Reluctant Debutante" (M-G), "Windam's Way" (Rank), $12,800.

Hillstreet, Hollywood (RKO-FWC) (2,752; 756; 90-$1.50)—"The Spider" (AI) and "Terror From Year 5,000" (AI). Good $14,000 or near. Last week, Hollywood, "Man of West" (UA), "Raw Wind in Eden" (U) (3d wk), $2,800.

Downtown Paramount, Hawaii (ABPT-G&S) (3,300; 1,106; 90-$1.50)—"Inspector General" (WB) and "Arsenic and Old Lace" (WB) (reissues). Fair $6,100. Last week, Downtown Par, "Band of Angels"

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Broadway Grosses

Estimated Total Gross
This Week $449,700
(Based on 23 theatres)
Last Year $504,500
(Based on 21 theatres)

'Country' Hep 9G, Prov.; 'Love' $7,000

Providence, Nov. 4.

Two holdovers, "Big Country" in third at State, and "Onionhead" in its second week at Majestic, lead an otherwise moderate city. RKO Albee is good with "Never Love A Stranger" while Strand is fair with "Enchanted Island."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Never Love A Stranger" (AA) and "Bullwhip" (AA). Happily steady $7,000. Last week, "Women Without Men" (AA) and "Legion of Doomed" (AA), $4,000.

Majestic (SW) (2,200; 65-80)—"Onionhead" (WB) and "At War With Army" (Par) (reissue) (2d wk). Good $6,000. First sesh, $7,500.

State (Loew) (3,200; 75-$1.25)—"Big Country" (UA) (3d wk). Hefty $9,000 or over. Second was $13,000.

Strand (National Realty) (2,200; 65-80)—"Enchanted Island" (WB) and "When Hell Broke Loose" (Col). Fair $5,000. Last week, "Decks Ran Red" (M-G) and "Party Crashers" (Par), $4,500.

'PARTY' BANGUP 12G, ST. L.; 'SEAS' GREAT 13G

St. Louis, Nov. 4.

Major stands this week are glowing with all-new bookings with the exception of the Orpheum, which is holding over for a third week with "Defiant Ones." Among the current offerings doing nicely are "Party Girl," fancy at Loew's and "South Seas Adventure," great at the Ambassador. Double horror bill, "The Blob" and "I Married Monster From Outer Space," at the Fox is only mild. "South Pacific" continues fast in a 29th week at the Pageant.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40)—"South Seas Adventure" (Cinerama). Great $13,000. Last week, "Windjammer" (NT) (9th wk), $7,000.

Apollo Art (Grace) (700; 90-$1.25)—"Law and Disorder" (Cont). Good $3,000 or near. Last week, "Every Second Counts" (Indie), $2,500.

Fox (Arthur) (5,000; 65-90)—"The Blob" (Par) and "Married Monster From Outer Space" (Par). Mild $10,000. Last week, "Onionhead" (WB) and "Wind Across Everglades" (WB) (2d wk), $15,000.

Loew's (Loew) (3,200; 60-90)—"Party Girl" (M-G) and "Terror in Texas Town" (UA). Fancy $12,000. Last week, "Badlanders" (M-G) and

(Continued on page 16)

'Defiant' Good $8,000, Port.; 'Torpedo' 6G, 2d

Portland, Nov. 4.

City is loaded with holdovers and extended-runs but biz is holding up surprisingly well. "Defiant Ones" looks top newcomer with a nice total at Paramount. "The Spider" is rated fair at Orpheum. "Onionhead" still is sturdy in second round at the Fox while "Torpedo Run" looks neat in second at Liberty. "Gigi" stays for 11th rousing round at the Guild.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (Magna) (23d wk). Hot $6,500. Last week, $6,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Onionhead" (WB) and "Dangerous Youth" (WB) (2d wk). Fine $6,000. Last week, $7,800.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (11th wk). Sturdy $5,000. Last week, $5,100.

Liberty (Hamrick) (1,865; $1-$1.50)—"Torpedo Run" (M-G) and "Saga of Hemp Brown" (U) (2d wk). Neat $6,000. Last week, $7,200.

Orpheum (Evergreen) (1,600; $1-$1.50)—"The Spider" (AI) and "The Brain Eaters" (AI) Fair $6,000. Last week, "Case of Dr. Laurent" (T-L) and "Dangerous Exile" (Rank), $5,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Defiant Ones" (UA) and "Toughest Gun In Tombstone" (UA). Nice $8,000 or over. Last week, "Blob" (Par) and "Monster From Outer Space" (Par), $9,700.

'Blob' Brisk 14G, Frisco; 'Tank' 9G

San Francisco, Nov. 4.

Trade at downtown deluxers this stanza is very uneven. "The Blob" is rately fairly brisk at Paramount while "Old Man and Sea" is barely fair in second round at Coronet. "Blood of Vampire," paired with "Monster on Campus" shapes fine at Golden Gate but "Tank Battalion" is sluggish at St. Francis. "Defiant Ones" looms okay in fourth United Artists stanza. "Gigi" continues big in 17th round at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Blood of Vampire" (U) and "Monster on Campus" (U). Fine $11,500. Last week, "Scared Stiff" (Par) and "Blaze of Noon" (Par) (reissues), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Mister Roberts" (WB) and "High and the Mighty" (WB) (reissues). Fair $9,000. Last week, "Barbarian and Geisha" (20th) and "Villa" (20th) (3d wk), $8,000.

Warfield (Loew) (2,656; 90-$1.25)—"Torpedo Run" (M-G) (2d wk). Nice $8,000. Last week, $16,000.

Paramount (Par) (2,646; 99-$1.25)—"Blob" (Par) and "I Married a Monster From Outer Space" (Par). Brisk $14,000. Last week, "Onionhead" (W-B) and "Hong Kong Affair" (AA) (2d wk), $10,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Tank Battalion" (AI) and "Hell Squad" (AI). Poor $9,000. Last week, "Night of Blood Beast" (AI) and "Shark Reef" (AI), $8,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65) — "Search for Paradise" (Cinerama) (34th wk). So-so $13,000. Last week, same.

United Artists (No. Coast) (1,207; 90-$1.25) — "Defiant Ones" (UA) (4th wk). Okay $7,000. Last week, $8,000.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (17th wk).

(Continued on page 16)

'In Love' Great 19G, D.C.; 'Hurrah' Wow 13½G, 'West' Big 14G, 'Houseboat' 10G

Washington, Nov. 4.

Three newcomers with big cash appeal are spurring business on the main stem this week. "Last Hurrah" is a hit at the Trans-Lux, with a mighty take for this 600-seat house rated wow at Palace. "Man of West" shapes superb at Keith's. Another fresh entry, "The Blob" and "I Married a Monster," at two houses proved only fair, and won't stay.

Among the holdovers, "Houseboat" shapes hotsy in third frame at the Ontario while "Windjammer" is holding big in third at the Warner. "South Pacific," now in 31st week at Uptown and preparing to leave Nov. 9, is excellent and ahead of last session.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"The Blob" (Par) and "I Married a Monster" (Par). Fair $12,000; leaves. Last week, "Onionhead" (WB) (2d wk), $10,500.

Apex (K-B) (940; 60-90)—"Wee Geordie" (Indie) and "The Detective" (Col) (reissue). Nice $3,500. Last week, "On Bowery" (Indie), $1,800.

Capitol (Loew) (3,434; 90-$1.25)—"Torpedo Run" (M-G) (2d wk). Good $13,000 after $18,000 opener. May stay.

Columbia (Loew) (904; 90-$1.25)—"Reluctant Debutante" (M-G) (3d wk). Classy $9,000 following $10,000 in second. Holds.

Keith's (RKO) (1,850; 90-$1.25)—"Man of West" (UA). Robust $14,000. Last week. "Defiant Ones" (UA) (3d wk), $8,000.

MacArthur (K-B) (900; $1.10)—"Man in Raincoat" (Indie). Pleasing $3,800. Last week, "She Played With Fire" (Col), $3,200.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par) (3d wk). Still happy with $10,000 after $11,900 last week.

Palace (Loew) (3,390; 90-$1.25)—"In Love and War" (20th). Wham $19,000. Last week, "Dunkirk" (M-G), $9,500.

Plaza (T-L) (276; 90-$1.50)—"Time of Desire" (Janus) (5th wk).

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Key City Grosses

Estimated Total Gross
This Week $2,197,200
(Based on 22 cities and 243 theatres, chiefly first runs, including N. Y.)
Last Year $2,302,500
(Based on 21 cities and 239 theatres.)

'Defiant' Boffo 18G Paces Pitt

Pittsburgh, Nov. 4.

"Defiant Ones" is the big one this week at the Penn and a cinch holdover. Heavy juvenile trade is pushing dualer of "The Blob" and "I Married a Monster From Outer Space" into the money at the Fulton. "Man of the West" is a big disappointment at Stanley. Warner picking up on exit of "Windjammer" and "Captain From Koepenick" looks like a winner at sure-seat Guild.

Estimates for This Week

Fulton (Shea) (1,700; 90-$1.25)—"The Blob" (Par) and "Married a Monster From Outer Space" (Par). Small fry jam over weekend will be the payoff with $6,500 or near, in view of so many lower admissions, excellent. Last week, "Secret Conclave" (Indie), $3,000 in 6 days.

Guild (Green) (500; 99-$1.25)—"Capt'n From Koepenick" (DCA). Oke $3,000. Last week, "Poor But Beautiful" (Indie), $1,300.

Harris (Harris) (2,165; 90-$1.25)—"Mark of Zorro" (20th) (reissue). Comes out after 5 days at thin $3,000. Last week, "Gun Runners" (UA), $3,500.

Penn (UA) (3,300; 99-$1.50)—"Defiant Ones" (UA). Great notices, and should have little trouble doing a smash $18,000, maybe more; holds naturally. Last week, "Big Country" (UA) (3d wk), $12,000.

Squirrel Hill (SW) (900; 99-$1.25)—"Truth About Women" (Indie) (2d wk). Fair $1,900. Last week, $2,900.

Stanley (SW) (3,800; 90-$1.25)—"Man of West" (UA). Gary Cooper's name and okay reviews were expected to give this a good sendoff but biz isn't as hoped for. Lean $8,000 looks all. Last week, "At War With the Army" (Par) (reissue), $7,00.

Warner (SW) (1,500; $1.20-$2.40)—"Windjammer" (NT) (9th wk). Winds up Sunday (9) with "Old Man and Sea" (WB) opening two days later. Finishing strong at $11,000. Last week, $10,000.

'MAN WEST' OKAY 12G, CLEVE; 'GIGI' NEAT 8G

Cleveland, Nov. 4.

Political elections and weekend football game are booting holes in film biz, upsetting longrun predictions for some new product which couldn't live up to them. "Man of West" is just okay at State. Reissue of "At War With Army" looks oke at Allen. Combo of "Villa" and "Gun Runners" is only fizzling like a wet fuse at the Hipp. Returning as a pop-pricer, "Gigi" turned out to be a nice sleeper on third moveover round at Stillman although not spectacular. "South Pacific" at Ohio and "Search For Paradise" at Palace are still going pleasantly as marathoners.

Estimates for This Week

Allen (S-W) (3,800; 75-$1)—"At War With Army" (20th) (reissue). Oke $11,500. Last week, "Onionhead" (WB), $10,500.

Continental Art (Art Theatre Guild) (850; $1.25)—"Foxiest Girl in Town" (Indie). Average $2,000. Last week, "Summer Wind Blows" (Indie), $1,800.

Heights Art (Art Theatre Guild) (925; $1.25)—"Red and Black" (Indie) (2d wk). Ordinary $2,100 after $3,000 opener.

Hippodrome (Telem't) (3,700; 75-$1)—"Villa" (20th) and "Gun Runners." Poor $7,500. Last week, "Defiant Ones" (UA) (4th wk), $6,000 for 5 days.

Lower Mall (Community) (500; 70-90)—"I Led Two Lives" (Indie) and "White Slavery" (Indie) (2d wk). Okay $2,100 after $3,500 in first.

Ohio (Loew) (1,244; $1.25-$2.50)

(Continued on page 16)

Election Bops K.C. Biz; 'Wind' Moderate at 6½G, 'Streetcar' Fair $8,000

Kansas City, Nov. 4.

Trend is to average or slow grosses this session. "Defiant Ones" at Midland and "Wind Across Everglades" at Paramount both are moderate. "Streetcar Named Desire," out on reissue, at Fox Midwest three-theatre combo shapes fair. Dickinson drive-ins have installed heaters and will continue their first-run policy through the winter. They are mild this session with "Haunted Strangler." "La Parisienne' in second week at the Roxy is pleasing and will go a third. Interest in fall election is blamed for slow trade.

Estimates for This Week

Crest, Riverside (Commonwealth) (1,000 cars each; 85)—"Spider" (AI) and "Brain Eaters" (AI). Returns these usually subsequent-run ozoners to first-run this session. Mild 6,000. Last week, subsequents.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Haunted Strangler" (M-G) and "Fiend Without a Face" (M-G). Light $4,000. Last week, "Wolf Larsen" (AA) and "Rawhide Trail" (AA), $5,000.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (39th wk). Modest $1,500. Last week, same.

Midland (Loew) (3,500; 75-90)—"Defiant Ones" (UA) and "Cross-Up" (UA). Mild $5,500. Last week, "Man of West" (UA) and "Hong Kong Confidential" (UA), $6,000.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Windjammer" (NT) 9th wk). Moderate $8,000. Last week ditto.

Paramount (UP) (1,900; 75-90)—"Wind Across Ever-glades" (WB) and "Enchanted Island" (WB). House temporarily into duals. Fair $6,500. Last week, "Onionhead" (WB) 2d wk), $5,500.

Roxy (Durwood (879; 75-90)—"La Parisienne" (UA) (2d wk). Satisfactory $6,000. Last week, $7,500.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Streetcar Named Desire" (20th) (reissue) and "Stage Struck" (Indie). Fair $8,000. Last week, Uptown only "Case of Dr. Laurent" (T-L) (2d wk), oke $6,000.

'So. Seas' Whopping $30,000, Cincy; 'In Love' Torrid 9G, 'Onionhead' 8G

Cincinnati, Nov. 4.

Smash opening of "South Seas Adventure," surpassing the starts of earlier Cinerama pix, is piling up a big downtown total generally this week. However, some first-runs are only moderate.

"Onionhead" is shaping fairish at the big Albee but "In Love and War" looms socko at Keith's. "Gun Runners" is rated okay at the Grand, all three being newcomers. "Gigi" is winding up a three-week revival in good tempo at the Palace. Hard ticket "South Pacific" continues firm in 27th session.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Onionhead" (WB). Fairish $8,000 or over. Last week, "Man of West" (UA), $9,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Preeming to great $30,000, exceeding first weeks of four Cinerama predecessors. Swell notices and heavy advance sale are helping. Last week, eight final days of "Search of Paradise" (Cinerama) in 46th week was $19,000.

Grand (RKO) (1,400; 75-$1.10)—"Gun Runners" (UA) and "Terror in a Texas Town" (UA). Oke $5,500. Last week, "Blob" (Par) and "I Married a Monster" (Par) (2d wk) at 90-$1.10 scale, $4,000.

Keith's (Shor) (1,500; 90-$1.25)—"In Love and War" (20th), Smash $9,000. Holds for second week. Last week, "Barbarian and Geisha" (20th) (2d wk), eight days, $4,800.

Palace (RKO) (2,600; 90-$1.25)—"Gigi" (M-G) (3d wk). Good $6,500 exit after $7,500 last week.

Valley (Wiethe) (1,300; $1.50-$2.50)—"South Pacific" (Magna) 27th wk). Close to last week's okay $6,500.

Chi Still Spotty But 'In Love' Socko $19,000; 'Onionhead' Lush 22G, 'Cat' Fat 19G, 10th, 'Days' Big 11G, 83d

Chicago, Nov. 4.

Firstrun biz is spotty here again this round, and warmish weather is no help. Top opener is Roosevelt's "In Love and War," climbing to a smash $19,000. "Onionhead" should nail a fragrant $22,000 at the State-Lake.

"Cat on a Hot Tin Roof" in 10th and final session at the Chicago looks great. "Me and Colonel" is holding at the Esquire for a hep sixth frame.

Oriental's second round of "Torpedo Run" is slow while "Dunkirk" expects fair second stanza at the Loop. Garrick's combo of "Fort Massacre" and "China Doll" shapes nice in second week. "Barbarian and Geisha" expects a good third stanza at United Arti.

Of the hard-ticket pix, "South Seas Adventure" continues fancy at Palace for sixth week while "Gigi" shapes trim in 17th round at the Harris. "South Pacific" looms steady for 32d week at the McVickers. "Around World in 80 Days" continues great through 83d frame at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50) —"Martine" (Indie). Fancy $6,800. Last week "Time of Desire" (Janus) (3d wk), $4,800.

Chicago (B&K) (3,900; 90-$1.80) —"Cat on Hot Tin Roof" (M-G) (10th wk). Strong $19,000. Last week, $23,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Me and Colonel" (Col) (6th wk). Hep $8,000. Last week, $12,000.

Garrick (B&K) (850; 90-$1.25)— "China Doll" (UA) and "Ft. Massacre" (UA) (2d wk). Fine $8,000. Last week, $10,000.

Harris (Todd) (984; $1.25-$3)— "Gigi" (M-G) (17th wk). Steady $14,800. Last week, $15,000.

Loop (Telem't) (606; 90-$1.50)— "Dunkirk" (M-G) (2d wk). Fair $6.800. Last week, $8,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (20th) (32d wk). Solid $22,800. Last week, $23.200.

Oriental (Indie) (3,400; 90-$1.50)

(Continued on page 16)

Hub Uneven; 'Villa' Fair 14G, 'Hurrah' Giant 22G 'Geisha' Great 12G, 2d

Boston, Nov. 4.

Generally moderate biz is in sight for Hub deluxers with little new product. Holdovers are nabbing the real trade. New entries are modest to fair. "Vil'a" is only fair at Paramount and Fenway combo. Big winner is "Last Hurrah" in second session at Orpheum. "Old Man and Sea" is a real disappointer at Astor and failing in second week. "Barbarian and Geisha" shapes neat at the Memorial in second. Biz is perking, however, for the hard ticket shows. "Cat on Hot Tin Roof" is sock in 11th at the State.

Estimates for This Week

Astor (B&Q) (1,371; $1.75-$2.50) —"Old Man and Sea" (WB) (2d wk). Flat $7.000. Last week, $9,000.

Beacon Hill (Sack) (678; 90-$1.50) —"White Wilderness" (BV). (4th wk). Smart $5,000. Last week, $6,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Windjammer" (NT) (11th wk). The 10th week was slick $18,000. Last week, $20,000.

Capri (Sack) (1,150; 90-$1.50)— "Tides of Passion" (Indie) (3d wk). Good $5,000. Last week, $7,500.

Exeter (Indie) (1,300; 75-$1.25)— "Me and Colonel" (Col) (7th wk). Sixth week, fine $6,000. Last week, $7,500.

Fenway (NET) (1,376; 60-$1.10)— "Villa" (20th) and "New Orleans After Dark" (AA). Fair $4,000 or near. Last week, "Queen Outer Space" (AA) and "Legion of Doomed" (AA), same.

Gary (Sack) (1,340; $1.25-$3)— "Gigi" (M-G) (10th wk). Perky $13,000. Last week, $14,000.

Kenmore (Indie) (700; 75-$1.25) —"Blue Murder at St. Trinian's" (Cont) (4th wk-final). Oke $3,800. Last week, $5,000.

Memorial (RKO) (3,000; 60-$1.10) —"Barbarian and Geisha" (20th) and "Gun Fever" (UA) (2d wk-final). Neat $12,000. Last week, $17,000. "Blood of Vampire" (U) opened today (Tues.).

Metropolitan (NET) (4,357; 70-$1.10)—"Onionhead" (WB) and

(Continued on page 16)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Country' Hot 18G, Toronto; 'Cat' 16G

Toronto, Nov. 4.

Of the newcomers here currently the stunning disaster is "Old Man and Sea," sad at Eglinton. "Big Country" and "Man of the West" are rated big. Leading the city on holdovers is "Cat on Hot Tin Roof," which will exceed last week's gross in the third stanza at the Uptown. Second frame of "Houseboat" shapes hefty. "Seven Wonders of World," in 15th frame, is above last week's figure and means postponement of the hitherto announced incoming of "South Seas Adventure" at same house. Also holding hep here are second stanza of "La Parisienne" and 15th frame of "Gigi."

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"La Parisienne" (UA) (2d wk). Holding at fine $13,000. Last week, $16,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 50-75)—"Man of West" (UA) and Hong Kong Confidential" (UA). Okay $33,000. Last week, "Wind Across Everglades" (WB) and "High Hell" (Par). $12,500 for four houses with seating capacity of 3,948.

Eglinton (FP) (1,080; $1-$2)— "Old Man and Sea" (WB). Sad $6,000. Last week, "White Wilderness" (BV) (3d wk), $3,500 at 50-$1.

Hyland (Rank) (1,057; $1)— "Whole Truth" (Col). Light $6,000. Last week, "Tale of Two Cities" (Rank) (4th wk), $4,500.

Imperial (FP) (3,343; 75-$1.50)— "Houseboat" (Par) (2d wk). Holding hefty at $13,500. Last week $18,000.

Loew's (Loew) (2,096; 75-$1.25)— "Big Country" (UA). Big $18,000. Last week, "Cat on Hot Tin Roof" (M-G) (2d wk), $14,500.

Tivoli (FP) (995; $1.75-$2.40)— "South Pacific" (Magna) (18th wk). Fine $12,000. Last week, $12,500.

Towne (Taylor) (695; $1-$2.50)— "Gigi" (M-G) (15th wk). Nice $8,000. Last week, $8,500.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (15th wk). Upsurge to dandy $10,000. Last week, $9,000.

Uptown (Loew) (2,074; 75-$1.25) —"Cat on Hot Tin Roof" (M-G) (3d wk). Terrific upsurge to $16,000. Last week, $15,090.

'Blob' Sockeroo 12G, Indpls.; 'West' Dull 6G

Indianapolis, Nov. 4.

"The Blob" is getting the lion's share of attention in a quiet week at first-runs here. It's piling up impressive gross at Circle to lead the city by a wide margin. "Man of West" looks modest at Loew's while "Onionhead" is rated neat in third at Keith's. "South Pacific" shapes sturdy in 28th round.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Blob" (Par) and "Married Monster from Outer Space" (Par). Sock $12,000. Last week, "White Wilderness" (BV) and "Saga of Hemp Brown" (U), $10,000.

Keith's (C-D) (1,300; 75-90) — "Onionhead" (WB) (3d wk). Nice $5,000. Last week, $6,500.

Loew's (Loew) (2,427; 75-90)— "Man of West" (UA) and "Hong Kong Confidential" (UA). Moderate at $6,000. Last week, "Reluctant Debutante" (M-G) and "I Accuse" (M-G), $6,500.

Lyric (C-D) (850; $1.25-$2.20)— "South Pacific" (Magna) (28th wk). Still sturdy at $9,000. Last week, $9,500.

'In Love' Loud $14,000 In Buff; 'Vampire' 8G

Buffalo, Nov. 4.

Boxoffice takings range from mild to lively in current session with some of longruns starting to taper off. "In Love and War" shapes as best bet with a bright total at the Center. "Blood of Vampire" is rated trim at Lafayette while "High School Hellcats" is only fair in five days at Paramount. "South Pacific" and "Cat on Hot Tin Roof" are not getting far in current sessions.

Estimates for This Week

Buffalo (Loew) (3,500; 70-$1.25) — "Gigi" (M-G) (4th wk). Okay $10,000. Last week, $11,000.

Center (AB-PT) (2,000; 70-90) — "In Love and War" (20th). Sparkling $14,000. Last week, "Villa" (20th) and "When Hell Broke Loose" (Par), $7,000.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (Magna) (24th wk). Oke $7,000. Last week, ditto.

Lafayette (Basil) (3,000; 70-90)— "Blood of Vampire" (U) and "Monster on Campus" (U). Trim $8,000 or near. Last week, "Queen of Outer Space" (AA) and "Legend of Doomed" (AA), same.

Paramount (AB-PT) (3,000; 70-90)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Fair $7,000 in 5 days. Last week, "Onionhead" (WB) and "Escape San Quentin" (Col), $14,800 for 9 days.

Teck (Loew) (1,200; 70-$1.25) — "Cat on Hot Tin Roof" (M-G) (10th wk). Tame $5,000. Last week, same.

Cinema (Martina) (450; 70-90)— "Case of Dr. Laurent" (T-L) (4th wk). Steady $1,500. Last week, $2,000.

'Seas' Mighty 21G, Det.; 'Blob' 12½G

Detroit, Nov. 4.

Pace is slackening somewhat among the downtowners this week but overall biz remains good. "White Wilderness" shapes hep at Madison. "Fearmakers" is average at Broadway-Capitol but "The Blob" looks barely fair at the Fox. "Defiant Ones" is great in fourth round at the Palms. "South Seas Adventure" shapes wham in fifth session at Music Hall. "Cat On a Hot Tin Roof" stays warm in 10th outing at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50) — "The Blob" (Par) and "Married Monster From Outer Space" (Par). Fair $12,500. Last week, "Streetcar Named Desire" (20th) and 'Viva Zapata" (20th) (reissues), $14,300.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Here to Eternity" (Col) (reissue) and "Party Crashers" (Par) (2d wk). Oke $12,000 in 5 days. Last week, $19,000.

Palms (UD) (2,961; $1.25-$1.50)— "Defiant Ones" (UA) and "Hong Kong Confidential" (UA) (4th wk).

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'Windjammer' Lofty 16G, Philly; 'Onionhead' Fancy 13G, 'Houseboat' 12½G, 3

Philadelphia, Nov. 4.

Football crowds here helped Saturday trade but rain washed out the boxoffice on the following day (Sunday). "Windjammer" off to brisk start and shapes unusually bright for 1,480-seat Boyd. "Houseboat" had lines over weekend and shapes lofty in third stanza at Arcadia. "Torpedo Run" looms only okay at Goldman. "Onionhead" is rated smart at Randolph on opening frame.

"Cat on Hot Tin Roof" still is lively in sixth session at Stanley while "Defiant Ones" is fancy in same week at Stanton.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)— "Houseboat" (Par) (3d wk). Lofty $12,500, or near. Last week, $14,000.

Boyd (SW) (1,480; $1.20-$2.40)— "Windjammer" (NT). Bright $16,000.

Fox (National) (2,250; 65-$1.49) —"China Doll" (20th) and "Hong Kong Confidential" (20th). Sad $7,900. Last week, "Barbarian and Geisha" (20th) (3d wk), $7,500.

Goldman (Goldman) (1,200; 65-$1.49)—"Torpedo Run" (M-G). Oke $8,500. Last week, "Never Love Stranger" (AA), $7,000.

Midtown (Goldman) (1,100; $2-$2.75) — "South Pacific (Magna) (32d wk). Holding at $9,000. Last week, $9,500.

Randolph (Goldman) (1,250; 65-

(Continued on page 16)

Election Interest Bops B'way; 'Party' Fancy $24,000; 'In Love' Happy 42G, 'Hurrah'—Stageshow Lofty 68G, 2d

Terrific interest in the fall election is cutting deeply into Broadway film business this stanza. Election Day holiday yesterday (Tues.) brought somewhat of an upbeat, however, and enabled a few houses to recoup part of their earlier losses. All-day rains both Saturday and Sunday, the two prize days of the week, hurt considerably though boxoffice takings held up surprisingly well in the face of the miserable weather Saturday (1) night.

"In Love and War," one of the two newcomers, is heading for a good $42,000 in first week at the Paramount. The other newie, "Party Girl," hit a big $24,000 at the State in initial round.

"Last Hurrah," with stageshow, is holding at lofty $68,000 in second week at the Roxy. "Night Heaven Fell" looms okay with $16,000, day-dating the Odeon and Fine Arts. It's running considerably below hopes at the latter arty house.

"Cat on Hot Tin Roof," with stageshow, looks to wind up its seven-week run at the Music Hall with a fair $105,000 in final session. "Home Before Dark" with new stageshow opens there tomorrow (Thurs.).

"Big Country" is finishing its fifth round at the Astor today (Wed.) with a trim $17,000. "Defiant Ones" completed its sixth frame at the Victoria yesterday (Tues.) with a solid $14,000.

"My Uncle, Mr. Hulot" opened day-date at the Baronet and Guild Monday (3). Doing consistently fine biz is "Inspector Maigret," with a tall $10,100 in fourth session at the Plaza. "Gigi," on popscale run at the Sutton, hit records the first three days.

"The Blob" moves into the Mayfair tomorrow (Thurs.) where it is replacing "Streetcar Named Desire," which looks barely okay at $10,000.

Even the hard-ticket pictures are being sloughed in current stanza. However, where added matinees were used yesterday (Election Day), some improvement at the b.o., even if slight, was noted.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)— "Big Country" (UA) (5th wk). Present stanza winding up today (Wed.) is heading for fine $17,500. Fourth week, $20,000. Stays on.

Baronet (Reade) (430; $1.25-$1.70) — "My Uncle, Mr. Hulot" (Cont). Opened Monday (3). Last week, "Of Life and Love" (DCA) (4th wk), this week ended Sunday (2) dipped to lean $3,000. Third was $3,800.

Capitol (Loew) (4,820; $1-$2.50) —"Torpedo Run" (M-G) (2d wk). This round finishing tomorrow (Thurs.) looks like lightweight $15,000 or near. First was $19,000.

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (5th wk). Fourth stanza ended Sunday (2) was fair $16,000 for 12 shows plus school kids' matinee. Third week, $19,800 in 12 shows. Due to come out around Dec. 17, pic being booked in on 10-week deal.

Fine Arts (Davis) (468; 90-$1.80) —"Night Heaven Fell" (Kings) (3d wk). Second frame concluded Monday (3) was fair $6,500. First was $8,000, far from up to expectations.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Senechal, the Magnificent" (DCA) (4th wk). Third stanza finished Sunday (2) was fair $2,800. Second was $5,100.

Guild (Guild) (450; $1-$1.75) — "My Uncle, Mr. Hulot" (Cont). Opened Monday (3). In ahead, "Hot Spell" (Par) (6th wk-11 days), $4,000.

Mayfair (Indie) (1,736; 79-$1.80) —"Streetcar Named Desire" (20th) (reissue) (4th wk). Session ending today (Wed.) looks like okay $10,000, same as last stanza. "The Blob" (Par) opens tomorrow (Thurs.).

Normandie (Trans-Lux) (592; $1.80-$2.80) — "Tosca" (Indie) (2d wk). This round winding up today (Wed.) looks like great $12,000 same as first week. Stays on, with advance still building.

Palace (RKO) (1,642; $1.25-$3)— "Roots of Heaven" (20th) (4th wk). Third stanza ended yesterday (Tues.) was modest $16,000 or near with one extra show yesterday. Second was $12,000.

Odeon (Rank) (813; 90-$1.80) — "Night Heaven Fell" (Kings) (3d wk). Second week concluded Monday (3) was trim $9,000 or close. First was $15,000 considerably below expectancy.

Royale (Loew) (934; $1.50-$3)— "Gigi" (M-G) (24th wk). This week finished Saturday (1) with capacity $19,300, same as 23d week. Pic moved to Sutton, where it opened Sunday (2).

Paramount (AB-PT) (3,665; $1-$2) —"In Love and War" (20th). Initial session ending tomorrow (Thurs.) looks like good $42,000. In ahead, "Barbarian and Geisha" (20th) (4th wk), $25,000.

Paris (Pathe Cinema) (568; 90-$1.8)—"Seventh Seal" (Janus) (4th wk). Third round finished Sunday (2) was good $6,500. Second was $7,500. "Horse's Mouth" (Lopert) opens Nov. 11.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Cat on Hot Tin Roof" (M-G) with stageshow (7th-final wk). With boost from Election Day biz, final week looks to hit fair $105,000. Sixth was $107,500. "Home Before Dark" (WB) opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $2-$3.50)— "South Pacific" (Magna) (5th wk). Fourth round winding Monday (3) was modest $17,000. Third was $21,000.

Plaza (Lopert) (525; $1.50-$2)— "Inspector Maigret" (Lopert) (4th wk). This stanza finishing today (Wed.) looks to hit fancy $10,200. Third was $10,000. Stays on.

Roxy (Indie) (5,705; 90-$2.50)— "Last Hurrah" (Col) with stageshow (2d wk). Current week winding up today (Wed.) is holding with big $68,000. Election Day yesterday no doubt helping as did cessation of heavy rains. First was $71,000.

State (Loew) (3,450; 50-$1.75)— "Party Girl" (M-G) (2d wk). Initial session ended Monday (3) was big $24,000. In ahead, "Decks

(Continued on page 16)

Mpls. Off; 'Wilderness' Socko $7,000, 'Blob' 6G, 'Search' Tall 10G, 36th

Minneapolis, Nov. 4.

After a hefty week during which a big teachers' convention and several school holidays helped to stimulate biz, the Loop entertainment traffic is back to its former not-so-hot stage currently. "White Wilderness" looks big at World. "Adam and Eve," another newcomer, is only fair at Orpheum. "The Blob" shapes barely okay at RKO Pan.

It's the 19th and 36th week, respectively, for two hard-ticket pix, "South Pacific" and "Search for Paradise." A fourth okay stanza is being chalked up by "Barbarian and Geisha" at the Lyric.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "South Pacific" (Magna) (19th wk.). Continues to score boxofficewise. Dandy $8,000. Last week, $10,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (36th wk). Rounding out ninth month. Tall $10,000. Last week, $11,000.

Gopher (Berger) (1,000; 85-90)— "Blood of Vampire" (U) and "Monster on Campus" (U) (2d wk). Helped by excellent exploitation and publicity, this combo has given fine b.o. account of itself. Modest $3,000. Last week, $7,700, record for UI pic here.

Lyric (Par) (1,000; 90-$1.25)— "Barbarian and Geisha" (20th) (4th wk). An eleventh-hour spurt earned it this additional final canto. Okay $4,500. Last week, $5,500.

RKO Orpheum (RKO) (2,800; 85-90)—"Adam and Eve" (Indie). Big $11,000. Last week, "Gigi" (M-G) (2d wk), $8,500 at $1.25 top.

RKO Pan (RKO) (1,800; 75-85)— "The Blob" (Par) and "I Married Monster From Outer Space" (Par). Just okay at $6,000. Last week, "Jumping Jacks" (Par) and "Bored Stiff" (Par) (reissues), $6,000.

State (Par) (2,200; 85-90) — "Onionhead" (WB) (2d wk). Good $8,000. Last week, $13,500.

Suburban World (Mann) (800; 85)—"Summertime" (UA) (2d run). Oke $1,800. Last week, "Law and Disorder" (Indie) (3d wk), $1,500.

World (Mann) (400; 85-$1.25)— "White Wilderness" (BV). Big $7.000. Last week, "Truth About Women" (Indie), $2,700 in 5 days, and "Bolshoi Ballet" (Rank), $5,500 for 4 days.

French Cinema Biz Slump Grows, With 11% Patronage Dip From 1957 Seen

Paris, Nov. 3.

The French filmgoing slump seems even more aggravated as time goes on here, and film people are gravely taking cognizance of its widening scope. It is felt that total patronage will not exceed 374,000,000 this year or 11% under last year. This is way behind such peak years as 1947. There was a brief climb two years ago with new screen processes held responsible. Now there's a new decline.

Various reasons are given for these new pix troubles, but being blamed quite often by producers, distributors and exhibitors is that new film biz devil, video. According to them, the northern sectors which are heavily covered with tv sets have already reported the most decisive declines in film attendance. A recent tele strike showed a corresponding rise in cinema biz.

TV Threat Looms Slight Now

However, video still looms slight in the overall film troubles of France. The tele threat may really be important if, and when, a second commercial web is established. Other factors blamed are the rise of disk popularity and burgeoning auto sales.

Industry people blame high taxes, lack of free programming no double feature bills, but most of all, the decline in film quality. This has been somewhat of a boon for the art theatres showing foreign pix. Biz is so good that they, the directors of these houses, are talking of backing special offbeat productions for their own houses.

With the dip in filmgoing, Yank pix naturally have suffered along with French product. Most French film people feel that the Centre Du Cinema should give up its idea of giving out the remaining 40 Yank dubbing visas on a merit basis to those U.S. companies which have done the most for French films in a distrib or production capacity. They feel the Americans should be allowed to divvy their visas as they see fit.

Yank films are being released here in quantity and not staying too long. Turnover is rapid with French pix, too, except those of real hit proportions. On the bright side, is the rapidly clearing up of trouble growing from backlogs of unreleased pix here.

Despite Coin Troubles, Arg. Booking Name Acts

Buenos Aires, Oct. 28.

Despite a falling peso, which is below 54 to the dollar and an inflationary spiral, impresarios here are willing to take risks this spring importing costly name acts for entertainment seeking Argentines. France's comedian Jacques Tati (of "Mon Oncle" film series) will be here this month, attending the release of that film.

Brigitte Bardot's agents have been dickering with the Entertainment Board currently managing Argentina's one tele outlet while the management for cheesecake revues are falling over each other in an effort to sign her for their shows.

Arthur Kutscher plans inaugurating a new nitery, called the Embassy Casino soon and has booked a Brazilian folklore act to start it off. Juan B. Petrelli has booked cinema star Hugo del Carril to warble tangoes at his Babilonia nitery in the port district, at a reported $1,500 weekly.

New Italo-Mex Film Pact

Rome, Oct. 28.

Setting up of a new Mexican-Italian film agreement calling for pic exchange and co-production between the two countries was revealed here by Egidio Ariosto, Italian Undersecretary for Entertainment, following his return from Mexico City, where he attended the film festival. Pact marks the resumption of activity between the two nations' pix industries after a lengthy impasse.

First move here has been setting up of a Mexican outlet, CIMEX, similar to state-owned setup in France and Germany. CIMEX ITALIANA will release a selection of the 400-odd Mexican pix made since 1955 on the Italo market.

Masterson Named To Head Westrex in Brit.

London, Oct. 28.

Pete Tower, managing director of Westrex, is to be replaced by H. L. Masterson, who has been director of the London outfit for a number of years. This was disclosed by Glen McDaniel, the new Westrex prexy, currently making his first trip to Britain.

Tower will move back to N.Y. to become eastern manager for the company. Other changes place T. M. Houston, chief accountant of Westrex, in as elected secretary and a director of the company, and H. W. T. Hampshire as operating manager in place of L. F. Morris, who has taken over sales.

Finn Censors Bow To Red Pressure

Helsinki, Oct. 28.

The Finnish public here was shocked last week at the news of the first political censoring of a picture in years. Concerned is the West German pic, "The Surgeon of Stalingrad," widely attacked by the Soviets and much prized by the West. One of the latest pix in Sweden, it has been called a sincere and understanding picture here.

The nix came after a month's long hustle, topped by a furious attack in a Moscow newspaper against the Finnish distributor and the theatre owner who was to preem the picture in this city. The Soviet displeasure with the pic was widely known from other countries. Even if it coincided here with a larger political action from Moscow against alleged Finnish misbehavior in its relations to the big eastern neighbor, nobody had expected the Soviet pressure to influence the Finnish censors.

Films distributor intends to appeal against the decision. Evidently he has to go all the way to the Supreme Court, if he wants to get a reversal. Even then, some political observers doubt if he will succeed. They point out that another political censoring act took place here only within the same 24 hours when the memoirs of a former Communist top politico was withdrawn from publication "because of foreign relations consideration."

Jan Peerce's South African Click; Range From Lieder To 'My Yiddisha Momma'

Johannesburg, Oct. 28.

Met Opera tenor Jan Peerce is a hit in South Africa. Seldom before has a visiting singer showed so wide a range of songs, and never have the critics pronounced judgment with such grave impartiality on the relative merits of items so many poles apart as, say, Handel's "Enjoy The Sweet Elysian Fields," the "Flower Song" from "Carmen," "My Yiddisha Momma," and—inevitably—"The Bluebird Of Happiness."

Brought to South Africa by African Consolidated Theatres Ltd., via the Sol Hurok office in New York, Peerce has so far given concerts in Port Elizabeth, Cape Town, Durban and Johannesburg. His three Johannesburg recitals—two at the City Hall and one at the Colosseum Theatre (seating capacity 1,640 and 2,200 respectively)—have been sell-outs. After a farewell appearance at the City Hall with the South African Broadcasting Corp.'s Symphony Orchestra, and his accompanist Warner S. Bass as guest conductor, he flies to Salisbury in the Central African Federation, and from there to Israel for a special performance given for the atomic scientists who will be foregathering for a conference in Tel Aviv.

A concert tour of Canada will precede his return to the United States and late season at the Met.

Plan Pic on Race Riots

London, Oct. 28.

British film producers are prepared to step in where Hollywood seemingly is afraid to tread. The Rank Organization revealed it is to put into immediate production a film dealing with race riots in the Notting Hill district. Script is being written by Janet Green and leads have already been assigned to Yvonne Mitchell, Michael Craig and Nigel Patrick.

Film, which will be titled "Sapphire," will be directed by Basil Dearden and produced by Michael Relph. The central theme will be the murder of a girl.

Int'l Exhibs Ask Cinema Tax Cut

Rome, Nov. 4.

The International Exhibitor's Union (U.I.E.C.), of which the U.S. is a member, has addressed an official plea to the Italian government for the reduction of admission taxes in this country. Petition, contents of which have just been revealed, was voted at the recent U.I.E.C. meeting in Wiesbaden, and is addressed to the Italian Prime Minister and to the Minister of Finance.

Petition points out the Italo exhibs' plight, which it terms "one of the gravest" because of the exceptionally high taxes and the large number of cinemas in Italy (triple those in France and Gt. Britain). Note also indicates that Britain and the U.S. already have realized the exhib problem, and have come through with some tax cutting.

Meanwhile, an old bill regarding tax cuts in this country is once more before the government. It's hoped that the UIEC plea will help speed it through red tape.

India Papers Dust Off The Superlatives For Jack Teagarden Bashes

New Delhi, Oct. 28.

Jack Teagarden and his sextet are on a swing around South Asia which includes Afghanistan, India, Ceylon and Burma. In from Karachi, where they played the Rex Theatre under auspices of the Arts Council of Pakistan, they hit Bombay, first stop on a five-city Indian tour, with a couple of jazz concerts that roused press and public to enthusiastic acclaim.

The gazettes, which in this country normally try (with varying degrees of success) to model their prose on the London Times rather than the N.Y. Daily News, really went to town. "Teagarden Toots Terrific," said the Bombay Chronicle in a headline which set the tone of its whole review. "Bombay could use more music of the Teagarden breed," the Western-music critic of the Indian Express summed up his piece.

Teagarden's crew comprises trumpeter Max Kaminsky, clarinetist Jimmy Fuller, bassman Stan Puls, drummer Ronnie Greb, 88er Don Ewell, and Big T himself on trombone. American National Theatre & Academy is sponsoring the tour.

3-Mile Madras Parade Protests Raw Stock Ban

New Delhi, Oct. 28.

A traffic-jamming, three-mile procession in Madras, culminating in a rally of 100,000, protested India's current curb on import of raw film, and demanded its immediate withdrawal. The demonstration in South India's biggest city was organized by several film industry organizations, repping actors, studio workers, technicians, theatre employees, cinemusicians and film journalists.

The position is so tight there isn't one foot of raw film positive for release prints left in the south. The entire quota allocated by the government for the current license period has been consumed and producers must wait at least two months for more. Release of 15 features, five ready and awaiting the censors' o.o. and 10 more near completion, is now consequently held up.

Sudsidy Setup for Portugal Legit Revealed Before New Season Opens

Lisbon, Oct. 28.

Following complaints of theatrical and intellectual circles in the last four years, it was announced earlier than usual the amount of the subsidy given to the legit stage in Portugal, and to whom it was to be paid. This is in keeping with the new, active policy toward show biz employed by the new General Director for Information, Dr. Cesar Moreira Baptista. For a season of six months, from November this year to April in 1959, the subsidy will be around $100,000.

This will be distributed 35% to producer Francisco Ribeiro and his company at the Teatro Trindade; 35% to producer Gino dade, 35% to producer Giuseppe Basto for their company at the Teatro Avenida, 15% each to the "Theatre for The Young," directed by Couto Viana, at the Teatro Monumental and to the "Teatro Experimental" of Oporto directed by producer-playwriter Antonio Pedro, translator and producer of plays by O'Neill and Miller.

The subsidized companies are compelled to present a certain number of Portuguese plays and give performances at reduced prices for workers, students and members of the armed forces. They will also give some shows in the provinces. These spring and summer tours, however, will receive an extra-subsidy.

The Portuguese government is also giving help through the Minisvtry of Education, to impresarios Robles Monteiro and Amelia Rey Colaco, who for the last 30 years have managed the Teatro Nacional. Also the San Carlo opera house received a handsome subsidy for the concerts, opera and ballet season from December to April. The Marquise de Cadaval will help, as usual, the "Sociedade de Concertos" in presenting its eight concerts during the winter. Also the "Circulo Cultura Musical" will give its eight concerts this coming season, but the death of its founder and president Viscountess Elisa Penroso, will likely cause some rearranging of its finances. For 1958-59 top foreign artists are offered only two concerts in Lisbon and one in Oporto instead of the usual six, plus from four to six in the provinces.

Gulbenkian Foundation Aid

The Gulbenkian Foundation will help with small subsidies such ballet groups as the Margarita de Abreu Ballet, the Fernando Lima-Agueda Sena Ballet and the ballet group attached to the "Teatro Experimental" of Oporto. Dr. Baptista has announced that the Folklore Dance Group "Verde Gaio," which during the summer appeared at the Brussels Exposition and Lausanne Fair, will in future tour the U. S., Brazil and Portuguese Africa.

From May to September, only the Teatro Monumental has been open in Lisbon, with farces presented by Laura Alves. It now has a Brazilian farce, with Laura Alves in the lead. Alves is now the impresario of the Monumental. Impresario Americo Covoes is now presenting at his 6,000-seat Coliseum, the Brazilian revue company which impresario Giuseppe Basto offered last spring at the Evenida Theatre.

The Maria Victoria theatre opened this month with a revue starring comedian Eugenio Salvador. Not decided as yet what the Teatro Variedades and the Teatro ABC will present next season.

'80 Days' Chalks Up 15 Wks. in Auckland

Auckland, N.Z., Oct. 28.

Closing here after a 15-week run is "Around the World in 80 Days" (UA). Seemingly somewhat disappointing in comparison with the marathon figures clocked up by this Todd epic in such cities as London and N.Y., 15-weeks for a pic is okay by New Zealand standards. All-time high is the recent 18-weeks registered by "Witness for Prosecution" (UA).

Apart from relatively modest population (360,000), a factor preventing extra-long runs is number of cinemas here—one mile of the city's main street has 10 houses while 27 are in the city and its suburbs. Some exhibs claim Auckland is over-seated and cite the short runs of several recent blockbuster pix, such as "Sayonara" (WB) which went three weeks. weeks.

Denmark Made 21 Features in 1958

Washington, Oct. 28.

In Denmark, 21 feature films have been produced so far this year, with two more planned for the remainder of the year, the U.S. Commerce Dept. reports. Production costs of these range between $55,000 and $80,000.

The Danish government subsidizes such feature films at the rate of 25% for black and white pix and 40% for color films. Nine companies have accounted for this year's output.

Gross earnings of Danish feature films released this year have averaged about $87,000, the Government report said. Since last June 9, the rental rate for Danish films shown in Copenhagen firstrun theatres is 31% of net receipts (gross intake after taxes). At evening performances, the rental is boosted to 40% if attendance is 70% or higher. For second-run theatre and provincial theatres, slightly lower rental rates apply.

Current Danish entertainment tax is 7/17 of gross theatre recepts, with a subsequent rebate to the theatre of 1/17.

Bray Studios Expanding As Result of $1,000,000 Columbia Pix Buy-In

London, Nov. 4.

As a development of the deal whereby Columbia last week acquired a 49% interest in Bray Studios and will distribute worldwide a minimum of five Hammer pix per year, a major expansion program is to be launched at the lot next year. Two new stages are to be built, as well as an administration block, cutting rooms, projection and dubbing theatres, work shops and canteen. Development program will give the Bray plant five major stages.

The Bray-Columbia deal, which involved the latter company in an investment of close to $1,000,000, gives Columbia, subject to script and story approval, world rights to five out of six Hammer films annually. Agreement has already been reached on the five pix for 1959 and among them will be a new comedy starring Bernard Bresslaw; "The Horrors of Thuggee"; "Dr. Jekyll and Mr. Hyde"; and a followup to "Camp on Blood Island."

In addition to Hammer's five-a-year for Columbia, the British production company has retained the right to make one film per year for world release through Universal-International. Three Columbia directors will be joining the Bray studios board, but the investment does not extend to Hammer Film Productions, which continues as a production company operated by James and Michael Carreras, and Tony Hinds.

Colored Patrons Swell London 'Defiant' Preem

London, Nov. 4.

Prominent names in show business and sport, as well as diplomatic and civic dignitaries, were invited to the opening of "The Defiant Ones" at the Odeon, Camberwell, a south London suburb, which has a growing Colored population. About half of the top guests were Negroes.

Among those who went to the opening last Monday (27) were the High Commissioners for the West Indies and Ghana, bandleader Johnny Dankworth (who is married to a Negro singer), Orlando Martins and John Justin.

Scot Ban on Sunday Cinema Shows Persists But Sabbath TV Thrives

By GORDON IRVING

Glasgow, Nov. 4.

Despite the spread of tele entertainment in Scotland on Sundays, the age-old prejudice against Sunday film shows persists in the Auld Lang Syne territory, with church authorities nixing moves to open cinemas even on Sunday nights. This unusual situation holds while thousands of viewers sit indoors and laugh at comedians and vaude acts appearing on weekend light-entertainment shows such as "Sunday Night at the London Palladium" "Late Hours," "I Love Lucy" and "The Invisible Man."

The Church of Scotland holds a lot of weight in public feeling in Scotland. Until recently, it was a crime among certain sections to be seen reading Sunday newspapers in Scotland. The tradition of the weekend was for quietness, long walks in the country, twice-daily attendance at church, and no whistling or singing. Remnants of this tradition linger on in public utterances against Sunday entertainment.

Some See Films As Helpful

Argument is repeatedly put forward by cinema bosses that Sunday night films take the juve element off the streets, and into comparative safety of the cinema. Against this, one body, the Ministers' Assn. of Alloa, central Scotland town, says it finds difficulty in accepting this idea.

"Such entertainment may well attract greater numbers of young people away from their own communities into the center of the town," it declares, "and then disgorge them back in greater numbers into the streets after their emotions have been stimulated."

Despite this, the local council in Alloa, with forward-looking feeling, has okayed the opening of Sunday cinemas. Edinburgh, a city which prides itself on modern views and a cosmopolitan outlook, still nixes Sunday night film shows on any commercial basis. According to civic chief Ian Johnson-Gilbert, there will be no case at all for nixing dancing or other entertainment once the door is opened for Sunday films.

Meantime, in Aberdeen, northeast capital, the local hoteliers and boarding-house proprietors are pressing for Sunday night cinemas. They complain that a Sunday evening in the city is "dreich" (Auld Lang Syne word for dull and monotonous).

Even Pan Sabbath Dancing OK

Vacation and weekend holiday cities on the beautiful Scot coastline are also in midst of arguments about Sunday entertainment. Sabbath show biz is the center of a word battle with ministers and councillors in Rothesay, on the west coast. This follows the local council's okaying of Sunday dancing in the civic-controlled pavilion.

One cleric, Rev. Hector Mackinnon, has accused the town council of ignoring a Holy Commandment, introducing into the town a fresh flood of wickedness. Against this viewpoint, another minister, Rev. A. S. Borrowman, has asked if the church plans to stop people from tuning-in radios and tv sets on Sunday evenings. He adds: "We cannot legislate people into being Christians."

And so the argument goes on in towns and cities up and down Auld Lang Syne territory. Still the number of tele sets grows. Thousands still go to church on Sunday evenings, then head for home to tune-in on tv shows.

WARWICK TIES UP WITH TELE PRODUCER

London, Oct. 28.

Warwick Productions is associated with a new company, Telapplications Ltd., registered with a nominal capital of $336, with the object of applying to the Independent Television Authority for an appointment as a commercial tv program contractor.

Irving Allen, who, with A. R. (Cubby) Broccoli, heads Warwick, declined to make any comment, nor would he disclose the names of other outfits associated with them in the new venture.

Claudio Arrau's Pace

Taking seven separate concert dates to do it, Claudio Arrau will play all 32 Beethoven piano sonatas in four European centers, Berlin, Hamburg, Zurich and London. To complete this herculean task will span, with layoffs between, March 12 to July 9 next.

However, the "layoffs" are only from Beethoven. He will occupy himself between times with regular concerts in Munich, Cologne, Paris, Dublin and Norway.

Arrau did the 32 sonata routine first in Manhattan during the season of 1953-'54.

Japan Consulate Keeps 'Blood Isle' Out of Sao Paulo

The Japanese, objecting to the British-made "Camp on Blood Island," have set a precedent which could explode into several directions.

Following a letter of protest to Columbia Pictures, distributor of the film in most of the world market, from Shiro Kido, president of Japan's film producers association, the Japanese consulate in Sao Paulo prevailed on the local police chief to deny the film a license for local showing.

Columbia is frank to admit that it expects the film to run into similar troubles elsewhere, since Japanese embassies obviously have been asked to keep an eye out for it. If the Japanese method is effective, American film execs fear that other countries may from time to time seek to apply it.

There has long been unhappiness in Germany over the number of old anti-Nazi and war films being shown on U.S. television. Though there have been protests, they have been to no avail. Similar diplomatic moves abroad, however, where film industries tend to be under the thumb of government, are invariably more effective.

From time to time in the past, American films dealing with Communism or the Soviets have been banned in various countries on the grounds that these pictures are offensive to a friendly nation.

DE LAURENTIIS GIVES UP 'SWEET LIFE' PROD.

Rome, Oct. 28.

Dino DeLaurentiis has given up plans to produce "Sweet Life" with director Federico Fellini, following reported disagreement over cost, content, and casting. The Oscar-winning director indicated that he will go through with the project on his own, possibly with another producer. Pic, which was to have started shooting this wek, has been variously announced as starring Marcello Mastroianni, Anita Ekberg, Barbara Stanwyck, Maurice Chevalier and Silvana Mangano.

DeLaurentiis backed his nix with claims that Fellini's budget estimate of $1,000,000 for the pic was too high and that he wanted a U.S. star in the key role while the director insisted on Mastroianni. Also that the story was too downbeat.

Fellini has countered by stating that his budget estimate is closer to $600,000, and that he could not make the pic with a Yank thesp, which would make it necessary to shoot in English.

'Beauty' on 6 Channels

Hollywood, Nov. 4.

First release of an animated subject in the new Technirama-70 will be Walt Disney's $6,000,000 "Sleeping Beauty," carrying six-channel streophonic sound.

Feature has been set for selected, key city release beginning next February.

Sapphire Into Westerns

London, Oct. 28.

Sapphire Films, the British vidfilmery which came into prominence with "Robin Hood" and has since done other costume pix, is planning a western skein which will be filmed in Australia next year. Hannah Fisher (formerly Hannah Weinstein), Sapphire's exec producer, is to visit Australia shortly to choose locations.

The new series, entitled "Stingaree," which will tell the story of the development of Australia in the 1860's, will be lensed almost entirely on locations near Sydney.

BELGIAN GOVT. SEEN CHANGING PIX DECREE

Paris, Nov. 4.

Indications here are that the Belgian government is disposed to making changes in its pic decree which stipulated maximum rentals for all films shown there. Promises had been made to the Motion Picture Export Assn. and groups in other countries, to study and change this decree some time ago. However, no moves had been made until recently.

With blockbusters the order of the day, MPEA is particularly interested in rental changes on this score in Belgium. Exhibs there promised talks and changes but did nothing. Finally, it is the government which is taking the first steps to try to discuss and adjust matters. The Federation of International Film Producer almost boycotted the Brussels Film Fest at the exposition last June because of this rental setup.

New Roadshow Dates In London for 'Pacific'

London, Oct. 28.

Further roadshow engagements are being lined up for "South Pacific," which has already been running in the West End for more than six months. It is still drawing near-capacity biz on this first run.

New openings have been set by 20th-Fox with ABC at theatres in Hull, Oxford, Leicester and Southampton. Other dates are being fixed for Scotland, Ireland and other key provincial cities, while return date is planned for Plymouth, where 20th has its own theatre.

Washington's Ballet To Hit Dominican Republic

Washington, Nov. 4.

With guest stars Alicia Alonso and Igor Youskevitch participating, the Washington Ballet will join forces with the National Symphony Orchestra for a special "Ballet Night" Nov. 15 at Constitution Hall. The program will be sponsored by the Washington Gas Light Co. and will benefit several local charities.

It will be the Washington Ballet's first local appearance after a tour of the Dominican Republic following performances in several eastern cities in late summer.

British 'Camp on Blood Island' May Hurt Japanese in U.S.—Kido Fears

Tokyo, Nov. 4.

Shochiku topper Shiro Kido, in his capacity as chairman of the Motion Picture Producers' Association of Japan (Eiren), submitted a letter to Eric Johnston asking that "The Camp on Blood Island," a British Hammer production released in the U. S. by Columbia, be banned from American screens.

Picture depicts acts of brutality by Japanese troops against noncombatants in a POW camp at close of World War II. Kido's letter expressed fear of the possibility of the film wrenching the postwar friendly relations between the U. S. and Japan and of making America's Nisei population insecure by spreading the shock of these atrocities. The film is showing in 18 situations in the Los Angeles area where a heavy Nisei population is concentrated.

"It is most unfortunate that a certain country still maintains a hostile feeling toward Japan and cannot forget the nightmare of the Japanese army," the letter stated, adding "I am certainly not aloof of the moral responsibility of what our nation has done in the past." But, it pointed out, the trend since the war has been and should continue to be a "search for peace."

In noting "the dreadful inference of presenting such a film to the public of the United States where a great many people of Japanese parentage live peacefully as good citizens," Kido cited the ad-pub quotes, "I'll Kill Every Woman and Child in this Camp if My Country Loses the War," "The Strange Terrifying Truth About the Most Brutal War of All," and "Authenticated By the Very Few Who Survived the Massacre."

The matter was brought to Kido's attention by Fred I. Wada, manager of Shochiku's L. A. office and a member of the Japan-American Society of Southern California. George Eastman, president of the Society, is also reported to have submitted a letter of protest to Johnston accompanied by newspaper clips of the ads.

In his letter, Kido acknowledged the delicacy of the matter inasmuch as Columbia is a member MPAA company, but asked that it be solved to the friendly satisfaction of all concerned.

Wrong Language

Havana, Nov. 4.

Songstress Teddi King, doing a 12 days stint at the Havana Riviera Hotel's Copa Room, and a big click with the Cubans, was moved to prepare a "thank you" speech in Spanish.

But the night she elected to do it was the night, unbeknownst to her, when the room was largely full of Americans.

More Yank Pix Into Germany Than in 1957

Frankfurt, Oct. 28.

During the first nine months of 1958, more U.S. films have been cleared by the German censorship for release in West Germany than last year. Yank companies bought out 186 films in the January through September period of this year, as against 158½ for the same time last year.

West Germans are second, with 63½ films this year, a drop from the 72 it showed during those eight months last year.

Total number of films brought out during the period this year was 424, a considerable jump from the 368 released by the film censorship organization in 1957.

France is third on the list, with 47⅔ films this year, over 36½ last year. England follows with 36 this year and 32 for 1957. Russia brought 3½ into Germany this year, as against 2½ last year.

RUSSOS WOO ARG. VIA CULTURAL INTERCHANGE

Buenos Aires, Oct. 28.

Now that there is no longer military rule in Argentina, the Soviets seem disposed to go all out to woo this country via "cultural" interchange which has been stepped up.

A Festival of Soviet Seventh Art was staged at the Trocadero and Libertador cinemas recently. The Film Critic Assn. sponsored. A Chinese Acrobatic Group, under Chou Er Fu, made its bow at the Opera Theatre (Lococo).

A Soviet Youth Group also arrived a couple of weeks ago. This included a young scientist who claimed to have worked on launching of the Sputniks. There also was the Soviet screen actress Isolda Isvitzkaia in the group. Of the eight features and a short a day exhibited at the Film Festival, "The Passing of the Cranes," a Cannes Gold Palm winner, made the biggest impact. It is ready for general release soon.

Uruguay's Loss on N.Y. Philharmonic

Poor Season for Longhair—Aspire to Send Its Own Symphony to Europe

By NID EMBER

Montevideo, Oct. 28.

Uruguayans are a music-loving people, but the scope is limited by the population size (800,000) in Montevideo. This year's economic stresses were a further limitation and concert managers even ruled out the customary two-three performance stopovers for longhair talent enroute to Buenos Aires, realizing there would be no profit in them. The four New York Philharmonic concerts were the only highlight, but still involved a loss for the State-subsidized SODRE concert-hall despite a sell-out and U.S. State Dept. payment of transport. At a $3 top, it was impossible to cover the Philharmonic's $4,000 fee.

SODRE has its own 90-piece orchestra and has asked Conductor Laszlo Somogyi's to conduct a suggested European tour this (South American) summer (Dec. to March). The orchestra is good, but many question if good enough for such a tour to pay off, despite Somogyi's good work. All depends on the Uruguayan Senate's voting the necessary $120,000 subsidy, and that's doubtful with prevailing economic stringencies.

San Francisco Ballet also did three SODRE performances as part of its subsidized tour, but with weak results. Iriberri Concerts also booked the Berliner Ballet there, but apart from Argentine fiddler Jan Thomasov, who concertized with the SODRE orchestra, not even Fritz Gulda played Montevideo this year. Recently with U.S. State Dept. lifting the airline tab, Woody Herman packed them in at the SODRE hall, showing there are more jazz than longhair spenders in Montevideo.

FRENCH EXHIBS RAP 'COMMANDMENTS' TERMS

Paris, Nov. 4.

National Federation of French Film Theatres has dispatched an open letter to Paramount here apropos of the terms being asked for "The 10 Commandments." Exhib body claim to be astonished that Paramount is breaking local concepts by its demands.

In asking for more than 50%, in spite of covering publicity costs, the Federation asserts that Paramount is being "abusive" since French regulations state that no film can get more than 50% even in the face of outlays by the distributor.

Federation argues that it is exorbitant at a time of falling filmgoing and receipts here, and that other big-scale, spec pix, treated on the 50% level, have done almost as well box-officewise as "10 C's."

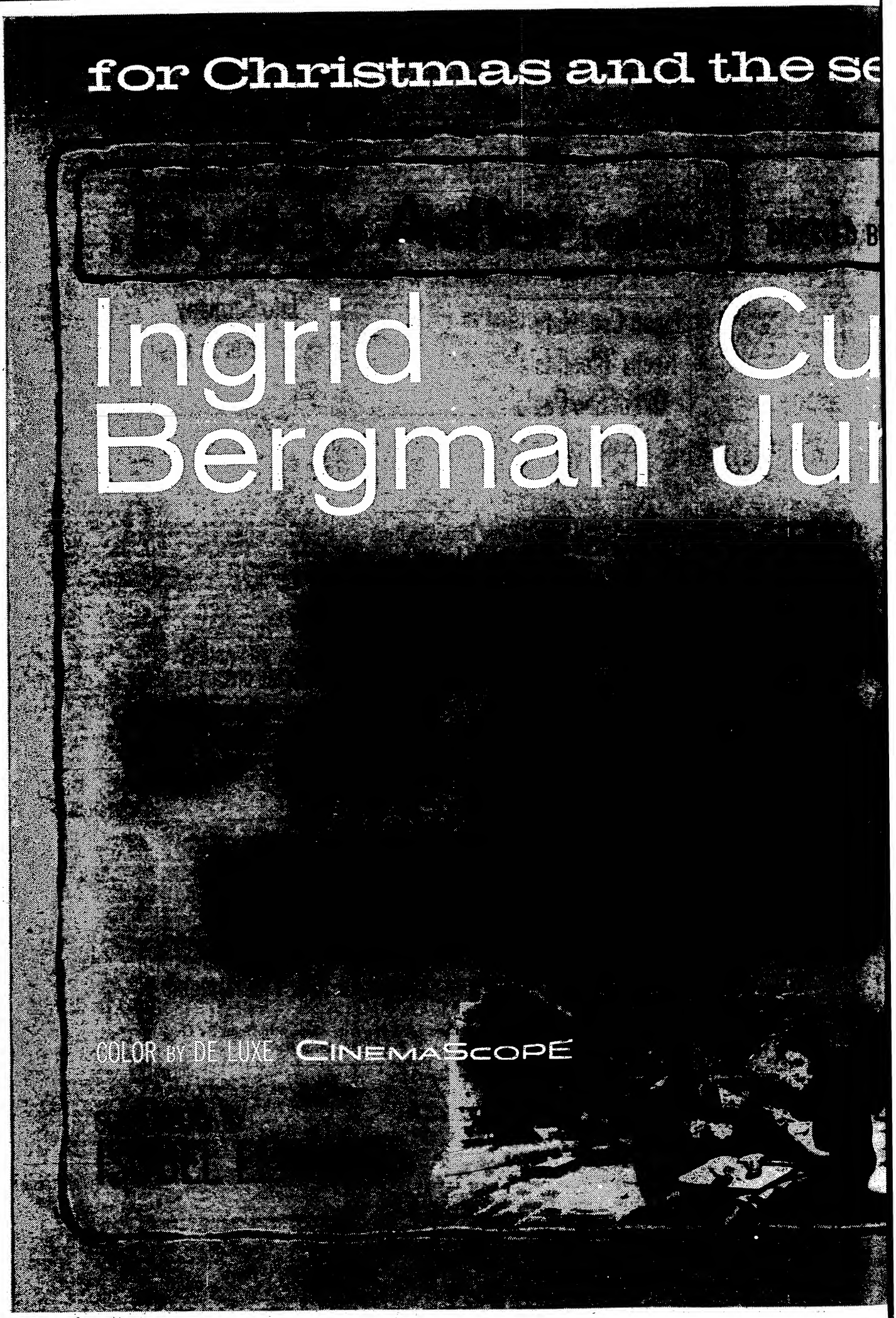
Paramount claims that the unprecedented scope of the film calls for its distrib setup and its turnover to charity of part of the receipts is also another aspect involved. At any rate, the future distrib percentages, when it goes into regular release around France, are still being discussed here.

Woolf Quits British Lion

London, Nov. 4.

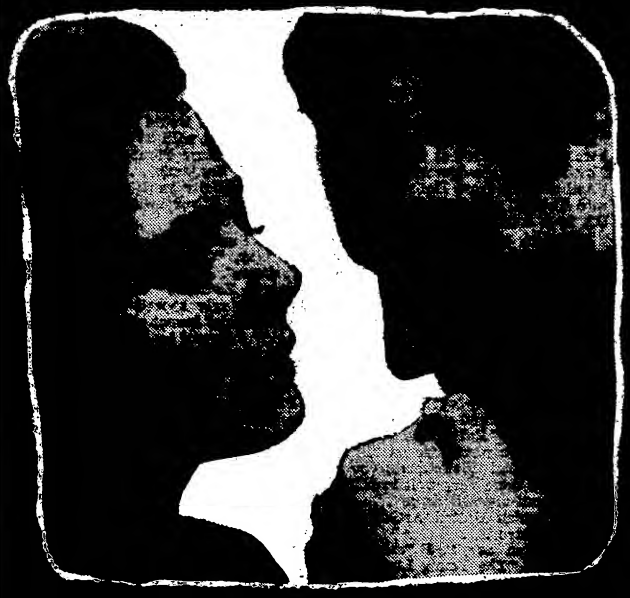
John Woolf, head of Romulus Films and Independent Film Distributors, has resigned his directorship of British Lion. He only joined the board of the Government-owned company a few months ago.

In due course, Woolf will also be ankling his directorship of Lion-International, the company which operates in Overseas territories. He has been a partner in this company for some years.


for Christmas and the se
Ingrid
Bergman
COLOR by DE LUXE CINEMASCOPE

ason of the New Year...

rt Robert
gens Donat



THE STARS

INGRID BERGMAN
unforgettable as a woman of courage and faith



CURT JURGENS
the international star in his most romantic role



ROBERT DONAT
a performance that wins his place in immortality



THE PRODUCER

BUDDY ADLER
an achievement to stand alongside "From Here to Eternity" and "South Pacific"



THE DIRECTOR

MARK ROBSON
acclaimed world-wide for his direction of "Peyton Place"







Yank Slickers Peddle To Europeans Film Rights They Don't Have—Pathak

There are a number of Americans in Europe today selling films to which they don't own the rights, Vinod B. Pathak, an independent distributor, complained in N.Y. last week.

He said the need was great for the establishment of some sort of title clearance bureau in N.Y., where the actual ownership rights of a film could be checked. Anyone selling a film should then be required to file a copy of the contract with this central clearing house.

One of the results of this practice of selling without rights has been a deep European distrust in any dealings with Americans, Pathak reported. He said he himself had lost about £3,000 (about $8,600) on one deal where he had acquired the option on some films and, on seeking to re-sell them, had found that the American end didn't own the rights.

Pathak, who used to headquarter on the Coast, now makes his home in N. Y. He's distributing the Danish "Dollars from the Sky," a story of the arrival of Texans on two small Danish islands where oil has been found. Film is due to preem at the 55th St. Playhouse at Christmas. Pathak also has some Swedish, German and Finish pix for release.

On the Coast he specialized in the release of the Finnish product, which is well-known for nudity and highly exploitable for its sex content. Pathak reported that he had taken an option on the Franco-Italian coproduction, "An Eye for an Eye," starring Curt Jurgens.

Reason for the situation in Europe is the rise of the independents in the States and the sales to television. A major company exec last week confirmed Pathak's charge, but said that, in quite a few cases, the man selling the picture in Europe was honestly unaware of the fact that he didn't have the rights. Irving Sochin, formerly Rank Film Distributors of America sales topper, is tied up with Pathak in "Dollars from the Sky."

Variety Clubs Foresee 1,000 at Las Vegas Meet

Chicago, Nov. 4.

A record turnout of more than 1,000 is expected at the Variety Clubs next international convention in Las Vegas March 31-April 3.

Meeting will dedicate the spa's new convention hall, appropriate since the VCI was the first organization to parley there, back in 1952. Confab will also dedicate a new wing of the nursery school supported by the Vegas tent.

RE-PLANT 'ROOTS OF HEAVEN'

No More Roadshows — To Hit Market at Christmas

Frankly disappointed with the performance of Darryl F. Zanuck's "Roots of Heaven" at the Palace Theatre, N. Y., where it's being roadshown, 20th-Fox has dropped plans for any further roadshows of the film in the U. S. Picture now will go out as a regular release at Christmas time.

Hand-in-hand with this, the advertising campaign for "Roots" will be switched to put greater emphasis on the adventure aspect of the yarn.

"Roots" got mixed reviews when it opened. Some at 20th feel that the allegory in the picture is largely lost on audiences, who thus find the film confusing. Whether the film, reportedly brought in at a negative cost of over $3,000,000, is to be trimmed for general release hasn't been decided yet.

Hufford Heads Society

Hollywood, Nov. 4.

Robert G. Hufford of Eastman Kodak heads up new 1959-60 slate of officers, as chairman, of Hollywood Section, Society of Motion Picture & Television Engineers. Carl W. Hauge, Consolidated Film Industries, is secretry-treasurer.

Three new members of Board of Managers also have been elected for 1959-60. William E. Gephart, General Film Lab; James P. Corcoran. 20th-Fox; Ralph E. Lovell, NBC-TV. Continuing on Board during 1959 are Theodore Grenier, ABC; James T. Pettus, RCA; Petro Vlahos.

'History of Talkies'

Daniel Blum, who has done picture books on the silent screen and legit, has brought out "A Pictorial History of the Talkies" (Putnam; $12:50; special pre-Xmas price, $10) which, like most volumes of this sort, has fetching eye-appeal. Not to mention the nostalgic values.

It is a kingsize, in the main well-laid-out book, with year-by-year breakdowns from 1930-1958. The text is at a minimum; merely the highlights per annum, and then the scenes from pictures and top personalities for each respective year, dominate the "pictorial history." The bigger the name the larger the photo, viz., Garbo, Harlow, Astaire-Rogers, Crosby et al.

Since both the trade and public dates the real impetus to the talkers from "The Jazz Singer" (1927) and "The Singing Fool" (1928), both Al Jolson and each, individually, the greatest single impetus to soundpix, it does seem a brush-off to include him only in the casual pot-pourri titled "The Early Talkies."

Joan Crawford did the foreward and she is among the decorative personalities, along with others such as Garland, Temple, Arliss, Tracy, Rooney, Harlow, Chaplin, Weismuller, Roy Rogers, Barrymore, Fields, Bette Davis, Gable, plus Mickey Mouse (deservedly). But no Jolson. None the less it's an attractive book, for gift or reference. *Abel.*

365 Ozoners Exhibited 'Commandments' for Gross Of $2,800,000—Chumley

Cecil B. DeMille's "The Ten Commandments" grossed over $2,800,000 in special drive-in theatre engagements that began during the summer, Edward G. Chumley, the production's sales supervisor, reported in New York this week.

"Commandments" played in 365 ozoners with the runs varying from two to seven weeks. Release of the picture to the al fresco spots was timed to coincide with school vacations. Business tally is believed to be a record for such a limited number of situations.

Soviet Terms

Continued from page 5

had been unsuccessful. "Johnston didn't get anywhere when he sat down with the Russians the last couple of times," he said. "It's only this time, with the diplomatic weight of the United States behind him, that he got a deal."

The Russian negotiations originally started on a commercial basis with individual companies. However, the Soviet traders began to play one company against the other, and attached reciprocity conditions which the distribs found unacceptable. It was decided, at that point, to assign all rights to MPEA.

Johnston went to Moscow with carte blanche to buy and sell. This power extends also to assigning the seven Soviet films to the majors for distribution in the U.S. It's presumed that he'll give a Soviet film to each of the companies which have sold a picture to Moscow. So far, the Americans have picked only four Russian films. It's implicitly stated in the agreement that the pictures will be given "maximum distribution" and wide publicity in the respective countries. How this is to be done is still a large question, though it's assumed that the Government will urge exhibs to cooperate.

Company most affected by the necessity to submit two negatives if a CinemaScope picture is sold is 20th-Fox. There's no trouble giving the Russians a dupe negative, which is available. What costs money is the unsqueezing of the C'Scope print. None of 20th's C'Scope releases have ever been made available in 2-D. Only "The Robe" was shot in a standard cover version. Most other studios have shot such versions.

Use 'High Cost of Loving' To Make Methodists' Point At Cincinnati Confab

A significant rapprochement between a church group and motion pictures took place Saturday (1) in Cincinnati when leaders of the Methodist Church, at a week long conference, employed a Hollywood film to point up the theme of the meeting—"The Christians' Economic Responsibility in an Industrial Age." It is believed to be the first time any religious group has used a Hollywood motion picture for such a purpose.

The picture selected to keynote the conference's theme was Metro's "High Cost of Loving," a Jose Ferrer-Gena Rowlands starrer released some months ago. Film concerns a corporation employee who mistakenly thinks he is about to be fired. The problem of financial insecurity is the basis of the pic's theme.

Feldman

Continued from page 1

tribution comes later for the general releases and worldwide handling.

"Dave Selznick had the right idea—only a handful of key sales experts to sell his product but, unfortunately, at that time he didn't have strong enough product to back it up. Incidentally, I can think of only a handful of producers who are really 'independents'. By that I mean, who put up their own money. Goldwyn does. Eddie Small does. Selznick is another. Maybe Sol Lesser did when he was more active. But as we know an 'independent' today usually means that the studio is still advancing his financing."

An inveterate globetrotter, Feldman knows the European technique of financing. It's SOP for a producer to sell off the Italian or the French or the Scandinavian or the Spanish rights even before a foot of film is shot. "Each distributor gambles on that producer, and handles his selling in individual manner, attuned to his own territory. There's no reason why a national campaign should be as good in New York as what they might go for in Texas. Maybe we'll also see territorial rights coming back, a sort of super-states' rights, where some group of theatres or distributors will buy the exhibition rights to a film and handle it as they see fit."

Better Quality

This changing pattern will result in better quality want-to-see pictures, the kind that will drag the people out of their houses and away from their television sets, he observes. He feels that, as time progresses, the film backlogs will become more valuable. Warners' $22,000,000 backlog deal was a "steal" for the telefilm people, in his opinion, and Feldman feels that Paramount's $50,000,000 package sale too is also a "steal" for MCA. There again he points to Goldwyn's unwillingness to sell-off; there will always be time for that, and with time the values will pyramid.

Feldman's current properties include the new Sam Behrman play, "Cold Wind and the War," for $150,000 advance plus 10% of the gross of every week the show runs on Broadway; Sam Locke's "Fair Game," last season's Sam Levene play, which may become a Kim Novak-Doris Day package at Columbia; Irwin Shaw's novelette, "Voyage Out, Voyage Home," for which he paid $50,000; Charles Morgan's new novel, "Sparkenbroke," which may be a Cary Grant-Stanley Donen property; Ladzslo Bush-Fekete's "Lot's Wife," which I.A.L. Diamond is adapting and which Jean Negulesco is producing; a three-play deal with Jed Harris; a $75,000 buy of Nelson Algren's "Walk on the Wild Side," which Merle Miller is adapting; a $150,000 western for John Wayne.

Feldman returned to Hollywood over the weekend. He came east chiefly to huddle with Darryl F. Zanuck when the latter was east attendant to the launching of "Roots of Heaven" at the RKO Palace, on Broadway.

New York Sound Track

Elevation of **Cardinal Giuseppe Roncalli,** to the Papacy as John XXIII has started Italy's industry talk as to what influence the new Pontiff will exercise over the field of motion pictures and entertainment in general. His predecessor, Pius XII, often expressed his views on this subject. It's too soon to tell, but the Catholic Church's strong influence on the world of Italian show biz will continue to be felt. Main factor in this feeling, as always, is the physical nearness of the Vatican. Also, the new Pope is again an Italian. It's known that in recent years he's shown personal interest in the motion picture, perhaps due to his position as Patriarch of Venice, site of the yearly film festival.

A **Robert Donat** scholarship at the Royal Academy of Dramatic Art in London is planned as a memorial to the late actor. A charity showing of Donat's last film, "The Inn of the Sixth Happiness," which stars **Ingrid Bergman,** will be given in this cause on Nov. 23, at Leicester-Square Theatre. **Vivien Leigh** at a cocktail party given by **Billy Butlin** at his house described the project. . . .

Yul Brynner gets Saturday Evening Post profile treatment via **Pete Martin** in the Nov. 20th issue . . . Metro readying special 12-page booklet for distribution to editors and exhibitors to highlight the Austrian location of "The Journey." . . . **Charles Kaufman** signed by M-G to write the screenplay for "Bridge to the Sun," autobiographical novel by **Gwen Terasaki** . . . Metro's "Ben-Hur" company has moved to its third and final location site during the film's lengthy production schedule. Director **William Wyler** heads a unit of more than 100 persons now filming the leper colony sequences near Salone, about 30 miles from Rome . . . Radio City Music Hall topper **Russell V. Downing** and Columbia sales chief **Rube Jackter** are joint chairmen of the film producers and distributors section of the annual of the Greater New York Councils of the Boy Scouts of America. **Paul N. Lazarus Jr.,** Col veepee, and National Screen's **Burton E. Robbins** are co-chairman of the amusement industries division of the campaign . . .

Ned E. Depinet, president of Motion Picture Pioneers Inc. and the Foundation of the Motion Picture Pioneers Inc., sparking a membership drive in connection with the 20th annual dinner Monday (24) honoring **Robert Benjamin** and **Arthur Krim** at the Waldorf-Astoria.

Friends from global show biz sent congratulatory cables and telegrams to **Sir Alexander Boyne King,** Scot cinema magnate, on his 70th birthday. Distributors tossed a lavish lunch for the Auld Lang Syne knight, who controls bookings for over 80 Scot cinemas and is chairman and managing director of half of them, chairman of Films of Scotland Committee, and leading light of the Scot Tourist Board . . .

Germany's NF Filmverleih asking $100,000 in guarantees for the U.S. rights to "Rosemarie," the controversial German film about a prostitute. One of the presumed reasons why there haven't been any U.S. takers so far: The music in the film is said to sound very much like **Kurt Weill's** music from "The Beggar's Opera" . . . Government film aid for the French industry is to be continued at the present level for two years, says **Jacques Flaud,** director of France's Centre National. After that, the aid may become more "flexible" . . .

By the time of its opening **Rodgers & Hammerstein's** "Flower Drum Song" will have an advance of close to $1,500,000, according to legit sources. An original motion picture from R & H would be nice to have . . . Film vets becoming more numerous, what with 36 new members to be inducted at the 20th annual Motion Picture Pioneers dinner Nov. 24. This one honors **Arthur Krim** and **Bob Benjamin** . . . **Bernard Kamber** back from Hollywood and Chicago publicity work on "Separate Tables" and "Devil's Disciple." . . . **Tony Silver** switched from UA to a copywriter's post at National Screen Service.

Elizabeth Taylor set for "Suddenly, Last Summer," **Sam Spiegel's** picturization of the **Tennessee Williams** play, "Garden District," to be scripted by playwright for 1959 production . . . **Orson Welles'** summation speech as the attorney in Darryl F. Zanuck's "Compulsion" will be edited to 12 to 15 minutes, longest single speech ever in a 20th-Fox film . . . Indie producer **Dwight Brooks** launches a two-pix program Nov. 17, with "I'll Never Go Back," followed by "Death from Orbit X" Dec. 15 . . . N.Y. stage-tv actress **Jean Robbins** screen bows in Allied Artists' "Battle Flame," Scott Brady starrer . . . "The Trial of Major Reno," based on factual data recently de-classified by U. S. Army, will be produced by Arrowhead Productions . . . Producer **Philip A. Waxman** and writer **Orin Jannings,** now collabing on "The Gene Krupa Story," **Sal Mineo** starrer for Columbia Pictures release, will partner again next year on "La Bella Sorrento."

The German "Hauptmann von Koepenick" (Captain von Koepenick), which has done very well in N.Y., has been something of a letdown in several out-of-town dates . . . "The Horse's Mouth," **Alec Guinness** starrer which United Artists put up for bid in N.Y., goes into the Paris Theatre . . .

Taking an admitted "calculated risk," Israel's film censor board has passed "The Young Lions" and the picture is now being shown in Jerusalem without any incident, the N.Y. Times recently reported. In the past, any film portraying a Nazi in a favorable light would never have hit the screen in Israel. One of the reasons why Israel passed the **Marlon Brando** starrer: Egypt had nixed it on the grounds that the Jewish soldier (**Montgomery Clift**) was shown in a good light.

Joe Hyams in a series on Hollywood in the Herald Tribune quotes a talent agency exec as saying it's cheaper for a studio to pay the agent's 10% commission than develop talent on its own . . . But what about the studios' beefs about the sky-high payoffs demanded by the agents in behalf of that talent?

Robert L. Mann former salesman for 20th-Fox and Columbia, has the Texas franchise for Movie Stamps Inc., N.Y. outfit which is adapting the trading stamp idea for theatres . . . Col has rewritten the book—the pressbook, that is, for "Bridge on the River Kwai." Added features are ads playing up the success which picture has had so far and new exploitation gimmicks which clicked in tryouts . . . **Sam Marx** showing interest in **Bill Ornstein's** book, "Miss Napoleon."

That measure to revise the Chicago film censorship code won't reach the city council till late in February, after the aldermanic elections. It'll likely have considerably more support then, since the councilmen will be much less concerned over toe-stepping. Measure would revise by restricting police censorship of pictures only to the juvenile (under 21) trade . . . On another front, Windy City's move to abolish the 3% admission tax on the first 90c appears certain of passage at the next council session Friday (7), and probably will go into effect Jan. 1.

Two reps of the Czech film monopoly currently in the States, looking to buy American pictures. They're **Jiri Marek** of the CSR Film Commission, and **L. Kachdik,** who's in charge of exports . . . **Leo Hochstetter,** MPEA's German rep, off to Turkey again in another week to try and straighten out trouble for U. S. films there. The Government has issued a decree confiscating all goods not cleared through Customs by Nov. 25. However, these are only goods on the "permitted imports" list, and Hollywood films aren't on that roster as of now . . . Rank Organization will do the **Eric Ambler** novel, "The Nightcomers," on location in Singapore next year. **Jean Simmons** and hubby **Stewart Granger** will star.

Jerry Wald is negotiating with **John Frankenheimer** for the latter to direct Wald's production of "Winesburg, Ohio," which Wald intends to produce as his first indie venture following his 20th-Fox tenure. Pic would be Frankenheimer's second; his film bow was as director of "The Young Stranger" for RKO a couple of years ago.

IS CARNY COME-ON NECESSARY?

Producers Like Titles 'Pre-Sold,' So Take on Publishers' Tasks

The importance to film production of pre-sold literary properties, the keen competition among independents and the majors for manuscripts, and the scarcity of the type of material to intrigue today's selective audiences has led the picture business into book promotion on a gigantic scale. There's hardly a studio or an indie company around which isn't devoting a portion of pre-production activities to building an acquired property into a best-seller.

Many of the functions, formerly in the domain of the book publisher, have now been assumed by filmites in their desperate effort to make the titles of books "household" words before they are converted to the screen.

In instances, publishers resent the early linking of a book to an upcoming film, fearing that a portion of the book-reading public may decide to skip purchasing the book and wait for the screen version. Producers, too, are divided on the approach. Some—like Otto Preminger, for instance—feel that the primary objective is to place the book on the best-seller list without reference to the fact that the property will be made into a picture. Others—depending on the property—take the position that the earlier the connection is made the better, because many readers enjoy reading the book and then seeing how it is interpreted by the film-maker.

Although Preminger's Carlyle Productions is presently inactive production-wise while the producer-director is directing "Porgy and Bess" for Samuel Goldwyn, the company's N. Y. office, under the direction of Nat Rudich, is occupied with building up three books on Preminger's upcoming production schedule.

These include "Anatomy of Murder" by Robert Traver, "Exodus" by Leon Uris, and "The Other Side of the Coin" by Pierre Boule, author of "The Bridge of the River Kwai."

Jerry Wald is another producer who has placed great emphasis on the care and feeding of a best-seller.

Columbia has been spending considerable time and money in promoting Bernard V. Dryer's "The Image Makers," which Charles Schnee will produce. The company has been running a contest asking the public to vote on the cast.

Hollywood's great interest in books is placing many authors in positions equal to performers. They are in great demand for newspaper interviews and radio-tv appearances. If the author is not available, arrangements are made for telephone and/or tape interviews.

Watertown 2% Sales Tax

Albany, Nov. 4.

The impact of Watertown's comparatively new 2% sales tax on small theatres was illustrated when Pete Vournakis' Liberty advertised that due to the local levy on "film rentals and miscellaneous supplies used in the operation of the theatre," a "slight increase" in scale was taking effect.

This lifted the matinee tap to 50c; evening-Sunday-holiday, 60c; children, 25c.

The impost, which includes the standard compensating use levy (on goods and the like brought into the city from outside, and to be used within), affects film rentals and supplies. This is true in other cities voting a sales tax, according to authorities in Albany.

The Watertown "bite," legislation approved by the Common Council May 12 and in effect since July 1, provides for quarterly payments. The latter are now due.

Oscar Haney, formerly relief operator in the Dallas area for the Phil Isley Theatre circuit, has been named manager of the Canyon Drive-In Theatre at Snyder, Texas.

Disney Jan. 1 Melon

Hollywood, Nov. 4.

A 3% stock dividend in addition to regular 10c cash divvy on common stock has been declared by Walt Disney Productions.

Melon will be cut Jan. 1, 1959 to stockholders of record Dec. 3, 1958.

Par All-Time Hi Quote of $46.50

Price of Paramount stock on the New York Stock Exchange went to the highest point in the company's history Mon. (3) with a closing quotation of $46.50 per share. The after-divorcement outfit started out (in 1950) at a price of around $20 and has been on the climb ever since, with few setbacks.

Current new high compares with a low for the year of $30.62½.

Trading volume has been moderate and the increase in price is taken to mean the company has cooking a new capital gains deal. This has been hinted by inside sources although the specific nature of the source of added revenue hasn't been disclosed. For one thing, however, Par has a library of 1,500 silent films which are being studied for the possibility of a sale to television interests.

Further, earnings have been steady and the sale of the pre-1948 sound features to a subsidiary of Music Corp. of America will provide $10,000,000 a year for this and the next four years.

Van Druten Estate Sues; Says Preminger Infringes In 'Anatomy' Project

Los Angeles, Nov. 4.

Further reverberations in squabble over film rights to "Anatomy of a Murder," which Otto Preminger is skedded to produce for Columbia Pictures, were sounded here last week when the John van Druten estate brought action in Superior Court for $2,500,000 damages, charging conspiracy and asking for an injunction against film's production.

Suit was directed against Preminger and his Carlyle Productions, Ray Stark and his Seven Arts Productions, Columbia Pictures, United Artists and John D. Voelker, Michigan Supreme Court justice and author of novel which van Druten dramatized before his death. Tome was written under nom de plume of Robert Traver.

Preminger took over production in September following a hassle with Stark and UA over right to do picture, which culminated in Stark-UA conceding "Anatomy" to Preminger and Columbia in exchange for property, "Exodus," with all parties to share in each others' profits on two pix.

Action brought by estate charges that the Preminger-Stark deal constituted a conspiracy to do estate out of the share it was to get from film rights to play based on the novel, agreed upon by van Druten before his death and Voelker. Agreement, according to complaint, gave Voelker and van Druten equal shares of profits from any picture to be made. Suit claims that Voelker-van Druten agreement is violated, and endangers the upcoming Theatre 200 production of play.

Chasing 'Tiger's Tail'

Hollywood, Nov. 4.

Columbia is negotiating for "Tiger's Tail," an original story and screenplay by Robert Buckner.

It's an action-suspense story.

EXPLOITEER PANS THOSE WHO SNOOT

By HY HOLLINGER

Executives of American International Pictures, faced with attacks from both within and outside the industry for their exploitation pictures and their advertising policy, frankly admitted in N. Y. last week that their ads "are obviously overdrawn for the deliberate and calculated purpose of bringing people into theatres."

They acknowledged that the promises made in the advertising are not always fulfilled in the actual pictures, but they defended this policy on the ground that the film industry is essentially a carnival business and that it must therefore deal in carnival terms. Just as books should not be judged by their covers, they contended that their pix should not be condemned because of the advertising. They pointed out, for example, that many of the company's problems with local censor and pressure groups have been solved by merely screening the pictures which, they stressed, have been found completely innocuous.

Pointing out that the U. S. Supreme Court has gone a long way toward the elimination of film censorship, Samuel Z. Arkoff, v.p. and general counsel of AIP, declared that "oddball groups" and "overzealous spinster Parent-Teacher" organizations, now lacking a cause because of the Supreme Court decisions, are now aiming their attacks on film advertising.

"The industry has to face these elements," he said. "It's wrong to adopt a holier-than-thou policy." He pointed out that the ads of the major companies have been attacked as often as those of AIP. James H. Nicholson, AIP prexy, commenting on the reaction of the rest of the industry versus AIP, said: "All of us live in glass houses. It's dangerous to throw stones."

Discussing the type of pictures for which they have been rapped, Nicholson said his company has made a careful study of the teenage market and it has discovered that teenagers do not like films in which they are depicted as juvenile delinquents. He said the company's objective was to make escapist and entertaining films. Arkoff stressed there is no identification between the characters in the films and the viewers. Nicholson declared that the pix were made with a tongue-in-cheek viewpoint and were not to be taken seriously. He admitted that the youngsters frequently laughed at the pictures. However, he said that the pix had been proven successful at the boxoffice and had come to the aid of many theatremen in a time of a serious product shortage.

Nicholson emphasized that the last 16 of the company's pictures had received a production code seal and that with the exception of four "B" ratings, all the pix had been placed in the "A" category by the Catholic Legion of Decency. He complained that many of the company's pix had been rapped by people who hadn't seen them and who were basing their opinions only on the newspaper ads. "The majority of the complaints," Arkoff said, "come from people who do not have children."

Lindsay Sues O. Welles

Los Angeles, Nov. 4.

Orson Welles still owes film editor Louis Lindsay $14,096 as unpaid balance assertedly due under terms of a contract signed in 1949, according to a suit filed in Superior Court against actor-producer.

Lindsay, suit charges, was to work on a picture for Welles to be filmed in Europe and Africa, for which he was to be paid $14,740 in salary and $776 travel expenses. Of this moment, only $1,420 has been forthcoming, it's alleged. Late filing is due to Welles having been out of the U.S., editor said.

'Gigi' and 'Yankees' Tail 'Hot Cat'; 'Defiant Ones' in October Money; Houses Forced to Re-Issues

Semi-Golden October

1. "Cat on Tin Roof" (M-G).
2. "Gigi" (M-G).
3. "Damn Yankees" (WB).
4. "South Pacific" (Magna).
5. "Defiant Ones" (UA).
6. "Barbarian-Geisha" (20th).
7. "Big Country" (UA).
8. "So. Seas Adventure" (Cine).
9. "Onionhead" (WB).
10. "Windjammer" (NT).
11. "Search Paradise" (Cine).
12. "Me and Colonel" (Col).

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully definite. An index of relative grossing strength in the U.S.-Canada market, the monthly report does not pretend to express total rentals.

By MIKE WEAR

Always known as an "in-between" month, October this year ran true to form. It was an offish period at the national boxoffice, being further handicaped by the distractions of national and state election campaigns and lack of strong, new screen fare. There were a few new pictures but too few. Some, exhibs became so desperate for boxoffice winners they accepted former combinations to fill the gap. About half of these returns paid off.

"Cat on Hot Tin Roof" (M-G), which was first in September, again copped the b.o. laurels last month. The Burl Ives-Paul Newman-Elizabeth Taylor feature racked better than $1,000,000 gross at key cities reported weekly by VARIETY. It was out of first spot in the weekly surveys only once for "Damn Yankees" (WB). "Gigi," another Metro release which was third in September, is winding up in second place.

"Damn Yankees" (WB), a newcomer which was just getting started late in September, is taking third money. Film apparently cashed in somewhat on the tag end of the baseball season as the Yankees were battling the Braves for the world's championship. "South Pacific" (Magna), second in September, is landing in fourth positon, barely edging out "Defiant Ones" (UA).

"Defiant Ones" was a strong fifth, rising as high as second and third in weekly ratings. Especially big in larger key cties, it bids to make a really great profit for the company. "Barbarian and Geisha" (20th) is winding up in sixth place, not far behind "Defiant."

"Big Country" of which greater things were anticipated apparently was slowed by not getting more firstrun playoffs earlier. Despite an unusually costly ballyhoo campaign it has been slow in getting placement in a holdover field around the country. Fourth on the markets tallied in September it's position in October was not without strength but not as vigorous as United Artists hoped.

Only four keys are represented for "South Seas Adventure," fifth release for Cinerama reserved seat operaton but the pace added up to eighth biggest money in the October push. The evaluation of "Onionhead" (WB) is that the film pleases the smaller burgs best.

"White Wilderness" (BV), a new entrant; "Man of West" (UA), also a newie; and "Reluctant Debutante" (M-G), fifth in September, are the runner-up films.

A line of new pictures has now hit the key cities but only a few show promise. "Houseboat" (Par) has been good on its two initial playdates. "Last Hurrah" (Col) also hints potential, being big on first week at N.Y. Roxy and at its preem in Boston, whose ex-mayor the film is "not" about. "Torpedo Run" (M-G) shaped a bit spotty the first week out. It was fine in Frisco and Chi, okay in Portland and mild in N.Y.

(Of the reissues, "Streetcar Named Desire" (20th) made the best showing.)

Columbia Pictures' London Showcase

Columbia Pictures, for the first time in its history, is acquiring a foreign showcase. Theatre, to be called The Columbia, is now nearing completion in London. It's due to open Feb. 1, 1959, with "Gigi."

House seats 770, is ultra-modern and will be able to accommodate all types and systems of film. It's lease is held by Richard Davis, who operates the Fine Arts in N.Y. and who also runs the Curzon in London.

According to a Col spokesman, the company is taking over the house from Davis for 21 years with an option for more. Davis gets a percentage of the receipts.

Col plans to use its theatre as a roadshow house, partly to showcase its own major releases. Theatre, slated to be one of the most elegant in London, is part of a newly-constructed business building. Very few new film houses have been built in London since the war. According to Lacy Kastner, prez of Columbia International, the company isn't planning acquisition of any other showcases in the world.

Bavaria-Filmkunst Talks Adoption of Pattern A La United Artists

Bavaria-Filmkunst, which runs the largest studios in West Germany (in Munich) and also is in distribution, is considering following the "United Artists pattern" by cutting down its production to possibly no more than two films next year. In turn, it'll finance independent producers to make pictures on its lot and for Bavaria release.

Report came last week from Karl F. De Vogt, export manager of the Bavaria, who's on his first U. S. visit, seeking to explore the market. The Bavaria, in part controlled by the same banks which control the UFA, this year produced eight pictures of its own. In addition, it financed and took on for release about a dozen more, putting approximately 20 films through its distribution channel.

De Vogt said the Bavaria, headed by Wolf Schwarz, had no intention for the moment to create its own foreign setup, but may install its own agencies in Europe in the not too distant future. During his trip to the U. S. (he's currently attending the San Francisco film fest) De Vogt said he planned to search out the possibilities for American production at the Bavaria studios, where there are eight modern stages. Several American outfits, notably Kirk Douglas' Bryna Productions, have made films at the Bavaria.

The Bavaria export chief doubted any future merger between Bavaria and UFA, but didn't rule out a combination with some other, possibly smaller units. He'll be back in N.Y. before heading for home.

Fredric March and **Florence Eldridge** join **Spencer Tracy** in stellar lineup of Stanley Kramer's "Inherit the Wind."

Picture Grosses

'Vampire' Hefty $9,000, L'ville; 'Pacific' 6G, 2d

Louisville, Nov. 4.

First-run biz this week is uneven to slower. "South Pacific," in 26th week, and "Big Country," in third stanza at the Kentucky, are showing remarkable stamina. "Torpedo Run" at United Artists is drab. Horror combo "Blood of Vampire" and "Monster on Campus" at the Rialto looks hefty.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (Magna) (26th wk). Good $6,000 after 25th week's $5,500.

Kentucky (Switow) (900; 60-90)—"Big Country" (UA) (3d wk). Nice $6,000 after second week's $5,000.

Mary Anderson (People's) (1,000; 60-90)—"Naked and Dead" (WB) (2d wk). Oke $4,500 after last week's $7,000.

Rialto (Fourth Ave.) (900; 60-85)—"Blood of Vampire" (U) and "Monster on Campus" (U). Just what teen-agers like. Hefty $9,000.

United Artists (UA) (3,000; 60-90)—"Torpedo Run" (M-G). Dull $4,000. Last week, "Defiant Ones" (UA), $9,000.

LOS ANGELES

(Continued from page 8)

(WB), "Baby Doll" (WB) (reissues), $2,200.

Downtown (SW) (1,757; 90-$1.50)—"Giant" (WB) and "High and Mighty" (WB) (reissues). Limp $3,500.

New Fox, El Rey (FWC) (765; 861; 90-$1.50)—"Reluctant Debutante" (M-G) and "Windom's Way" (Rank) (New Fox), "Me and Colonel" (Col) (El Rey) (2d wk). Okay $6,000.

Vogue (FWC) (825; 90-$1.50)—"Onionhead" (WB) and "Me and the Colonel" (Col) (3d wk). Perky $3,500. Last week, $4,200.

Fine Arts (FWC) (631; 90-$1.50)—"Tale of Two Cities" (Rank) (3d wk). Lean $1,600. Last week, $1,600.

Fox Beverly, Orpheum (FWC-Metropolitan) (1,170; 2,213; 90-$2)—"Defiant Ones" (UA) (5th wk). Lusty $13,000. Last week, $14,700.

Warner Hollywood (SW) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cinerama). Started 6th week Sunday (2) after big $23,000 last week.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Cat On Hot Tin Roof" (M-G) (10th wk). Lush $10,000. Last week, $11,100.

Warner Beverly (SW) (1,612; $1.25-$2)—"Big Country" (UA) (11th wk). Slim $3,400. Last week, $3,500.

Hollywood Paramount (F&M) (1,468; $1.65-$3)—"Gigi" (M-G) (17th wk). Big $16,500. Last week, $16,600.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (Magna) (22d wk). Plump $15,000. Last week, $15,500.

Chinese (FWC) (1,408; $1.75-$3.50)—"Windjammer" (NT) (30th wk). Stout $17,000. Last week, $17,800.

Carthay (FWC) (1,135; $1.75-$3.50)—"Around World in 80 Days" (UA) (98th wk). Great $13,500. Last week, $14,500.

SAN FRANCISCO

(Continued from page 8)

Big $10,500. Last week, $11,000, with one extra show.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Sorceress" (Indie) (2d wk). Good $2,500. Last week, $2,600.

Vogue (S. F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (3d wk). Nice $2,800. Last week, $3,000.

Coronet (United California) (1,250; $1.25-$3.00)—"Old Man and Sea" (W-B) (2d wk). Fair $13,000. Last week, $15,500.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (Magna) (18th wk). Okay $14,000. Last week, $14,500.

WASHINGTON

(Continued from page 8)

Hot sex product with $3,500. Fourth week, $4,000.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Last Hurrah" (Col). Mighty $13,500. Last week, "Here to Eternity" (Col) (reissue) (2d wk), $2,800.

Uptown (SW) (1,100; $1.25-$2.50)—"South Pacific" (Magna) (31st wk). Up to excellent $9,000 with announcement that run ends Nov. 9. Last week, $7,000.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Windjammer" (NT) (3d wk). Big $13,500 for second week in row.

BOSTON

(Continued from page 9)

"Littlest Hobo" (AA) (2d wk). Mild $8,000. Last week, $12,000.

Mayflower (ATC) (683; 75-$1.25)—"Certain Smile" (20th) and "10 North Frederick" (20th) (2d runs). Oke $3,200. Last week, "Matchmaker" (Par) and "Stage Struck" (BV) (2d runs), $4,000.

Paramount (NET) (2,357; 70-$1.10)—"Villa" (20th) and "New Orleans After Dark" (AA). Fair $10,000. Last week, "Queen Outer Space" (AA) and "Legion of Doomed" (AA), $9,500.

Pilgrim (ATC) (1,000; 60-$1.10)—"Defiant Ones" (UA) and "Fort Massacre" (UA) (2d runs). Fat $8,000. Last week, "Return of Dracula" (UA) and "Flame Barrier" (UA), $7,000.

Saxon (Sack) (1,000; $1.50-$3.50)—"South Pacific" (Magna) (30th wk). Nice $12,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)—"White Slavery" (Indie) and "Paris Vice Squad" (Indie). Oke $4,000. Last week, "Foxiest Girl in Paris" (Indie) and "Port of Shame" (Indie), $4,500.

Orpheum (Loew) (2,900; 90-$1.50)—"Last Hurrah" (Col) (2d wk). Boff $22,000. Last week, $30,000.

State (Loew) (3,600; 75-$1.25)—"Cat On Hot Tin Roof" (M-G) (11th wk). Hotsy $9,000. Last week, same.

CHICAGO

(Continued from page 9)

—"Torpedo Run" (M-G) (2d wk). Slow $13,000. Last week, $24,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (6th wk). Solid $33,000. Last week, $34,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"In Love and War" (20th). Sock $19,000. Last week, "Never Love a Stranger" (AA) (1st wk), $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Onionhead" (WB). Fancy $22,000. Last week, "Man of West" (UA) (3d wk), $12,500.

Surf (H&E Balaban) (685; $1.25)—"Truth About Women" (Cont). Fair $3,500. Last week, "Senechal Magnificent" (DCA) (2d wk), $2,700.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50)—"Around World" (UA) (83d wk). Great $11,000. Last week, $12,500.

United Artists (B&K) (1,700; 90-$1.80)—"Barbarian and Geisha" (20th) (3d wk). Fine $12,000. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.50)—"Decks Ran Red" (M-G) (3d wk). Okay $10,000. Last week, $15,000.

NEW YORK

(Continued from page 9)

Ran Red" (M-G) (3d wk-4 days), $4,000.

Sutton (R&B) (561; 95-$1.75)—"Gigi" (M-G). Opened Sunday (2). In ahead, "Dangerous Exile" (Rank) (3d wk-9 days), mild $3,000. "Gigi" playing on continuous-run here and at usual scale racked up records on first three days despite rain on Sunday and Monday.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Case of Dr. Laurent" (Cont) (20th wk). The 19th stanza competed yesterday (Tues.) was modest $3,500. The 18th week, $4,100. "What Price Murder" (UMPO) opens Nov. 10.

Victoria (City Inv.) (1,003; 50-$2)—"Defiant Ones" (UA) (7th wk). Sixth round completed yesterday (Tues.) held at fine $14,000. Fifth week, $14,500.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (16th wk). The 15th session ended Saturday (1) was good $24,400. The 14th week, $30,800.

PHILADELPHIA

(Continued from page 9)

$1.80)—"Onionhead" (WB). Smart $13,000. Last week, "Damn Yankees" (WB) (4th wk), $7,200.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (6th wk). Lively $13,000. Last week, $16,000.

Stanton (SW) (1,483; 99-$1.80)—"Defiant Ones" (UA) (6th wk). Fancy $7,500. Last week, $8,000.

Studio (Goldberg) (385; 95-$1.40)—"Camp on Blood Island" (Indie) and "Snorkel" (Indie) (2d wk). Strong $5,200. Last week, $7,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debutante" (M-G) (6th wk). Steady $4,500. Last week, $4,800.

Viking (Sley) (1,000; 75-$1.49)—"From Earth to Moon" (WB). Slow $8,000. Last week, "Man of West" (UA) (4th wk), $6,500.

World (Pathe) (604; 95-$1.80)—"Mitsou" (Indie). Fine $4,000. Last week, "Age of Infidelity" (Indie) $2,000.

'It' Trim $9,000 Leads Seattle; 'Geisha' 5G, 4th

Seattle, Nov. 4.

Bulk of strength this session is coming from holdovers and long-runs here. "Barbarian and Geisha" still is okay in fourth round at Fifth Avenue while "Gigi" continues big in fourth at Music Box. "Defiant Ones" continues solid on moveover to Paramount, making it the third downtown week for this film. "It, Terror From Beyond Space" and "Curse of Faceless Man" at Coliseum looms good. "South Pacific is okay in 23d stanza at the Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"South Pacific" (Magna) (23d wk). Oke $6,000. Last week, $6,200.

Coliseum (Fox-Evergreen) (2,500; 90-$1.50)—"It! Terror from Beyond Space" (UA) and "Faceless Man" (UA). Good $9,000. Last week, "Defiant Ones" (UA) and "Terror in Texas Town" (UA), (2d wk), $9,800.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50)—"Barbarian and Geisha" (20th) (4th wk) and "Menace in Night" (UA), replacing "Desert Hell" (20th). Okay $5,000. Last week, $5,800.

Music Box (Hamrick) (850; $1.25-$2.80)—"Gigi" (M-G) (4th wk). Big $7,000. Last week, $8,300.

Music Hall (Hamrick) (2,200; 90-$1.50)—"Torpedo Run" (M-G) and "Cop Hater" (UA). Dull $5,500. Last week, "White Wilderness" (BV) and "Once Upon Horse" (U) (4th wk—5 days), $5,000.

Orpheum (Hamrick) (2,700) Stage fare. Last week, "Dunkirk" (M-G) and "Andy Hardy Comes Home" (M-G), drab $2,800 in 4 days at 90c-$1.50 scale.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Defiant Ones" (UA) and "Terror in Texas Town" (UA) (m.o.). Big $8,000 for third week downtown. Last week, "Wolf Larsen" (AA) and "Legion of Doomed" (AA), $3,200.

DETROIT

(Continued from page 9)

Smash $14,000. Last week, $18,700.

Madison (UD) (1,900; $1.25-$1.50)—"White Wilderness" (BV) and "Littlest Hobo" (AA). Hep $13,000. Last week, "Me and Colonel" (Col) and "Great to Be Young" (Indie) (2d wk), $8,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Fearmakers" (UA) and "Terror in Texas Town" (UA). Average $12,000. Last week, "It" (Indie) and "Curse of Faceless Man" (Indie), $14,000.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (Magna) (30th wk). Solid $9,500. Last week, $8,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Cat On Hot Tin Roof" (M-G) (10th wk). Hotsy $7,500. Last week, $7,700.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (5th wk). Terrific $21,000. Last week, $21,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Gigi" (M-G) (3d wk). Steady $7,000. Last week, $8,000.

ST. LOUIS

(Continued from page 8)

"Tarzan's Fight for Life" (M-G), $10,000.

Orpheum (Loew) (1,900; 60-90)—"Defiant Ones" (UA) (3d wk). Okay $5,500. Last week, $7,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (29th wk). Fair $5,000. Last week, same.

Richmond (Arthur) (1,000; 60-90)—"Mademoiselle Striptease" (Indie). Okay $2,000. Last week, "Constant Husband" (Indie), $1,500.

St. Louis (Arthur) (3,600; 60-75)—"Case of Dr. Laurent" (T-L) and "Dangerous Exile" (Rank). Passable $9,000. Last week, "Here to Eternity" (Col) and "Peyton Place" (20th) (reissues), $9,500.

Shady Oak (Arthur) (560; 60-90)—"Mademoiselle Striptease" (Indie). Fast $2,500. Last week, "Me and Colonel" (Col) (3d wk), $1,800.

CLEVELAND

(Continued from page 8)

—"South Pacific" (20th) (29th wk). Sturdy $8,000 after $8,500 last week.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama) (11th wk). Moderate $11,500 after $13,000 last round.

State (Loew) (3,500; 70-90)—"Man of West" (UA). Okay $12,000. Last week, "Gigi" (M-G) (2d wk), $8,000.

Stillman (Loew) (2,700; 70-90)—"Gigi" (M-G) (m.o.). Pleasing $8,000. Last week, "Matchmaker" (Par), same.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....16
This Date, Last Year.....21

COLUMBIA

Starts, This Year.....21
This Date, Last Year.....28

"THEY CAME TO CORDURA"
(Goetz Prods.)
(Shooting in Utah)
Prod.—William Goetz
Dir.—Robert Rossen
Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Dick York, Michael Callan, Robert Keith, James Bannon, Ed Platt, Sam Buffington, Arthur Hansen, Carlos Romero, Maurice Jara
(Started Oct. 6)

"SUMMER CAMP"
(Shooting in Las Vegas)
Prod.—Harry Romm
Assoc. Producer.—Barbara Belle
Dir.—David Rich
Louis Prima, Keely Smith, Henry Slate, Sam Butera & The Witnesses, Kim Charney, James Gregory
(Started Oct. 20)

"THE MOUSE THAT ROARED"
(Shooting in England)
Prod.—William Shenson
Dir.—Jack Arnold
Jean Seaberg, Peter Seller

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

METRO

Starts, This Year.....24
This Date, Last Year.....19

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Martha Scott, Finlay Currie, Cathy O'Donnell
(Started May 21)

"GREEN MANSIONS"
Prod.—Edmund Grainger
Dir.—Mel Ferrer
Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Estelle Hemsley
(Started July 21)

"COUNT YOUR BLESSINGS"
Prod.—Karl Tunberg
Dir.—Jean Negulesco
Deborah Kerr, Rossano Brazzi, Maurice Chevalier
(Started Aug. 26)

"NORTH BY NORTHWEST"
Prod.-Dir.—Alfred Hitchcock
Cary Grant, Eva Marie Saint, James Mason
(Started Aug. 26)

"THE MATING GAME"
Prod.—Philip Barry Jr.
Dir.—George Marshall
Debbie Reynolds, Tony Randall, Paul Douglas, Una Merkel, Donald Losby
(Started Sept. 29)

"THE BEAT GENERATION"
Prod.—Al Zugsmith
Dir.—Charles Haas
Steve Cochran, Mamie Van Doren, Margaret Hayes, Fay Spain, Ray Danton, Louis Armstrong & His All-Stars, Jackie Coogan, Jim Mitchum, Irish McCalla, guest stars: Cathy Crosby, Ray Anthony, Billy Daniels, Dick Contino, Vampira
(Started Oct. 22)

PARAMOUNT

Starts, This Year.....13
This Date, Last Year.....14

"THE FIVE PENNIES"
(Dena Picts.)
Prod.—Jack Rose
Dir.—Melville Shavelson
Danny Kaye, Louis Armstrong, Barbara Bel Geddes, Harry Guardino, Bob Crosby, Susan Gordon.
(Started Oct. 6)

"DON'T GIVE UP THE SHIP"
Prod.—Hal B. Wallis
Dir.—Norman Taurog
Jerry Lewis, Dina Merrill, Diana Spencer, Mickey Shaughnessy, Robert Middleton
(Started Oct. 21)

20th CENTURY-FOX

Starts, This Year.....16
This Date, Last Year.....24

"COMPULSION"
(Darryl F. Zanuck Prod.)
Prod.—Richard Zanuck
Dir.—Richard Fleischer
Orson Welles, Diane Varsi, Bradford Dillman, Dean Stockwell, E. G. Marshall, Martin Milner, Richard Anderson
(Started Oct. 6)

"WARLOCK"
Prod.-Dir.—Edward Dmytryk
Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, Dolores Michaels, Tom Drake, Richard Arlen, Don Barry, Wallace Ford, Regis Toomey
(Started Oct. 13)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year.....27

"THE EARTH IS MINE"
(Vintage Prod.)
Dir.—Henry King
Exec Prod.—Edward Muhl
Prods.—Casey Robinson, Claude Heilman
Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains, Ken Scott, Cindy Robbins, Kent Smith, Anna Lee, Peter Chong, August Merighi, Francis Betencourt
(Started Sept. 2)

"THE BUCKSKIN LAD AND THE CALICO GAL"
Prod.—Sy Gomberg
Dir.—Jack Sher
Audie Murphy, Joanne Dru, George Mitchell, Sandra Dee, Gilbert Roland, Jim Backus
(Started Oct. 6)

WARNER BROS.

Starts, This Year.....12
This Date, Last Year.....18

"THE MIRACLE"
Prod.—Henry Blanke
Dir.—Irving Rapper
Carroll Baker, Walter Slezak, Roger Moore, Vittorio Gassman, Katrina Paxinou, Carlos Rivas, Gustavo Rojos, Dennis King
(Started July 29)

"THE FBI STORY"
(Shooting in Washington, D.C.)
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug 11)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith
(Sept. 25)

"LOOK BACK IN ANGER"
(Woodfall Prod.)
(Shooting in London)
Prod.—Harry Saltzman
Dir.—Tony Richardson
Richard Burton, Claire Bloom, Mary Ure, Dame Edith Evans
(Started Oct. 1)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith, Robert Vaughn
(Started Oct. 1)

INDEPENDENT

Starts, This Year.....71
This Date, Last Year.....123

"SOME LIKE IT HOT"
(Ashton-Prods.-Mirisch Co.)
(For UA Release)
Prod.-Dir.—Billy Wilder
Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, George E. Stone, Joan Shawlee, Barbara Drew, Mike Mazurki
(Started Aug. 4)

"SHAKE HANDS WITH THE DEVIL"
(Glass-Seltzer Prod.)
(Shooting in Bray, Ireland)
Exec Prods.—George Glass, Walter Seltzer
Prod.-Dir.—Michael Anderson
James Cagney, Don Murray, Dana Wynter, Glynis Johns, Cyril Cusack, Sybil Thorndike, Michael Redgrave, Noel Purcell, Marianne Benet
(Started Sept. 8)

"SOLOMON AND SHEBA"
(Theme-Copa for U.A.)
(Shooting in Spain)
Prod.—Ted Richmond
Dir.—King Vidor
Tyrone Power, Gina Lollobrigida, George Sanders, Marisa Pavan
(Started Sept. 15)

"ALIAS JESSE JAMES"
(Hope Ent. for UA)
Prods.—Jack & Bob Hope
Dir.—Norman McLeod
Bob Hope, Rhonda Fleming, Wendell Corey, Mary Young, Gloria Talbott, Jim Davis, Mickey Finn, Will Wright
(Started Sept. 29)

"THE BIG FISHERMAN"
(Rowland V. Lee Prod.)
(For Buena Vista)
Prod.—Rowland V. Lee
Dir.—Frank Borzage
Howard Keel, Susan Kohner, John Saxon, Herbert Lom, Beulah Bondi, Alexander Scourby, Rhodes Reason, Henry Brandon, Brian Hutton, Tom Troupe
(Started Oct. 1)

"THE WONDERFUL COUNTRY"
(MPL Prod. for UA)
(Shooting in Mexico)
Prod.—Cheste Erskine
Dir.—Robert Parrish
Robert Mitchum, Julie London, Gary Merrill, Jack Oakie, Albert Dekker, Peter Armendariz, Leroy "Satchel" Paige, Victor Mendoza, Charles McGraw, Max Slaten, Mike Kellen, Jay Novello, Chester Hayes
(Started Oct. 6)

"THE LITTLE SAVAGE"
(Associated Prods.)
(For 20th-Fox)
(Shooting in Mexico)
Prod.—Jack Leewood
Dir.—Byron Haskin
Pedro Armendariz, Arleen Sax, Robert Palmer, Rodolfo Hoyos, Terry Rangao, Christine Martel
(Started Oct. 16)

"HORRORS OF THE BLACK MUSEUM"
(Amer.-International Picts.)
(Shooting in England)
Prod.—Herman Cohen
Dir.—Arthur Crabtree
Michael Gough, June Cunningham, Shirley Ann Field, Godfrey Keen, Beatrice Varley, John Warwick, Austin Trevor
(Started Oct. 20)

"PORGY AND BESS"
(Samuel Goldwyn Prod.)
(For Columbia)
Prod.—Samuel Goldwyn
Dir.—Otto Preminger
Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr., Brock Peters, Leslie Scott, Diahann Carroll, Ruth Attaway, Clarence Muse

"THE HORSE SOLDIERS"
(Mahin-Rackin-Mirisch)
Prods.—Martin Rackin, John Lee Mahin
Dir.—John Ford
John Wayne, William Holden, Constance Towers, Hoot Gibson, Chuck Hayward, Dan Borzage
(Started Oct. 28)

Texas Return of '80 Days'

Dallas, Nov. 4.

Mike Todd extravaganza, "Around the World in 80 Days" (UA) will make its first return engagement to Dallas on Nov. 6 with simultaneous openings at the Beverly Hills, Granada and Major Theatres.

Todd-AO version of the film showed here for almost a year at the Tower Theatre, running from Dec. 20, 1956 to Nov. 20, 1957.



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SUSAN HAYWARD

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with Simon Oakland · Virginia Vincent · Theodore Bikel · Wesley Lau · Screen Play by NELSON GIDDING and DON MANKIEWICZ · Directed by ROBERT WISE · Produced by WALTER WANGER

UA

SPECIAL ENGAGEMENTS / STATE LAKE, CHICAGO, NOV. 11 / VICTORIA, NEW YORK, NOV. 18 / FOX BEVERLY, LOS ANGELES, NOV. 26

Blocked Pesetas Foreseen as Hypo To Yank Film-Making in Spain

By HANK WERBA

Madrid, Nov. 4.

Significant clause in the June interim agreement between Spain and the Motion Picture Export Assn. freezing in pesetas all Yank earnings from percentage release and outright royalty sales of approximately 100 Hollywood films is expected to give impetus to large-scale U.S. motion picture production in this country.

With dollar remittances curtailed, American film companies now have the choice of making compensation deals or de-blocking peseta accounts to produce their own features. The trend, from a number of recent developments, is to produce.

Judging the Yank production chart here this year, the upswing already exists. Samuel Bronston and John Farrow brought in "John Paul Jones" (WB) with blocked coin estimated around 75,000,000 pesetas. 20th-Fox de-blocked for Danny Angel's "Sheriff of Fractured Jaw."

Currently in production with a record 100,000,000 peseta ($2,000,000) budget for Spanish costs is the Edward Small-Ted Richmond biblical venture, "Solomon and Sheba" (UA).

Production picture for 1959, however is of vaster dimensions.

The Bronston-Farrow skeleton organization in Madrid is expected to be implemented soon for preparation of "Son of Man," slated for a February studio start.

Mike Todd Jr., accompanied by Ned Mann and Vincent Korda, arrived this week to study Spanish production possibilities and to survey exteriors in southern Spain for a modern warm-up feature in 70m which United Artists will release. Presence of Vincent Korda, production designer of the shelved "Don Quixote," revived speculation young Todd will follow up here with the Cervantes classic.

Metro's roving unit production manager, Bill Kaplan, is making a month long survey of "Solomon and Sheba" installations and costs as well as probing the trade terrain generally. While Kaplan talks only of a three-week Metro location stint next year, sources here are of the opinion M-G-M is planning to shift its re-make of "Four Horsemen" to Spain and/or bring the oft-mentioned big-budget costumer, "Raquel," out of the project files.

20th-Fox continental manager Jean Lefevre, visiting this week, confirmed "Blood and Sand" has been earmarked for this country and will roll here next year providing shortage problem of top cast stars can be overcome.

Information from London and Hollywood indicate "Fractured Jaw" director Raoul Walsh and and Danny Angel will again team to produce a western video series here with Walsh favorably mulling chances to set his "Black River" oater subsequently in the Spanish sierras.

Columbia Pictures will also join the Iberian invasion, represented by Morningside producer Charles Schneer, who lensed "Seventh Voyage of Sinbad" here in '57. Schneer has already taken initial steps to set two projects in Spain next year.

Re-entry of American films in the Spanish market appears to have set off a parallel production chain reaction to utilize anticipated heavy peseta earnings as fast as they can be de-blocked.

Glenn Gilbert's CBC-BBC Teleseries on Mounties

Montreal, Nov. 4.

Glenn Gilbert, former editorial director of Weekend Magazine and vicepresident and gm. of North American Newspaper Alliance in New York, will direct syndication and develop new properties for Crawley, McConnell Ltd. in Ottawa, of which he is also a director.

Outfit is presently completing a sound stage near Ottawa, skedded to make a series of 39 half-hour telefilms based on the Royal Canadian Mounted Police. Series is being made in cooperation with the Canadian Broadcasting Corp. and the British Broadcasting Corp. who have been commissioned same.

'Cat's' 272 Bookings

Metro's "Cat on a Hot Tin Roof," having completed 272 engagements for total playing time of 800 weeks, has rolled up a gross of $7,500,000 since Labor Day. Several bookings are currently in their eighth and ninth weeks.

Key city dates accounted for $6,500,000, with the non-index cities adding another $1,000,000. First weeks of the 272 engagements brought $2,700,000 to the boxoffice. Breakdown of the various engagements showed that 232 of the 272 engagements played second weeks, bringing in $1,400,000; 118 third weeks accounted for $800,000; 74 fourth weeks brought $600,000; 37 fifth weeks brought $350,000; 25 sixth weeks and 23 seventh weeks totaled $250,000 and $145,000. The 11 eighth week and seven ninth week playdates brought in $80,000 and $45,000.

Rory Calhoun Chary of Indies On 'Participation'

Hollywood, Nov. 4.

Rory Calhoun won't star in anymore indie pix on participation deals—not without firm guarantees. Actor revealed here that various indie companies in town owe him approximately $100,000 for features he starred in via the "participation" route, and frankly admitted he doubts he'll ever see the coin.

Said Calhoun, currently starring in "The Texan," a Rorvic-Desilu series: "I've got a lot of money owed me on participation plus ownership deals that I don't think I'll ever get. I'd estimate it at around $100,000." He emphasized he did not include in his remarks, Metro and Columbia, where he has made features in such manner, but rather that he was referring to indie operations.

"I've done these pictures part on salary deferment and part on a percentage. I won't do anymore like that unless there's a guarantee. I'll take a deferment if they guarantee me a certain amount of money a year. On my pictures at Columbia and Metro, I was in on ownership deals, and came out okay; we will earn money on them. But I was burned by the indies. I haven't had a financial statement in a year from one or two of them."

Lantz's No. 1,000

Hollywood, Nov. 4.

Walter Lantz, vet cartoon producer who turned out his first film in 1916, is now making his 1,000th animated short, "Space Mouse."

He produced "The Katzenjammer Kids" for initialer.

Brother Nat Cohn's New Col Role

Nat Cohn, brother of the late Harry and the late Jack Cohn, and longtime member of the Columbia sales department, is switching to the Col homeoffice in a new capacity. This marks the first time that he'll function at the company's headquarters, heretofore having been stationed at the New York exchange as division manager.

Cohn, who in past has had interests in other enterprises in addition to the film company, has worked out a new deal with Col president Abe Schneider under which he'll seek out businesses in which Col might invest.

Specifically, Col toppers want to diversify further and Cohn has the job of ascertaining the approach. New interests will be acquired both within and beyond show business, according to present plans.

Cohn's association with Col began in 1924 when he took over the N. Y. franchise.

CDC Talk of Alloting 40 Yank Film Visas On Merit Irks MPEA

Paris, Nov. 4.

With the governmental Centre Du Cinema still talking of handing out the remaining 40 American film distribution visas to the majors on a merit basis (based on what the various companies did to help French pix), the Motion Picture Export is getting more touchy about wasting or misuse of any of these valuable quota visas.

Republic is a current case in point. Though no longer a real seven production outfit, it still gets visas a year under the old agreement. These have been usually sublet to French distribs who sometimes waste them on small scale westerns, etc.

With each visa worth up to $100,000 per film, MPEA has tried to get them redistributed among the active companies for important pix. So far, MPEA has picked up two and is trying for the remaining five.

Benny Rubin into Frank Capra's "A Hole in the Head."

At Mildly-Festive Festival

San Francisco, Nov. 4.

Delegation of Poles, including **Mayor Wladyslaw Spychalski** of Warsaw, planed into San Francisco less than an hour before the Film Festival opened. Police escort hustled the five up from Frisco Airport in time to take a stage bow just before night's feature film, Poland's "Eve Wants to Sleep," was screened . . . Union Films' **Peter Horner**, in from New York, says **Raoul Levy**, producer of "And God Created Woman," would have "settled for $100,000 American gross" before **Brigitte Bardot** blockbuster ever opened in U.S. . . . director **Irving Lerner** says his just-finished "Anna Lucasta" is "warmer, more human" than it was on stage, plans Frisco sneak shortly . . . **Herman Wobber**, ex-20th-Fox sales chief, looking fit and feeling fine on fete's opening night . . . **Goro Uzaki**, U.S. head of Toho, Japanese distributor, on scene for festival, expecting group from Tokyo in time for showing of two Japanese films, "The Precipice" and "Rickshaw Man" (latter's out of competition).

Sidney J. Furia, producer-director of Canada's "A Dangerous Age," caught mixup in film's reels shortly before film was to be screened Friday (31) night, got it all straightened out in time but was so nervous during showing that he kept leaving seat and strolling into Metro's renovated lobby. His wife's with him . . . also on scene was Canadian film's leading actor, **Ben Piazza** . . . French actor **Charles Vanel** remarked of Brigitte Bardot, "She has talent and is constantly improving as an actress." Remarked a fellow French actor, **Daniel Gelin**, also in Frisco for fete: "There has been a revolution in picture-making in the last two years, with more emphasis on psychology and focus on emotion" . . . third Frenchman visiting is director **Francois Vivier** and **Jean-Pierre Aumont** is expected up from Hollywood.

On scene from Hungary's embassy in Washington is cultural secretary **Janos Bartha** . . . **Ella Fitzgerald** made brief appearance on theatre's stage after showing of **John Hubley's** short, "Tender Game," in which she sings. Said Ella, "It's the first time I've ever heard myself on the screen" . . . **Jim Lebenthal** said he wouldn't sell his short, "T Is for Tumbleweed," because he "couldn't get an offer anywhere near my price and I won't give it away for nothing." Leading human being in Lebenthal's short is five-year-old **Anne Lockhart**, daughter of actress June Lockhart . . . in from Tokyo was rock 'n' roll Japanese actor **Masahiko Tsuctawa**, an Oriental Elvis . . . in from India was producer **Prabhat Kumar** . . .

German producer **J. Waldleitner**, who made "El Hakim," expected in . . . **Ow Kheng Law**, head of Malayan Film Unit, says his country has 360 theatres, half playing "mostly English-language" product, rest playing Hongkong Chinese product. It's a prime market for the Hongkong quickies . . . **Arnold C. Childhouse**, secretary-treasurer of United California circuit, says fete came close to getting 20th "Roots of Heaven" . . . among opening-nighters was **Robert Naify**, general manager of United Cal circuit . . . fete's getting strong support from three main Northern California arthouse operators, **Herbert Rosener, Maury Schwarz** and **John Parsons** . . . festival director **Irving M. Levin** honored as "man of day" on two radio stations, KCBS and KJBS, day fete opened . . . whatever consolation that is.

San Francisco Festival's So-So Start

Polish Short Best Item So Far—Levin Puts Up Own Coin for Ads

By WILLIAM STEIF

San Francisco Nov. 4.

Despite the absence of glamor names and a series of discouragements the San Francisco Film Festival opened to a full house in the 1,000-seat Metro Theatre last Wednesday (29). Quality of first five entries, through last Saturday (1) night, was not high and, in fact, film getting the most comment up until Sunday (2) seemed to be a Polish short, "Two Men and a Wardrobe," with a smashing jazz soundtrack.

Furthermore, festival hasn't yet spawned a first or even second-class hassle, which appears to be necessary to keep spotlight on such fetes. Indeed, placidity reigns supreme in all quarters of this festival.

But the nagging question about Hollywood neglect keeps popping up from such divergent persons as Arthur Knight, the Saturday Review's film critic who is serving as a Frisco juror, and Peter Horner, of New York's Union Films. No one knows the answer, probably because no one knows whether it was by design or by inadvertence that the U.S. has gone unrepresented at this first U.S. festival bearing the International Federation's "sanction."

One thing is sure: at least a half-dozen importers of foreign films are on the ground making certain not to miss any bets. Among them are Irving Shapiro, David Emanuel, Arthur Kerman, Mickey Hymes, Harold Wiesenthal and Horner. Hollywood's only representative, so far as can be learned, is director Irving Lerner, who just finished "Anna Lucasta"—and he is on what is delicately described as a "scouting mission."

Festival got some encouragement from unexpected quarters when regional Theatre Owners of America group endorsed it through resolution of Roy Cooper, who owns a Northern California circuit.

Fete director Irving M. Levin cracked local press "blackout" by a very simple expedient. Morning the festival opened he took quarter-page ads in all four Frisco dailies—close to $2,000 out of his own pocket—and has had no problems in getting space since.

Ad listed whole festival program and, equally as important, announced that each festival entry would be shown at 6 p.m. the following day at the Metro. Levin did this to try to recoup some of expenses of nonprofit corporation which runs fete. Fiscal results of 6 p.m. showings have not, so far, been sensational, but anything that gets a couple of hundred persons—the average turnout at 6 p.m.—to lay out $2 apiece is worthwhile from Nevin's viewpoint.

Problem of jury, which had been "flexible" almost to day fete opened, finally was settled by adding Albert Johnson, film critic for Britain's "Sight and Sound," and Irving Ackerman, dean of Northern California exhibitors, to panel with Knight.

Also throwing their weight behind Levin were artie exhibitor-distributor Herbert Rosener, and arthouse operators Maury Schwarz and John Parsons.

On the other hand, Screen Directors Guild, which participated in 1957 fete, told Levin just a couple of days before opening that it did not plan to participate in this festival.

Frisco Festival Films

San Francisco, Nov. 4.

Here's official program of Film Festival opening here last week:

Oct. 29, "Eve Wants to Sleep" (Poland)
Oct. 30, "A Cry from the Streets" (Britain)
Oct. 31, "A Dangerous Age (Canada)
Nov. 1, "El Hakim" (Germany) (matinee), "L'Eau Vive" (France)
Nov. 2, "The Road a Year Long" (Yugoslavia)
Nov. 3, "White Nights" (Italy)
Nov. 4, "The House Under the Rocks" (Hungary)
Nov. 5, "The Wind Cannot Read" (Britain)
Nov. 6, "Two Eyes, 12 Hands" (India)
Nov. 7, "Aparajito" (India)
Nov. 8, "The Precipice" (Japan)
Nov. 9, "Nobody's Child" (Hongkong) (matinee), "Taiga" (Germany)
Nov. 10, "The Night and the Dawn" (Spain)
Nov. 11, "The Rickshaw Man," Japan (out of competition)

Sense of Humor on World Ropes

Jacques Tati Cites Hazards of Screen Comedy—Deplores Europe's American Market Phobia

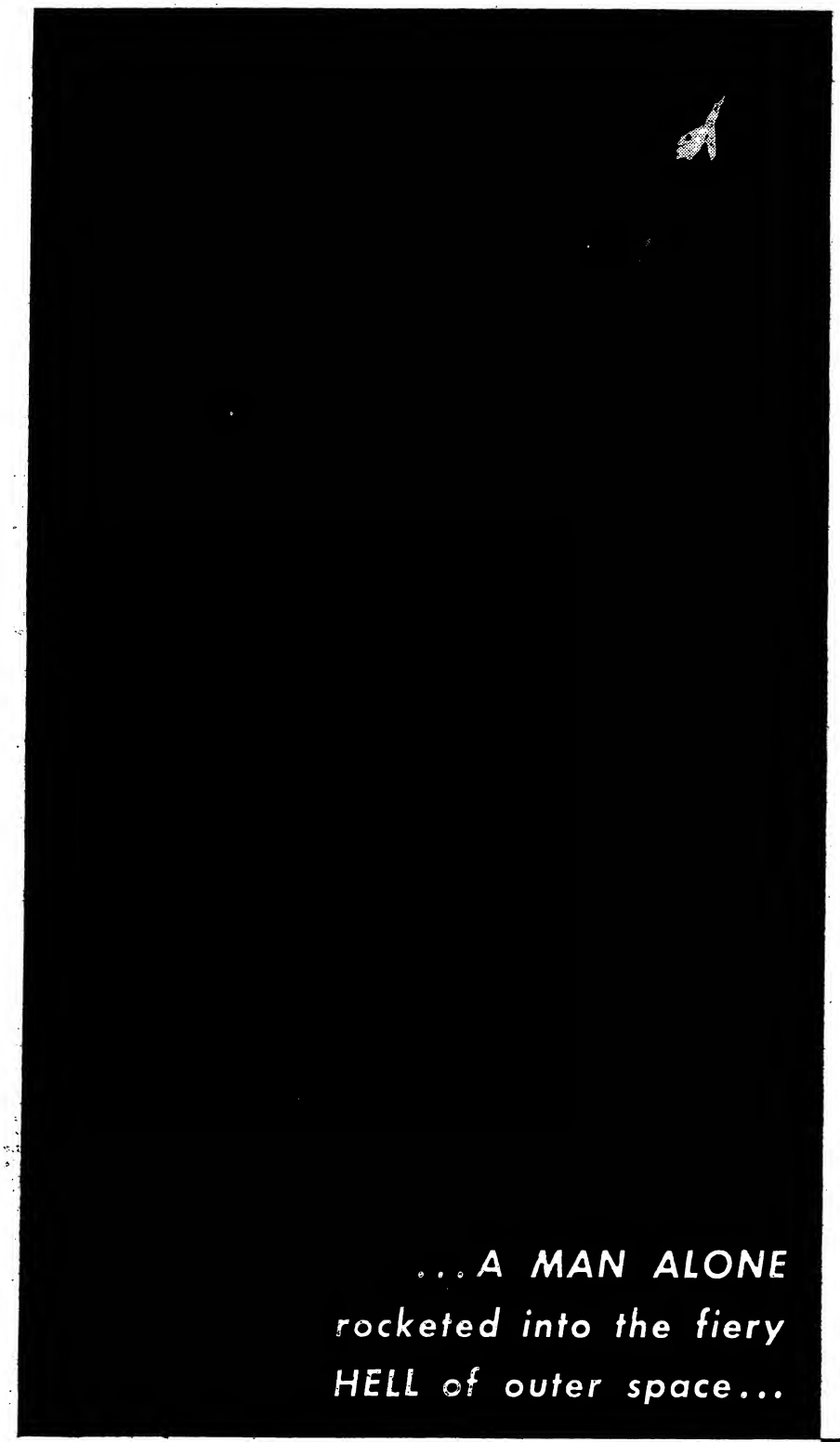
The world, lamented French comedian Jacques Tati in N. Y. last week, is rapidly losing its sense of humor. And since this trend has reflected itself in films, that's probably one reason why his "Mon Oncle" has turned up as a top grosser in France and other European countries.

Tati is in Gotham to help launch "Mon Oncle" at the Baronet Theatre. Picture, which has been cut about five minutes from the original, is being distributed in the States by Walter Reade's Continental Distributing. Starring Tati in a wordless, Chaplinesque role, it's a takeoff on gadgetry and an well-organized, modern life in general.

"It's the first time that a different picture of this type really has caught on in Europe," Tati said. "Frankly, I'm just delighted, because when I started it, everyone said it just can't succeed. The trouble is everyone gets to be too big. Now, I live in a little house. I do everything myself, and they laughed at me and said I couldn't do it. And now I've got a hit, and I still live in the little house, and the big boys are worried."

In "Mon Oncle," Tati said he had tried to avoid the film producers' ordinary tendency to express themselves too much in terms of technique. "I am for motion," he declared. "That's what the screen is for—motion. Also, I try to tell my story in terms of color, and that's very important in this film."

Trouble in France today, he said, is that the French producers try so hard to please every foreign country. "It's no good for the industry," he opined. Tati worked two years on "Mon Oncle." There was a long interruption due to injuries he suffered in an automobile accident. "Mon Oncle" has a very distinctive musical background, and the producer-director-star said he hoped it would catch on big in the States. Tati said he may put in an appearance at the French Film Week in Montreal and he also plans to go to the Coast where he's never been.



FIRST MAN INTO SPACE

...A MAN ALONE
rocketed into the fiery
HELL of outer space...

Starring
MARSHALL THOMPSON and MARLA LANDI

WITH
ROBERT AYRES
BILL NAGY
CARL JAFFE
BILL EDWARDS

SCREENPLAY BY JOHN COOPER AND LANCE Z. HARGREAVES
DIRECTED BY ROBERT DAY
PRODUCED BY JOHN CROYDEN AND CHARLES F. VETTER, JR.
A Producers Sales Organization Production



...the MAN...

Title Similarity Protests at Peak

Indie Gramercy Wins 'FBI Story' Okay Over WB—Other Recent Squabbles

Hollywood, Nov. 4.

Gramercy Pictures, indie headed by Arthur Gardner and Jules Levy, won out over Warner Bros., in title arbitration proceedings over "FBI Story." Tab is to be used for outfit's upcoming picturization of book by Mildred and Gordon Gordon.

Indie had filed title with MPAA Title Registration Bureau, and WB "The FBI Story," for its currently shooting adaptation of the Don Whitehead tome. However, it's understood WB may appeal case to MPAA chief Eric Johnston.

Rash of title registration protests has hit the studios during past couple of weeks. Benedict Bogeaus' "The Miracle Maker" is object of both Paramount and Warner Bros. action, former contending it is too similar to its own releases, "The Matchmaker" and "The Rainmaker," and latter its currently shooting "The Miracle." Bogeaus also is involved over his registration of "Jules Verne's Mysterious Island" for upcoming production, Columbia Pictures countering with its own registration of "Mysterious Island."

Howard Hughes and Charles Schneer have protested United Artists' "The Day of the Outlaw," former because of his prior registration, "The Outlaw," Schneer on claim it conflicts with his "Face of an Outlaw." Schneer himself is at counterhooks with Joseph M. Schenck Enterprises over his "Journey to Other Worlds," Schenck contending it too similar to its registration o: "Journey to the Center of the Earth."

Walt Disney is involved in two protests, on either end. Producer filed against RD-DR Corp.'s "Nine Lives," basing his claim on his own registration of "The Nine Lives of Elfego Baca." In turn, he's filed against by Sam Katzman's Clover Productions and Columbia for "The Shaggy Dog," as in conflict with their own "Old Shaggy." Columbia likewise filed protest with MPAA on Alciona's "The Magnificent Six," which it states is an alternate for distrib's American version of Japanese film, "The Magnificent Seven."

Seven Arts Productions and Albert Zugsmith's Famous Players are another pair protesting a title, The Mirisch Co.'s "Adventures of Munchausen," both claiming prior registration. Warwick's "Bad Girl" is protested by 20th-Fox, latter basing its right on studios 1931 picturization of Vina Delmar's novel of same tag, which it may re-make. Metro has taken exception to Samuel Fuller's "Saddle the Sun" as too closely aligned to "Saddle the Wind."

Both Shenandoah Co. and Metro, under banner of Arthur Freed, are planning Mark Twain's "Huckleberry Finn," but no protest yet has been made by either. Former is projected as straight, latter a musicalized version of the Twain classic. Metro, however, which also registered "Life Along the Mississippi" as a possible tab, has protested same title by Sol Lesser Productions, and Kirk Douglas' Bryna Productions also protested the Lesser tag, as opposed to its own "Life on the Mississippi."

With a fracas possible between Dragon Productions and Joshua Logan over lensing of Boris Pasternak's "Doctor Zhivago," both planning on putting book on celluloid, Warner Bros. also registered title last week. Dragon registered its tag Sept. 5.

New Novelists' Break

Competition among the film companies for literary properties is working to the advantage of many young writers and first-novel authors. Because of the insatiable demand of Hollywood, unusual first novels are being snapped up at fine prices.

What is believed to be one of the largest prices ever obtained for a first novel prior to publication was snared by Mildred Savage, the Connecticut housewife who wrote "Parrish," which Warner Bros. asquired from Simon & Schuster and turned over to Joshua Logan for production. Warners paid $160,000 with a sliding scale up to $250,000 depending on the sale of the book. Deal was set by Phyllis Jackson and Ned Brown of MCA.

The film version is scheduled for production in June, 1959. John Patrick has completed the screenplay. Logan plans to film the picture entirely on location in the tobacco area of Connecticut where the story takes place.

Let Patrons View Stars

London, Nov. 4.

Ducat-buyers at charity film preems have complained that they never see the stars because they are always herded together in the "best" seats.

So the Variety Club of Great Britain is making an experiment with its preem of 20th-Fox's "Sheriff of Fractured Jaw" next Thursday (6). Star guests will be sprinkled throughout the Carlton theatre so that the public will have a chance of sitting near their favorites.

DCA To Hal Roach, Ditto Schwartz

Deal for Hal Roach to take over Distributors Corp. of America is virtually set, it was reported last week. Under the new setup, Fred Schwartz now prez of DCA, will stay on to run the organization, with Roach putting in $150,000.

Asked about the status of the negotiations, Schwartz said last week he couldn't comment. Earlier this year, he told VARIETY that DCA would have its first year in the black. Outsiders say, however, the outfit's been losing $8,000 to $10,000 a week.

DCA is considered to have a good distribution setup. In past months it has cut down on its exchanges to trim overhead. The Roach coin will allow DCA to acquire more film.

Seeking Tom Tryon

Hollywood, Nov. 4.

Producers Norman Panama and Melvin Frank are paging Tom Tryon for a top role with Jeff Chandler in "The Jayhawkers," shooting Dec. 1 for Paramount release.

Tryon is under contract to Walt Disney, but under terms of his pact actor can preempt himself for off-the-lot assignments in alternate six-month periods. First of these starts Dec. 1. Tryon stars in "Texas John Slaughter," Disney's new hour-long films bowing on ABC-TV Friday under the aegis of "Walt Disney Presents."

Kirk Douglas

Continued from page 3

now looms as second or third top grosser in United Artists history.

Newly-set are "And the Rock Cried Back," original story-screenplay by Ray Bradbury; "The Indian Wars"; "The Sun at Midnight," original and screenplay by Bryna v.p. Edward Lewis, with Eskimo background; and "The Shadow," original by Ben Hecht.

Previously slated were "Spactacus," "A Most Contagious Game," "Viva Gringo," "The Silent Gun," "The Brave Cowboy," "Michael Strogoff" and "Simon Bolivar."

Bryna's newest tv series will be "The Indian Fighter," joining "The Vikings" and "Report from Space" in its electronic piteh.

Douglas, who heads company, won't appear in more than five of the 11 features. Many of the scripts are being tailored to fit other stars. While firm has nonexclusive distribution deals with United Artists and Universal, it is open to deals with other releasing companies, according to Douglas.

With "Vikings" brought in for $4,000,000 and "Spartacus" next on the firm's sked, some $9,000,000 will have been laid out for a pair of productions filmed back to back. "Spartacus," with Douglas, Tony Curtis, Laurence Olivier, Charles Laughton and Peter Ustinov to topline, rolls Jan. 5 with Anthony Mann directing for producer Edward Lewis. Curtis also will star in "A Most Contagious Game," with screenplay by Sydney Boehm and Samuel Grafton from a novel by Grafton. Rock Hudson is set for a co-starring role with Douglas in "Viva Gringo," with pic to roll next summer.

Douglas declared he will shoot as many of the films in the United States as possibly can be done here. Major move will take place if current negotiations with the Soviet Union are finalized for filming in Russia of Jules Verne's "Michael Strogoff." When filmed, budget is expected to exceed $7,500,000.

Chi for Culture

Continued from page 2

inite at present, though Fine Arts Quartet has been mentioned for the lineup.

Besides music and dance, Fest will also offer a variety of conferences and special events, as well as a series of exhibitions of the visual arts. Prepping the music and ballet programs is a committee of 32 Chicagoans noted for their contribution to these fields, among them impressario Harry Zelzer, Chi Symphony manager Kuyper, Carol Fox, Lyric Opera g.m., and Walter Larsen, boss of the Grant Park concerts.

Festival of the Americas will run almost concurrently with the Pan American Games here, and both are part of Windy City's projected whoop-to-do next year for the St. Lawrence Seaway opening in April, which Chi figures will help make it the foremost inland port.

Push for Sunday Pix in Ontario

600 Exhibs at Toronto Meeting—Free Trailers For Causes That Pay Other Media Also an Issue

By ROBERT McSTAY

Toronto, Nov. 4.

Legislation permitting Sunday movies in Ontario (which has one-third of Canada's population of some 17,000,000) was passed in unanimous resolution at the annual meeting of the Motion Picture Theatres Assn. of Ontario at the King Edward Hotel here. Theatremen assert a check shows 90% of the people were in favor.

It's smalltowns in the province where animosity of certain church groups is voluble. Labor groups and chiefs of police want Sunday films to keep restless Ontario kids off the streets—if after church service hours.

Association admitted its defeat on the government's taxation ideas but members are continuing their efforts for mediation.

Another point brought up at convention: Ontario theatres are running trailer advertising gratis for organizations which are paying newspapers, radio and tv stations and advertising agencies. Claim was that theatres should be paid a handling charge or rental, with the proceeds—estimated at a potential of $100,000 a year—contributed to the MPTAO coffers.

With some 600 present, luncheon address was given by Abram F. Myers, chief counsel of U. S. Allied States Association from Washington, who traced the current fight between the U. S. motion picture industry and U. S. television.

Inside Stuff—Pictures

Rome is being strongly considered as the site for the planned film industry "summit meeting" proposed by Italy's ANICA President Eitel Monaco. Idea was unanimously espoused by the International Exhibitor's Assn. (UIEC) at its just-ended assembly in Wiesbaden (Germany).

A group of UIEC toppers, including president Miedema, Britain's Pinkney, Spain's Villa Cardona, Belgium's Polome, Germany's Theile and Italy's Barattolo, have been charged with setting up details of the forthcoming meeting between the UIEC and the producer's union, FIAPF. Talk is that the summit meet would be held in the Eternal City during the latter part of January next year.

From Rome comes word that ANICA President Eitel Monaco has denied a U.S. press report in another film trade paper that his recent proposal for a summit conference of world film industries was a maneuver to set foreign markets against the Yank distribs, and that his plea for unification was a veiled invitation to cartelization.

Monaco expressed himself "surprised, and very unhappy" over these reports, said he had intended just the opposite, and that his motion was merely a plea for a last-ditch appraisal of the situation the Italian film industry currently finds itself in, before it's too late.

The Italian official noted that he had clearly outlined his ideas and divided them into three main points: (1) relations with television; (2) governments and taxes; (3) unified stand and unification of techniques, etc. All of these were intended to create a united front against the video menace, and certainly not, says Monaco, divide the industry in the moment of gravest danger.

New use of Panavision's new single-strip process for adaptation to both Cinerama and CinemaScope was revealed here over the weekend by Robert Gottschalk, Pana prexy. Following the successful transference of "Raintree County," originally shot in Panavision 65 process, to a three-strip Cinerama print, discussions now are on between Gottschalk and Cinerama v.p. Nat Lapkin for use of Panavision for all upcoming Cinerama product.

Metro's "Ben-Hur," now being lensed in the anamorphic Pana system, will be adaptable to Cinerama showings, according to Gottschalk. Pana cameras are only one-fifth the bulk and weight of the three-camera Cinerama unit, it's pointed out by Gottschalk. Distortion and inter-panel "jiggles" have been practically eliminated, he reports, adding the single negative also ensures color consistency from one Cinerama strip to the others. Editing costs also would be slashed, because film could be edited from a printed-down 35m print. A Cinerama release made on a single negative likewise could be re-released in CinmaScope, prexy declares.

While the Theatre Owners of America at its Miami convention last week pledged full exhibitor support, financially, for the proposed industry institutional campaign on radio, there's a new rub. Representatives of distribution, which would be required to match the exhib money dollar for dollar, don't want it.

Specifically, the ad-pub committee of the Motion Picture Assn. of America for the most part feels that a radio campaign on its own wouldn't mean much. They want the exhibs to back the entire business-building program—or forget the whole thing.

However, it's reported that Ralph Hetzel, MPAA v.p., is approaching officers of the various film companies individually with the hope of inducing them to go along with the radio commercials, this as a start toward a full-scale b-b undertaking.

Jerry Wald, an independent with a great deal of independence, thinks his colleagues in indie production are hurting the business via "hit-and-run" tactics.

"They're not interested in developing new stars and new personalities," he said. "All they want is to get their money and make a picture with names, regardless of how much of the film they've got to give away to do it. Actually, this doesn't help anybody, and some of the talent who go for these fabulous percentage deals find that, in the long run, they can lose."

Wald said that, while stars are naturally important, "none of them can rise above their material."

Officials of the Atlantic City's Miss America Pageant have received an exploratory telephone call from an unnamed motion picture executive in Hollywood who would place all 48 contestants in a motion picture. Howard Melvin, past president of the Miss America Pageant board informed the executive that any negotiations would have to be conducted face-to-face.

Kim Novak beat out Marilyn Monroe 2-1 and Louis Armstrong kayoed Benny Goodman by 55% in an international popularity poll at Brussels World's Fair, which closed Oct. 19. Voting was by 200,000 visitors—mainly European—in booths set up at President Eisenhower's suggestion to demonstrate the secret ballot.

'Birth of Nation'

Continued from page 5

the public schools. Both are, by propaganda implication, reserved for whites.

Largest of the groups to protest was the Maryland Commission on Interracial Problems and Relations, represented by Samuel T. Daniels, who blasted film and said he'd ask exhibitors not to show it, National Assn. For Advancement of Colored Peoples also protested. Mark Redwood, executive vice president of Artistic Films, met with representetives of both and presented his side of story.

Calls were many and letters, too, but most have been from white people, according to Redwood. Because of vague ads that failed to say that picture had already opened, first day biz was "only good" but second day, when it was clear that film was actually showing, it's stated that patrons had to be "turned away."

House is being run on integrated basis but few if any Negroes have appeared at the box office.

"Nation" was first shown in Baltimore in 1916, to giant biz and then acclaimed as great art by critics. It was shown on later dates but in recent years was banned. Last attempt to show it here was made in 1952 when Board of Motion Pictures Censors refused to okay it.

LLOYD ROYAL CHIEFS MPTO 3-STATE UNIT

Memphis, Nov. 4.

Lloyd Royal, Meridian, Miss., was elected prexy of the 49th annual MPTO convention of Arkansas, Mississippi and Tennessee. He succeeds Alton Sims, who was named to the board of directors.

Other officers named were Bill Bruster, Dickson, Tenn., Leon Rountree, Holly Springs, Miss., and W. L. Pullen, Little Rock, Ark., vice-presidents. Gordon L. Hutchins was elected sec-treas.

Board of director members elected from Tennessee include Bill Wells, Milan, Guy Amis, Lexington, Nathan Flexer, Waverly, Hayes Redmon, Millington, M. E. Rice, Brownsville, Joe Keifer and Sims, Memphis. From Mississippi: C. N. Eudy, Houston, Earl Elkin, Aberdeen, W. P. McCowan, West Point, Martin Mounger, Calhoun City, Max Connett, Newton, T. M. Jourdan, Iuka, George Davis, Drew. From Arkansas: Nona White and Mildred Wren, Little Rock, Roy Cochran and Bill Sockwell, North Little Rock, Orris Collins, Paragould, Ben Huffer, Clinton and J. T. Hitt. Bentonville. K. K. King, Searcy, Ark., R. B. Coates of Batesville, Miss., and Sims of Memphis were named reps to TOA.

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Clips From Film Row

LOS ANGELES

Allied Artists merged its Oklahoma City exchange with Dallas office, headquarters to be in latter. Ben Jordan, Okla. City exchange manager, remains there as sales and booking office head, and Paul Kerans stays on as booker.

John De Costa resigned as branch manager of L.A. office of Rank Film Distributors of America.

Homer Gill retired after 35 years with Fox West Coast Theatres as a district and theatre manager.

M. Spencer Leve, veepee in charge of theatre operations, will rep National Theatres Amus. Co., Inc., at Theatre Owners of America annual convention in Miami Beach, Oct. 21-25.

Robert R. Northmore, headquartered in Frisco since 1944 in northern California division of Fox West Coast Theatres, returned to home-office here in real estate dept. Cliff Reynolds continues in Frisco dept.

Juan Bueno set as prexy-general manager of Clasa-Mohme Inc., headquartering in L.A. for U.S. distribution of Spanish-language pix.

NTA Pictures takes over U.S. and Canadian distribution of "A Question of Adultery," Julie London-Anthony Steel starrer dealing with artificial insemination.

Kenneth Daniels new western sales rep for Warner Bros. industrial and commercial division.

Milton Westerman named sales veepee of Jayark Films Corp., heading up midwestern territory.

DENVER

Harvey Gollogher, in the theatre business 25 years, most of it as manager with Fox Inter-Mountain Theatres, has retired. His last job was manager of the Bluebird, Denver.

Hugh Haynes took over the Valley, Fowler, Colo., from Schumour Corp., and will operate it five days a week.

Joe Kaitz, head booker at Warner Bros., moved to Buffalo as salesman. His post goes to Gene Vitale.

Wm. Hart, assistant city manager at Cheyenne, Wo., for Fox Inter-Mountain Theatres, took over the Civic, Hay Springs, Neb.

Azteca Films reopening its local office with Edmund B. Noonan as branch manager. He was recently with foreign language film companies in Montreal.

Moe Rudick resigned as city manager for Silco Theatres, Silco, N.M.

PITTSBURGH

Albert Kolkmeyer, from company's Cincinnati office, new manager of UI exchange here. He replaces Francis Guehl, resigned.

Bernie Elinoff transferred from booking department of SW Theatres to Squirrel Hill, circuit's art house, as manager. He follows Larry Knee, who switches to Rowland in Wilkinsburg with resignation of Leopold Satori.

Louella Troy, wife of former Parker exhibitor John Troy, now booker and buyer for Mr. and Mrs. Max Summerville, operating theatres in Parker and Knox.

Frontier Theatre at Ligonier, dark for a long time, reopened by Roger Barr, formerly with the Manos circuit.

SW circuit decided to keep open its Rowland Theatre in Wilkinsburg now that the borough has just removed its 10-year-old 10% amusement tax. Management had threatened to shut down unless the levy was rescinded.

Harry Wilt, formerly with the Wilson Theatres in Tyrone, leased the Sykes in Sykesville, Pa., which was formerly a chain of the Midstate circuit.

Freeborn and Brogan, operators of the State Theatre in New Castle, took over the Crescent in nearby Mahoningtown.

Art Goldsmith, who used to manage the old Pathe exchange here, opened the Seaway Film Distributing Co. in Cleveland.

Lee M. Conrad, who piloted the Park in Meadville for 13 years before it folded recently, named manager of the Wilson and El Patio Theatres in Tyrone. Before going to Meadville, Conrad directed the Grand circuit in Johnstown.

Louis Thomas leased the Strand in Zellenople to William R. Metz and will join his brother, Bill, former exhibitor, in Tarpon Springs, Fla.

Ruben Shor, whose interests are chiefly in Cincinnati, elected prexy of Allied MPTO of West Virginia and delegate to National Allied. Other officers are: John Goodrio, veepee; Joe Buffa, sec-treasurer; Frank Allara, board chairman, and Roy Letsinger, Ross Filson, Joe Joseph, Joe Cogna, Louis Shor, Floyd Price and G. C. Porter, members of board.

Larry Knee assigned to roving managerial pool of Stanley-Warner circuit now that his house, the Rowland in Wilkinsburg, has shuttered.

Bill Basle sold his half interest in the Westover Drive-In near Morgantown, W. Va., to Ted Laskey, who owns the other 50%.

Crescent in Mahoningtown, reopened a short time ago under lease to Freeborn and Brogan, of the State in New Castle, and then closed, is open once more but on a weekend operation only at present.

Harold Tinker, a shipper on Film Row for 36 years, will preach at the Central Baptist Church, of which he is a member. The pastor, Cornell T. Talley, said Tinker has been leading a youth group for some time.

PHILADELPHIA

Jesse Shields, a member of the state legislature, reelected president of Local 307-A of Philly Motion Picture Operators Union.

Addie Gottschalk, former DCA branch manager, replaced Stanley Smithers as Columbia office manager.

Herman Comer, formerly of the Stanley, replaces vet theatre manager Barney Cohen at the SW Logan. Cohen becomes manager of the midtown Arcadia.

Bobby Quinn, who used to host local night clubs, now managing the Warren Theatre, Atlantic City's new legit house.

Peggy Bauer, former reporter on the Inquirer, now film critic on the Philadelphia Daily News.

Dore Schary will be guest speaker at Federation of Jewish Agencies of Phila. at Sheraton Hotel (Nov. 5).

Barney Cohen now managing the Arcadia, indie midtown house.

Irv Blumberg, former Philly and Washington press rep for WB, resigned from the W. G. Rolley agency, for whom he handled the Steel Pier account.

Local preem of "Old Man and Sea" at the Goldman (Nov. 9) sponsored by the Philadelphia Inquirer Charities, Inc.

MINNEAPOLIS

Carl Olson in from Des Moines to take over as United Artists branch manager succeeding Herb Buschmann who resigned to reenter insurance business.

Nort Rosevold, United Paramount's Aberdeen, S. D., manager, transferred to Mankato, Minn., as city manager of two houses there. Karl Hemlebem shifted from Watertown, S.D., to succeed him at Aberdeen.

"Gigi," which earlier ran four weeks here as a $2.25 hard-ticket attraction, back downtown, this time at the RKO Orpheum. It's also having its St. Paul first-run, daydate at RKO Orpheum there.

St. Paul Paramount Theatre manager Arlo Van Syckel promoted by United Paramount to manager of Riviera, circuit's other St. Paul downtown house.

Fight to prevent daylight saving time's continuation when state legislature meets in January reaching bitter stage, with Charles Winchell, United Paramount circuit prexy here, upbraiding local Chamber of Commerce for sending letter to other similar bodies throughout state urging their efforts for fast time's perpetuation.

Clint Kaiser switched from National Screen to 20th-Fox as assistant shipper.

During current year three cinemas here were converted into churches, W. R. Frank's nabe Avalon being latest to be bought by a religious group.

Despite low temperatures, two of Twin Cities' 14 outdoor theatres continued to operate into the last October week and a third was open weekends.

"Old Man of the Sea" goes to United Paramount for Twin Cities' first-runs and admission will be upped to $1.25.

Territory's new exhibitor body, Northwest Theatre Owners Business Building Forum, said by its board chairman, Harry Green, to have 150 theatres enrolled as members, is on solid financial ground and will employ salaried executive secretary to keep membership informed about ways to stimulate the boxoffice.

"Around the World in 80 Days" making its second round of uptown theatres, this time those in 35-day clearance slot, going to three houses on competitive bids and the upped $1.25 price continues.

Universal's "The Perfect Furlough" up for competitive bids in the Twin Cities.

"The Buccaneer" set for indefinite day-date runs at the Twin Cities' RKO Orpheum, opening Dec. 17.

World Seminar

Continued from page 3

producing nations on the one side and consuming ones on the other is an antiquated idea. Every country must actually consider itself bound to film production."

It's Practical

Flaud denied that there was too much diversity of interests between the U. S. and other nations to allow any kind of common regulatory procedure to take place. However, a great many American fim men disagree, holding that conditions are so vastly different in the U. S. as against Europe that the common bond exists more in spirit than in commercial reality. On the other hand, what Europeans decide (among themselves) can have a very definite impact on the American companies doing business on the Continent.

Flaud noted that France had now agreed to participate in the European Common Market which, on Jan. 1, 1959, starts lowering duties among its six member countries. He felt that this was the beginning of a significant era since films are definitely affected.

Regarding the common problem of tv, the chief of the Centre National said that in Europe, as in the U. S., viewers were becoming more selective and that the need for good pictures on the air would make control of their sale easier. He felt that toll-tv "could be one of the solutions" since, in the long run, it'd likely result in a deal between tv and the theatres.

Flaud said he attached great importance to the making of some coordinated effort among the world's film industries. "There was a time when we had three 'blocs'," he held. "We had the U. S., the Russians and their satellites, and the rest of the world. But, more and more, it's becoming a truly global cinema. I have no illusions about getting some common action on the most pressing problems affecting us all. But I also know that it is 'now or never' on this question."

Al Daff

Continued from page 3

termined when he returns from a long vacation early next year.

During Daff's tenure as operating chief, the company experienced six profitable years. The big drop came within the last 12 months when the entire industry faced one of its toughest years. Universal's losses, although substantial, were less than some of its rival companies.

Daff came up from the ranks—starting as an office boy in Australia with Progressive films—and became first world-wide sales manager in the industry. He was the first top executive who had been actively involved in studio operations as well as foreign and domestic sales and one of the first to foresee that the foreign revenues would equal and even surpass the domestic take and, as a consequence, he took the leadership at Universal in building up the foreign market. Although it's believed that Daff opposed the use of outside producers, it's now felt that he was merely carrying out company policy.

Daff joined Universal in 1920. He subsequently moved up the ladder from booker, salesman, manager for Victoria and Tasmania, and managing director for Japan. He was named far east supervisor in 1938 and two years later added the middle east to his jurisdiction. He came to N.Y. in 1942 as foreign supervisor, becoming president of overseas subsidiary six years later. Later he was named v.p. and director of world-wide sales for Universal. In May, 1952 he joined the U Board and in July of the same year was chosen by Rackmil to become executive v.p.

Re: Production Code 'Relaxation'

Time Mag Raises Issues—Film Men See Screen Urged to 'Break Out' But Chided If They Do

Time Magazine said out loud last week what many in the industry have been saying privately (and VARIETY has observed to the trade frequently) i.e. that the Production Code has been relaxed to a point where, at times, it appears nonexistent.

Reaction was immediate via a statement from Kenneth Clark, vice-president of the Motion Picture Assn. of America, in which he said "The Code calls the signals as it sees them and will always continue to do so. There is no possible doubt that any picture approved by the Production Code Administration conforms to the provisions of the Code."

What puzzles film men is that outfits like Time on the one hand want films to be free to say what they want and to deal with all topics, and on the other they imply strong criticism of what is an obviously relaxed Code.

Source very close to the Code Administration said last week that the Code was operating under a revised version which certainly was more permissive than the old version. He points out that, to mention one example, sin in films wasn't necessarily punishable; that the efforts of the Code were directed to not making it appear desirable.

Time's story had pointed out that, in "Harry Black and the Tiger," Stewart Granger carried on a love affair with his friend's wife and "the movie makes clear (it is) a most enjoyable affair for both parties." According to the Code, the film never showed Granger going to bed with anyone (he was badly clawed by the tiger) and, in any case, there was no need for that "snowflake of distribution" which Time thirsts after even had there been an affair.

Time also said "Cat on a Hot Tin Roof" implied homosexuality in violation of the Code, a contention denied by the Code. However, perusal of the "cat" script brings up this line among others. Elizabeth Taylor, talking to Paul Newman, her husband, about the days long before there was trouble between them.

She says: "You were so exciting to be in love with . . . mostly I guess 'cause you were . . . *indifferent*. Strange, isn't it? Your indifference made you a wonderful lover."

According to the Code, the peel-scene involving Lili St. Cyr in "Naked and the Dead" was reshot to make it acceptable (though the Code didn't necessarily think it in good taste at that), and seduction in "Onionhead" was "treated seriously." Time called the picture "an unfunny comedy." As for "The Key," in which Sophia Loren lives with a succession of tugboat captains during the war, the Code maintains that it's wartime and the Loren character is in a state of shock. When she comes out of it, she wants marriage (from Bill Holden).

Code argues further that "Harry Black and the Tiger," "Cat on a Hot Tin Roof" and "Naked and the Dead" all got A-III (OK for adults) ratings from the usually tough National Legion of Decency, the Roman Catholic rating body. "Onionhead" got a B, but not for the reason cited by Time.

Interesting point is raised by Time via its mention of "Cry Tough," which has a nude scene for foreign consumption, with a "cover" version made for the U.S. MPAA prez Eric Johnston on many past occasions has praised the Code as guaranteeing family entertainment not only for Americans, but also for foreign audiences. It appears that the Code has no jurisdiction over export versions.

FOR THE MOPPET TRADE

Metro Pushes Pal's Puppet Film, 'tom thumb'

Metro's general sales manager Jack Byrne is lining up key city dates for the company's Christmas offering, George Pal's live action puppet film, "tom thumb."

In addition to key city openings, 15 holiday bookings have been set in the Los Angeles area and 100 in New York and its surrounding territory. Picture will open between Dec. 17 and 24 and will, of course, include Christmas week.

50 Exhibs to Be Briefed on U.S.S.R.

Washington, Nov. 4.

State Dept. has set Nov. 10 as the date for the conference of about 50 exhibitors to discuss the new U. S.-Russian film exchange agreement.

William S. B. Lacy, special assistant to the Secretary of State in charge of the Government's cultural exchange program; Turner Shelton, U. S. Information Agency motion pictures chief; and Eric Johnston, MPEA president, will explain the agreement.

Shelton said original plans called for the meeting with exhibitors before he and Johnston went to Moscow, but time for it could not be arranged then. They did meet then with distributors and producers.

PITTSBURGH OZONER WINS ANTITRUSTER

Pittsburgh, Nov. 4.

Mt. Lebanon Drive-in last week (27) won its four-year-old antitrust case against six defendant film companies and both sides were given 10 days to submit proposals for a final decree.

Pittsburgh Federal District Court Judge John W. McIlvaine found the ozoner had unreasonably been denied suburban clearance on pictures as a "result of conspiracy" by Warner Bros., RKO, 20th-Fox, Universal, United Artists and Loew's Inc.

Theatres in six suburbs are under a 14-day clearance after first-run, but the Mt. Lebanon, in unincorporated territory, has had to compete under the same 28-day clearance that applies to Pittsburgh nabes. Ozoner, via Chi attorney Seymour Simon, had sought an injunction that would have placed it on a clearance par with the suburban hardtops. In finding for the plaintiff, Judge McIlvaine, however, did not rule on whether the Mt. Lebanon should be under the Pittsburgh release system.

Attorneys Jay Eisenberg (Loew's), Gerald Philips (UA) and Saul Friedberg (U) had testified that no conspiracy was involved.

George K. Arthur Brings In 'Shamus' From Ireland

George K. Arthur, who in effect is a one-man importing and distributing organization, has returned to his New York headquarters from Europe where he picked up theatrical and television rights to a new batch of product. Included in the lineup are "Shamus," which is a feature filmed in Ireland, one 26-minute entry and four one-reelers.

These bring to 42 the number of properties which Arthur has prepared for release. Other features are "Wee Geordie" and "The Ship Was Loaded." The others range in length from five minutes to the 32-minute "Bespoke Overcoat."

Entire roster looks like something put together by a good-sized company. (It's billed as the "George K. Arthur Prize Package.)

Yet Arthur, who was a star comedian in the silent era, works alone. He sets his deals with theatremen via telephone and frequent trips to the field.

IRWIN YABINS TO ALBANY

Albany, Nov. 4.

Another Albany Film Row change brought Irwin Yabins from the Washington exchange of Warner Bros. to the local branch as booker. He replaced the veteran Jim Evans.

Evans served as head shipper for Paramount 28 years, before retiring. Returning to the industry in 1953 as one of two WB bookers, he continued with that company until the shuttering of the Albany exchange March 28 last.

Ban on Children (As Advocated) 'Not Censorship' in Maryland

Baltimore, Nov. 4.

Film exhibs may have a governor-size headache if James P. Devereux, Republican candidate for that office wins today's (Tues.) election.

Candidate Devereux has promised that he will reintroduce measure giving the Board of Motion Picture Censors power to designate certain films as unshowable to children under 17, in the General Assembly, if elected.

Measure which would make theatre owners responsible for compliance with the ban, was introduced at last session of General Assembly but failed to pass.

Candidate made statement that he would urge passage of bill at the Frank Culotta Republican Club. He said he would go on record for enactment of "sorely needed legislation."

He told audience it was not a censorship bill as the "opponents would have us believe" adding "it would bar no picture from any theatre. It is a bill that would protect children from viewing of pictures officially proclaimed unfit for their viewing.

"And to say that picture-suggestion is not a force in the formation of childish thoughts and acts is to forget that one was ever a boy or girl.

"The argument that the obligation to keep children from seeing unsuitable films should rest entirely with parents and not at all with the theatre operators is silly as it is impracticable. No one denies the constant and pressing obligations of parents to guide their children but nothing could be more absurd than expecting a parent or team of parents to review every picture that comes to town before saying what shows the children should or should not see," he said.

"When the picture is declared unfit for viewing of children by the Board of Censors, the theater owner should be responsible for enforcing the ruling. Such a law would be just common sense and there would be nothing radical about it. When I am governor, the bill will be major legislation in the administration program."

Embezzle Charge Hits Ozoner Mgr. & 2 Ticket Gals

Hartford, Nov. 4.

Three persons were booked in Hartford Police Court on charges of embezzling an estimated $15,000 from the Meadows Drive-In-Theatre here. Free on bail until trial are Joseph D. Bresnahan, Priscilla E. Durgan, and Doris Cormier.

Former was manager of the ozoner, which is owned by the Smith Management Co. of Boston, Mass. Latter were cashiers at the drive-in. Still sought is Bresnahan's wife on similar charges.

Trial is scheduled for Nov. 20.

Gray-O'Reilly Productions Inc. has been authorized to conduct a motion picture productions business in New York, with capital stock of 100 shares, no par value. Bernard M. Berkowitz of N.Y.C., was filing attorney at Albany.

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Source Sacred

Minneapolis, Nov. 4.

Possibly because it purports to be the Biblical story adapted for the screen, the RKO Orpheum is getting away with some daring advertising for its current picture, "Adam and Eve."

On the opening day large newspaper ads in color showed a partially nude man and woman and described the picture as "the boldly daring story of the first man, the first woman and their love affair."

The two local newspapers under a single ownership have their own self-imposed censorship on theatre ads and frequently turn thumbs down on copy and art submitted.

Stagehands Back, Boothmen Would Not Cross Lines

Toronto, Nov. 4.

Back with $7,200 in retroactive pay, nine stagehands of Local 58, International Association of Theatrical and Stage Employees, have scored a temporary victory over the Famous Players and Odeon chains in Toronto after a one-day walk-out (backed in sympathy by Toronto projectionists who refused to cross picket lines) closed seven houses, including the Canadian show-cases of Famous players and Odeon, on Labor Day last.

The stagehands, who claim they were "locked out," not only get $7,200 in back pay but have returned to their respective theatres at an average of $80 a week. However, negotiations must be resumed immediately between the chains and the former striking stagehands. Management's claim is that retroactive pay is to "help arrive at a settlement of the dispute" and referred to a conciliation board.

Theatres in Toronto had operated without stagehands since Sept. 2, with former claiming that stagehands had only to draw curtains by pressing a button between shows but were getting weekly stipends for "work that an usher could do," and also cutting into the theatre's marginal earnings.

MONTREAL FRENCH FILM WEEK ON SHUTTLE

Montreal, Nov. 4.

Montreal's first major French Film Festival got underway last night at the 2,500-seater St. Denis with the world premiere of "Maxime" to a capacity house. Festival, sponsored by Unifrance Films and the French government, will show eight films during the week, two of which will be premieres.

To bolster attractions, such film personalities as Rene Clair, Jacques Tati, director Louis Malle, actress Arletty, Charles Venel, Daniel Gelin and Francois Perier will make personal appearances during the session.

Festival, which opened at the St. Denis, moves tonight to the Comedie Canadienne for balance of week and windsup next Sunday (9) with Jacques Tati's "Mon Oncle." Tonight (4), "Les Grandes Familles" directed by Deny de La Patelliere, adapted from the novel by Maurice Druhon and starring Jean Gabin will be given it's first public screening. Balance of programming will be made up of "L'eau Vive" (Living Waters), "Ascenseur pour l'echafaud" (Gallows Lift), "Celui qui Doit Mourir" (He Who Is to Die), "La Loi, C'est la Loi" (The Law Is the Law), "Le Bourgeois Gentilhomme" with the company of La Comedie Francaise and "Mon Oncle." Besides selected short subjects from France and the French section of the National Film Board, festival will replay films by Rene Clair and Jacques Tati during the afternoons. Biz is near sellout for all showings.

Lollobrigida

Continued from page 1

clamed invalidation of the preliminary contract when Hughes failed to call for her services by the April deadline date.

The Skofics admit Hughes' West Coast celluloid curtain has effectively prevented La Lollo from becoming a Hollywood star.

When Sol Siegel offered her one of the three femme leads in "Les Girls," the long hand of Howard Hughes intervened to insist La Lollo was only available on a loan-out basis. Faced with possible legal delays, the producer dropped the offer.

Hughes Left The Chains

By this time, Hughes had sold R-K-O. But among the company's assets his Howard Hughes Productions was assigned, he included Lollobrigida's 1950 contract.

Hughes seemed to hold the winning hand until the Italian screen actress emerged in the number one slot on the Continent, following her potent box-office success in the "Bread, Love . . ." film cycle. She climbed even higher on international film star listings when a wave of U.S. producers came to Europe seeking new world market faces and screen backgrounds.

Her European commitments were invariably followed by a threat of legal action from Hughes to producers of "Beat the Devil," "Crossed Swords," "The Most Beautiful Woman in the World," "Trapeze" and "Hunchback of Notre Dame." In only one instance did Hughes follow through.

Hughes attorney Greg Bautzer is the authority, according to Skofic, for the statement United Artists was forced to make a financial settlement prior to U.S. release of "Trapeze"—a statement the distributor later denied.

Attorneys for the clashing producer and star have spent years searching for possible compromise formulas. The latest, an offer from Hughes which the Skofics found acceptable two years ago, is still without the magnate's signature. Proposal calls for Lollobrigida to star in two films Hughes would produce with a major company. Pending pact is non-exclusive.

Fact that Hughes did come up with a new proposal and that he has not intervened with the producers of "Solomon and Sheba," is a sign to the Skofics of a possible peaceful arrangement.

Copyright

Continued from page 2

which, relatively speaking, have evoked a few court contests—a fair gauge of controversy.

But even here, the old bugaboo of contention appears certain to intrude. Comments of prominent copyright attorneys are included in the "for hire" study, and they don't see eye-to-eye at all.

Basic question examined is who should be considered "author" or first copyright holder of works turned out by an employe for his boss.

The law dubs the employer "author" of works "made for hire" by people in his pay. And as long as he remains proprietor of the copyright, this producer or publisher, as the case may be, retains renewal rights. This applies, of course, only in the absence of a contract.

Although the Patent Office studies make no positive recommendations, Varmer obviously feels that any major change in the present provision would create more problems than it would solve. He does suggest, however, that for the sake of clarity, "works for hire" be spelled out as "works created by an employe within the scope of his employment."

The copyright attorneys were in wide disagreement over the law's concept of authorship by employment. John Schulman attacked it as "philosophically indefensible and undesirable from the viewpoint of public policy."

Taking the opposite tack was Edward A. Sargoy, motion picture attorney, who said the authorship provision has worked well over the years. So many talents are combined to produce an "intellectual and artistic creation" these days, he said, that a simple rule making the employer the author is "fundamental."

Rappaport-Fruchtman to Operate Jointly, Curbing Baltimore Rivalry

Baltimore, Nov. 4.

Distribs with first-run product, looking for a downtown outlet here, will be dealing with one office from here on now that the I. M. Rappaport and Jack Fruchtman theatre chains have joined to form the R-F Theatres.

Union took place last September, centralizing control of all downtown houses plus a few nabes. Only first-runs not affected by merger are the three art theatres, owned by the Schwaber chain and not generally regarded as "downtown" houses.

Obvious advantage in merger is fact that cutthroat competition, long a part of the scene here, is gone, and with it, the sometimes hefty boxoffice guarantees made to distribs with hot properties and practice of forcing exhibs to accept weak films in order to latch onto stronger ones.

Theatres affected by the union are the Hippodrome, Little, Town and Aurora, formerly exclusive properties of Mr. Rappaport; and the Mayfair, Stanley, Century, New, Rex and Charles, the Fruchtman houses.

Aurora, a former second and third-run nabe, will be doing what the Times did before it became the Charles and show double features until 4 a.m. The Charles, revamped and renovated, is specializing in second-runs on an exclusive basis.

Rappaport has long been part of the local picture but Fruchtman is relatively newcomer. He came here in 1954 to take over New, Century and Keith's (a garage now) from Morris Mechanic.

Up Goes the Admission

Minneapolis, Nov. 4.

Upping of admissions, a commonplace practice at the local loop United Paramount and RKO loop theatres, is spreading. Ted Mann's World and Bennie Berger's Gopher have gone and done likewise.

For the "Bolshoi Ballet" the World boosted its regular after-5 p.m. $1.25 tap to $1.65. When it plays "Houseboat" next month Bennie Berger's Gopher will go from 90c to $1.25.

It's only the second time this year for the World which went to $1.50 for "The Young Lions." It's Gopher 1958 first.

Italy's Monaco In Morose View Of Yankee Market

Rome, Nov. 4.

The Italian Film Industry has no further plans to set up a New York representation along the lines of its former IFE or the current French Film Office, according to Eitel Monaco, President of ANICA. Matter had been broached here in connection with reports of strengthening of the French industry's New York contract, and previous talk of shift of IFE functions to the newly strengthened UNITALIA Films group, which handles all Italian pic industry propaganda abroad.

Commenting on the recent importance given the New York French Film Office, Monaco termed Paris' hopes in the America an "illusion." IFE in its time had been based on a mistaken evaluation of the U.S. market for foreign (Italian) films, based on success of such early pix as "Open City" and "Paisan."

In addition to which, the more recent drop in boxoffice in the U.S.A., and elsewhere, has made the situation there even more difficult for imports; Monaco felt. What can we expect from the U.S. market, he said, when figures show a mere 6-1 ratio between U.S. and Italian grosses? A similar situation pertains with Britain, he added.

Monaco summed up Italian production prospects for the U. S. market in two groups: (1) the spectacle film, in which Italy has a good chance but must combine with U.S. companies in advance of production, as has recently been done by Dino DeLaurentiis Productions and Goffredo Lombardo's Titanus Films; (2) more specialized fare, but here again a tie-up with an American interest, preferably an indie distributor, is necessary for best results. In both cases, Monaco points out, the function of an Italian Film Office in the U.S. would be superfluous.

Video Cowpokes Undercover In Next Hope Pic

Hollywood, Nov. 4.

Nine of television's top western stars will appear together in a single motion picture, Bob Hope's "Alias Jesse James," currently filming at Paramount. The videoater heroes will appear together in a single gag scene near the end of the film.

Apart from the unusual casting, Hope's attempting to keep the billing a secret, and will neither publicize nor advertise names of the cowpokes, using the scene as a surprise audience gimmick. Two of the tv stars are Hugh O'Brian and Fess Parker.

Twin Pines' New Owners

Longview, Tex., Nov. 4.

Cliff Turner of Athens, Tex., and B. L. Hagle of Corsicana, Tex., have purchased the Twin Pines Drive-In Theatre here. Wayne Mahoney has been named manager. This drive-in is rated by theatremen as one of three ultra deluxe theatres in Texas. The others are located at Houston and San Antonio.

Turner is owner of the Trail Drive-In at Athens while Hagle, his partner, operates the Navarro Drive-In at Corsicana.

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Judge Exempts Lippert From Fee Payments to Writers on 'Backlog'

Los Angeles, Nov. 4.

U.S. District Judge Thurmond Clarke last week tossed out the Writers Guild of America West's suit against Lippert Pictures Inc. in which it sought an accounting of the coin the company received for selling post-1948 pix to television.

Judge Clarke ruled Lippert Pictures was not in any way bound by the 1951 pact between the then Screen Writers Guild and the Independent Motion Picture Producers Assn. calling on indie producers to give writers a cut of the post-'48 coin when the industry pattern was established. In the suit, which has industrywide ramifications, WGAW claimed Lippert and his attorney, I. H. Prinzmetal, had participated in the 1951 negotiations; that the late I. E. Chadwick, then IMPPA prez, had issued rosters containing Lippert Pictures' name as of the association members. Guild further introduced publicity from Hollywood trade papers saying Lippert was one of association negotiators.

Guild's claims were countered by the defendant, who declared Lippert Pictures has never been a member of the IMPPA, and that the association was not its agent, implied or expressed. Judge Clarke held also that the defendant did not intentionally nor by want of ordinary care cause the Guild to believe that the association was Lippert's agent and that defendant had never ratified group's agreement with the Guild, nor was it a party to or bound by the contract.

Guild had contended that when Allied Artists signed the pact with the WGAW providing for a cut to writers of the post-'48 pix, this established an industrywide pattern to which the defendant must adhere.

Lippert Pictures, as part of its defense, said it sat in on the IMPPA meetings with the Guild, but that it wasn't satisfied with the agreement reached, wouldn't sign it under those terms and therefore was not liable.

Eartha

Continued from page 2

of seats which were scaled to a $75 top, and from advertising space in the souvenir brochure at $300 a page, netted the British Empire Cancer Campaign over $70,000, believed to be a record sum—other than for a Royal Command event. The presentation was given fullest backing by Columbia, the stars and the British film industry. Danny Kaye and Sylvia Fine, Curt Jurgens and Nicole Maurey were in line for the presentation, with Frank Sinatra, who later did the intro honors onstage. Mike J. Frankovich and Lord Rank escorted the Royal guests along the presentation line.

At last night's vaude show at the Coliseum, the emphasis was on new talent. Bernard Delfont, who presented the gala for the first time—Robert Nesbitt did the staging—recruited more than 20 acts making their Royal debut.

Among the long string of newcomers were Bernard Bresslaw, Bruce Forsyth, Hattie Jacques, the King Bros., Hetty King, Adele Leigh, Mantovani orch, Kenneth More, the Mudlarks, Victor Sylvester's orch, Harry Worth and Yana.

Additionally, the program included excerpts from three shows, with Rex Harrison, Julie Andrews and Stanley Holloway leading in a scene from "My Fair Lady"; Norman Wisdom, Jerry Desmond and Pip Hinton, with the "Where's Charley?" company; and June Bronhill, Thomas Round, Howell Glynne and Marion Lowe in an excerpt from "Merry Widow."

Dick Henderson Sr., who had been named to make his first appearance in a Royal vaude gala, died within 48 hours of the announcement.

Dorelco Productions Inc. is empowered to conduct a motion pictures business in New York. Capital stock is 200 shares, no par value. Michael Rosen of Manhattan filing attorney.

Howard Goldstein Takes Over Two Upstate Houses

Albany, Nov. 4.

Expanding his exhibition interests, Howard Goldstein, erstwhile 20th Century-Fox and RKO salesman in the Albany exchange district, has taken over the State in Mechanicville and the Capitol in Whitehall, from James E. Benton, of Benton Theatres in Saratoga.

Jules Perlmutter, of Albany, recently handed back both houses, along with the Capitol in Ballston Spa, to Benton—after operating them on lease for two years.

Goldstein resigned from Fox last April to become a partner with his father-in-law (since died) in a Schenectady dress shop. Owner, with a younger brother, of the Fort Warren Drive-in at Castleton, Vt., he also began buying and booking for several indoor and outdoor theatres.

Volk Hits 'Sneaks' At Low Admish

Minneapolis, Nov. 4.

Hard feelings are being created in local independent exhibitor circles by alleged "unfair" trade practices by some of the theatres in what's probably desperate efforts to bolster the boxoffice.

William Volk, co-owner of four of the city's leading uptown theatres, has called upon distributors to "crack down" on what he regards as "offenders."

Volk cites particularly the Broadway, an independent neighborhood theatre, in the 40-day clearance slot. It has inaugurated a reduced 40c adult admission to 7:30 p.m. and is admitting children under 12 free six nights a week, he says.

The Broadway is in comparatively close competition with the Volks' Camden which is in the 35-day clearance slot and has a 75c and 25c admission for adults and children, respectively, at all times.

Volk accuses other theatres, including the leading downtown houses, of double featuring top pictures under the guise of "sneak" prevues on Friday nights frequently. This is despite the fact that local exhibitors are committed to abstain from twin billing of "A" product, he says.

AWARD TO LOCKWOOD

Incredibly-Many-Activities Showmen Honored

Boston, Nov. 4.

Arthur H. Lockwood, prexy of Lockwood & Gordon Enterprises, operators of 34 New England film houses, was presented "The Great Heart Award" of the Variety Club of N. E. at a luncheon recently.

Lockwood, member of the New York State Bar, who gave up the practice of law in 1922 when he entered film exhibition, is also treasurer, Screen Guild Productions of N. E., Federal Film Co., and Classics Inc. of N. E.,; prexy, Screen Art Pictures Corp., Hollywood; director of Affiliated Productions of Hollywood; past prexy Theatre Owners of America, now director of its exec. committee.

Michael Redstone, prexy Variety Club, made the award at a special luncheon opening the new Jimmy Fund Research Laboratories. The award is presented annually to the person who has done the greatest amount of good for the greatest number of people.

The last two honored by the Variety Club were Thomas A. Yawkey, prexy Boston Red Sox, and Archbishop Richard J. Cushing.

Lockwood is also chairman of special committee, Brandeis U.; member of executive committee, Children's Medical Center; gen. chairman with Joe Cronin of 1954 Jimmy Fund Drive; trustee and member of executive committee and for the past four years prexy, Children's Cancer Research Foundation.

PGL's Expansion

PGL Productions, which was formed recently to do tv commercial production, is now seeking properties for straight theatrical production. Company is headed by sportscaster Bud Palmer and among the several partners in the outfit, created out of merger with Group Ten Productions, is Skitch Henderson.

PGL has just finished "Men With Cars," an industrial on the 1958 Grand Prix Auto Race at Sebring, Fla.

New French Dub License System Being Pondered

A new and totally different formula for the future distribution of dubbing licenses by the French Government is currently under discussion in Paris, Jacques Flaud, director of France's Centre National de la Cinematografie, reported in N.Y. last week.

Flaud was in Manhattan for two days, coming from the Mexican film festival and going up to Montreal to attend the French film week there. He expected to return to Paris on Nov. 6 or 7.

Flaud said he had given no thought as yet to the distribution of the 40 permits still due the Americans for 1958-59. That decision will be taken in December. The Americans (Motion Picture Export Assn.) got the usual 110 permits for the year. However, for the first time, Flaud reserved the right to allocate 40 of the 110 on the basis of merit, i.e. as a bonus for companies that had in some ways served the French industry via production, the distribution of French films, etc.

Though MPEA originally agreed to this procedure, it later changed its mind and the issue became embarrassing to the association and to Eric Johnston. It approached Flaud with a view of working out a different system for the new year starting in June of 1959, and these discussion are now going on in Paris.

The French executive was emphatic in saying that once the 40 licenses were distributed, there was no qustion of "swapping" among the distributors. "These permits are allocated to specific pictures from specific companies," he said. "They aren't valid for anyone else." It was Universal which had suggested that, once Flaud had allocated the permits, MPEA would then have to reallocate them on the basis of its global license formula.

Flaud said he, naturally, was aware of the non-existent status of RKO and Republic, whose licenses are included in the current issuance of 110 a year. However, he pointed out, "only about 70 pictures of the 110 the Americans bring into France each year are really important. The rest are just program films. Cut down the 110 some, and this still wouldn't materially affect attendance."

There is no French objection to a new license issuance procedure that eliminates the "bonus" aspects which seems to rile MPEA, Flaud said. Main question isn't how it's done, but whether the formula meets French requirements and somehow embodies the necessity of some American company activity in behalf of the French.

As for this year's 40 permits, Flaud said they'd be divvied up by his office, there having been received no request by the French industry per se to participate in the decision on how to go about it. Plan originally had been to set up a committee, which would have included Flaud, the French industry and some U.S. representatives.

Beers With TNT

John L. Beers has been appointed manager, central division, serving the midwest, of Theatre Network Television. He'll headquarter in Detroit.

Before joining TNT, Beers was sales promotion manager of the Chrysler Corp. Previously he was with Young & Rubicam.

Test One Lobby, One Roof, One Booth Small Capacity Twin Theatres

Los Angeles, Nov. 4.

Strictly as an "experiment," Robert L. Lippert, who operates a chain of film houses in California and Oregon, has opened a twin-theatre setup here for simultaneous showing of foreign and American films. Repping an investment of around $80,000, two theatres, side by side and separated by a permanent partition, are housed under a single roof, having a single boxoffice and lobby and with a single projection room containing a complete unit of projectors for each theatre.

Twins are the 202-seat Riviera, devoted to second-run foreign pix, and Capri, a 104-seater catering to so-called American classics. Throw of approximately 90 feet is on a 20½-by-9½-foot screen in the Riviera, and Capri's 15-by-8-foot screen. No format yet has been worked out for length of time the two engagements, each scaled at $1.25, will play. At first, according to Lippert, in light of project's novelty it will have to be on a trial-and-error basis. Opening bills are "Confessions of Felix Krull" and "Plea for Passion," at Riviera; "The Great Caruso" and "Lust for Life," Capri.

Added feature is a small coffee lounge next door, dispensing free refreshments to customers during a 15-minute intermission between pix. There is only one show nightly.

Albany Tent Re-Elects Go-Doer Rosenblatt

Albany, Nov. 4.

His achievement in surpassing the $11,000 goal fixed for collection to finance the operation of Camp Thacher, and in liquidating previous indebtedness won for Samuel E. Rosenblatt reelection as chief barker of Albany Variety Club last week. Rosenblatt also spearheaded the successful effort to buy new quarters—a three-story brick building at 326 State St.

Renamed to serve with him were: first assistant chief barker, Elias Schlenger, Fabian division manager; second assistant chief barker, Irwin Ullman, area supervisor of Fabian drive-ins; dough guy, Oscar Raskin, comptroller of RTA Distributors, Inc.; property master, Aaron Winig, State Tax Commission aide.

Under Rosenblatt (who still maintains an interest in several theatres) Tent 9 raised more than $14,000 for Camp Thacher. With expenses deducted, the amount handed to Albany Boys Club was over $13,000, he reported.

Jr. Todd's Spanish Sound & Smeller

Madrid, Nov. 4.

Eight months after the late Mike Todd staged a whirlwind press reception here to reject government "editorial interference" with his planned film production of "Don Quixote," an anti-cyclonic Mike Todd Jr. arrived to open shop for his debut as a producer.

Project now being planned for an early camera start next year, will add a new sense dimension to theatrical films with the introduction of smell to synchronize with sight and sound.

Aptly titled "Scent of Mystery," the low budget comedy thriller scripted by William Ross, will pipeline 30 odors, one of which solves the whodunit, during 90 minutes of screen time.

London production designer Vincent Korda and production manager Ned Mann returned yesterday (29) with Todd from a location survey on the Malaga Coast where most of the shooting will be done in a new 70mm large-screen process. Odd interiors are planned for one of the Madrid studios.

Femme lead has already been assigned to a new Hollywood actress, Beverly Bently. United Artists will finance and release.

Reality: It's Popcorn

Boston, Nov. 4.

George Wein, jazz entrepreneur, operator of Storyville jazz nitery, director-Newport Jazz Festival, and jazz prof at Boston U., doesn't dig intermissions at hard ticket film shows for "the purpose of selling popcorn, candy and ice cream."

In his weekly column, "Jazz Beat," in the Boston Sunday Herald, Wein wrote: "I don't know what this has to do with jazz, but I went to the movies last week and I find the movies the easiest and safest way to escape from reality for a few short hours.

"I was absorbed in the story line of a gigantic, Cinemascope musical in one of Boston's leading theatres when at the end of the touching scene I was jarred from my relaxed state of lethargy by a darkening screen, the raising of house lights and the cry of intermission. Do you know why they have an intermission? So that the actors can have a rest? To change scenery? So that the mental capacities of the audience should not be taxed too heavily?

"No, none of these reasons. The purpose of intermission at a movie is to sell popcorn, candy and ice cream. With the spell created by the story broken my inclination was to leave the theatre. I stayed but next time I might not. In fact, next time, I might not even go."

Corsica

Continued from page 2

restrictions limiting native tourists to taking more than 20,000 francs (less than $50) out of the country, French holiday-makers who frequently headed for Italy, Spain, Switzerland and Austria are compelled to remain within the fatherland. And although Corsica is an overnight boat ride from Marseille, Nice and Toulon (although only an hour and a half by air) it is part of Metropolitan France and therefore carries no monetary taboos whatever.

One prior attempt to exploit Corsica with reported multi-million dollars raised to give the island what it needs—top-drawer hotels and restaurants, improved roads and a nite life—foundered when its main condition, a 10-year tax exemption, was nixed by a previous government. But with the Corsican stand on General de Gaulle's coming to power (the island's population immediately dittoed that of the Algerian *colons*) being well-known at the Matignon Palace, it is felt that the present Chief of State will lead a much more sympathetic ear. This is felt to be doubly true since a good deal of the expansion money is expected to come from such government-subsidized sources as Air France, Compagni Generale Transatlantique (reported to be part owners of the only really first class hotel on the Island, the Napoleon Bonapart at Ile Rousse) and the money men who generally financed the de Gaulle campaign. The angels point out that the State will not be losers since revenues will be coming back through increased payrolls, income from transportation, and luxury and gaming taxes.

The present entertainment setup is meager to say the least with no more than 25 cinemas and a few casinos devoting themselves to boule, a penny-ante version of roulette. With the New Look, it is a dead cinch that gaming will be expanded to include roulette, chemin-de-fer, trente-et-quarante and possibly crap tables. Big name attractions for the casinos are inevitable.

That the idea has gone far beyond the "let's-think-about-it-stage" is evident by the fact that G. Bernard Paldacci, one of France's biggest construction nabobs, has already started a large scale hotel building program with a new development at Porto Vecchio on the East Coast under way. Other top-drawer hosteleries are in the works for Ajaccio, Bastia, Calvi and Ile Rousse.

It is estimated that the program will require five years to be completed.

Prefer To Avoid Loew's 'War'

Continued from page 4

week, it appears that they stick to that promise.

The board's overwhelming 16 to 3 vote was a clear cut victory for Loew's prexy Joseph R. Vogel, with the board approving the plan proposed by the management for the division of the company. Earlier in the five-hour meeting, which started at 10:30 a.m. and then broke for lunch before resuming, the board nixed, by the same 16 to 3 vote, the plan submitted by Green and Newman for spinning off the studio instead of the theatres.

Management Slant

Essentially, the management plan —divorcement of the theatres from the production-distribution company—is similar to the one approved by the stockholders in August, 1952. There was, however, one change in the original divorcement plan. Radio Station WMGM, N. Y., which was previously scheduled to be a part of the production-distribution setup, is now slated to become part of the theatre company.

Only opposition votes against the management proposal were recorded by Green, Newman and Joseph Tomlinson. The latter was involved in the abortive attempt to unseat the management in a proxy fight last year.

As forecast in VARIETY last week, I. John Snyder (president of U. S. Industries), the director who succeeded Samuel J. Briskin on the board as a representative of the Wall Street banking firms of Lehman Bros. and Lazard Freres, was in Vogel's corner, supporting the management's divorcement plan. Some observers interpret this move as meaning that the banking firms are favoring Vogel, although previous reports had them siding with the Green-Newman group.

According to general counsel Benjamin Melniker, the new plan —involving the combination of WMGM with the theatres—does not, in the opinion of the company's counsel, require reapproval by the stockholders. The plan approved by the board last week, it was noted by Melniker and attorney Louis Nizer, will be submitted to the U. S. District Court immediately. The board of directors of Loew's Theatres approved the plan unanimously, thus clearing the way for its submission to Judge Edmund L. Palmieri who had ordered that a final division proposal be submitted to the Federal Court.

If the Court approves the plan—and if there is no counter court action by the Green-Newman faction —the split of the company into separate production-distribution and theatre firms will be accomplished before the Court-ordered deadline of August, 1959. When and if it is okayed by the Court, stockholders will receive a half-share of stock in each company for each share now held in Loew's Inc. It's understood that the Green-Newman group has made it known to the Court that it might want to be heard when the management proposal is presented.

Funded Debt

As part of the management's plan, a method for dividing the $25,000,000 funded debt was also proposed. This proposal, which also requires Court approval, would apportion the funded debt between the two companies, with the assignment of $20,000,000 to the film production company and $5,000,000 to the theatre company at the time of the expected consummation of the split. The plan, it was stressed, would not change the present obligation to the creditor insurance companies. After the meeting, Vogel said the boards of each of the new companies would meet to determine where the coin would come from to pay for the funded debt.

It was underscored that the linking of WMGM with theatres did not constitute a compromise and that the management had this idea in mind for some time. Vogel said that after careful study it was determined that the radio station, being in N.Y. metropolitan area, would be more valuable to the theatre company which has most of its theatres in the same area.

The final breakdown of the new setup, if approved, will find foreign theatres, recording, music and television assets grouped with production-distribution, and WMGM with the domestic and Canadian theatres. The theatre company has operated independently since Sept. 1, 1954, with its own officers, board and employees.

Last week's meeting was presided over by board chairman George L. Killion, who pointed out to the directors that primarily because of turnabout of studio operation, consolidated earnings of company, including Loew's Theatres, were currently running at rate of 45c per share after taxes for the first quarter.

In a prepared statement, Vogel said "the plan would create two strong, independent companies each fully capable of sound operations in its own field."

He added: "In our judgment, approval of this plan by the board constitutes a major step forward in our corporate history. Many serious problems had to be solved so that the resulting companies would have a potential equal, at the very least, to the potential that existed in the original structure.

"The proposal is being submitted at a time when every division of the company is in the black. Perhaps the most important factor has been the turnabout at our MGM studios which are again reporting profits after a period of heavy losses."

RKO Theatres Bids High For Product

Minneapolis, Nov. 4.

With its pair of loop houses here and one in St. Paul, RKO Theatres continues to grab off via competitive bidding for Twin Cities' firstruns a record amount of the cream of the Hollywood crop, outdistancing its competitors, including United Paramount which formerly for a long time had the whip hand in this connection.

Latest awards to the RKO Minneapolis and St. Paul Orpheums for initial showings in the towns are "The Buccaneer" (Par) and "The Last Hurrah," (Columbia) for which boxoffice hopes are high. This is on top of Metro's "Gigi" (for its second but first non-hard ticket loop run), Warners' "No Time for Sergeants" and Metro's "Cat on a Hot Tin Roof." Both of the latter enjoyed long runs.

With United Paramount having relinquished its 4,100-seat flagship house, Radio City, and the latter no longer a factor because it's to be razed by its new owner, RKO Theatres' Orpheum here, seating 2,800, is the largest Twin Cities' showhouse. Paramount's local State seats 2,200 and the circuit's only other loop house left out of originally six is the 1,000-seat Lyric. Its Century is leased to Stanley-Warner for Cinerama.

Earlier this year RKO Theatres seldom landed any important boxoffice pictures. Others here downtown bidding competitively for the big releases are Ted Mann's two and Bennie Berger's one theatres. On the whole, Mann has fared well. But, until recently, United Paramount was pretty much in the driver's seat.

For many years RKO Theatres and United Paramount (the Minnesota Amusement Co.) had a product splitting agreement for the Twin Cities. But RKO withdrew and demanded the privilege to bid competitively for all product.

Research Council as Was

Hollywood, Nov. 4.

Motion Picture Research Council reelected all incumbent officers and directors for another year, with Y. Frank Freeman again board chairman. Other officers continuing terms include William Delley, prexy-treasurer; George Golitzen, vp; Farciot Edouart, secretary.

Morris Weiner, who heretofore has functioned in liaison capacity between Assn. of Motion Picture Producers and the Council boards, was elected MPRC vice chairman, post vacant for several years.

HEINZ ON CIRCUIT-TV

Uses Method With Garroway To Open Research Center

The H. J. Heinz Co. unveiled its new research center in Pittsburgh recently via closed-circuit television. Telecast, seen in 31 locations in 29 cities, was handled by the TelePrompter Corp. An additional camera pickup was made in Tracy, Calif., at one of Heinz's leading contract tomato farms.

Dave Garroway served as host and commentator during the one-hour presentation. The program was written, directed and produced under the direction of executive producer Edward Reveaux, with over-all arrangements supervised by Robert M. Rosencrans, director of the company's Group Communications Division.

Briefs From The Lots

Hollywood, Nov. 4.

Clarence Greene and **Russell Rouse** will indie produce "The Spanish Armada" under their own banner for United Artists release, following a re-negotiation of former exclusive pact with Seven Arts Productions . . . SAP and **Richard Widmark's** Heath Productions dickering over "Irresistible," original by **Dan Mainwaring** about the Dead Sea Scrolls, whether it be a co-production or transference of title to Widmark, since actor has it on his production slate and SAP registered title last June . . . **Nick Adams** into Warner Bros.' "The FBI Story" . . . **Edward Small** and **Anthony Mann** cast **Sarita Montiel**, latter's wife, to star in duo's upcoming indie, "Ripe Fruit" . . . **Hugo Fregonese** will co-produce as well as direct "The Wild Pampas," first Barclay Films International production to roll in the Argentine.

Lou Morhein has skedded biopic on **Benito Mussolini**, to be lensed next year in Europe . . . **William Castle** will indie produce-direct **Thomas De Quincy's** classic, "Confessions of an Opium Eater," for Allied Artists release . . . **Lou Rusoff** added "Janis Psycho," teenage problem pic, to his sked for American International . . . **Scott Brady** will star in **Lester Sansom's** "Battle Flame" for AA . . . Columbia Pictures bought **Robert Buckner's** "Tiger's Tail" for $65,000, writer also to script . . . Paramount and Joseph M. Schenck Enterprises will co-produce story of North America Air Defense Command, **Richard Alan Simmons** to write screenplay . . . **Daniel Ullman** draws scripting chores on **Charles Schneer's** Columbia Pictures' "Air Force Academy" . . . **Martin Jurow** and **Richard Shepherd** will picturize **Richard Prather's** private eye character, Shell Scott.

Columbia Pictures, currently negotiating for **Evan Hunter** novel, "Strangers When We Meet," closed for **Michael V. Gazzo's** new drama, "The Night Circus" . . . **Martha Hyer** copped one of top roles in **Rowland V. Lee's** "The Big Fisherman" . . . **Stanley Frazen** is expanding from commercial production to features with "Soft Touch," based on Cosmo mag yarn by **John P. MacDonald** . . . **Ben Johnson** departs sympathetic roles for a heavy in Pennebaker's "One-Eyed Jacks" . . . **Fred Kohlmar** cast **Nancy Pollock** as **Paul Muni's** wife in his Columbia Pictures production, "The Last Angry Man" . . . **Jack Copeland** bought **Harold R. Daniels'** "The Accused" for indie production . . . **Eduard Franz** into **Robert E. Kent's** "The Four Skulls of **Jonathan Drake**" for UA release . . . **Hal Wallis** set **Fritz Feld** for "Don't Give Up the Ship," with **Jerry Lewis.**

Metro to Handle RKO Distribution in Aussie

Sydney, Oct. 28.

Metro will take over Aussie distribution of the RKO product as of last Oct. 26. This means that RKO will cease to exist as a major distrib here, and will shutter offices coast to coast. Pix listed in the takeover include "Stagestruck," "Naked and Dead," "Rodan" and "Escapade in Japan." Metro will also handle all Disney product.

Writing on the wall for RKO as an active distribution force was seen here many months ago. General figuring had either Metro or British Empire Films, 50-50 partner with the Rank Organization, taking over the RKO setup.

TelePrompter Chief Touts Toll As Saviour of Undergraduate Football

Columbus, Nov.

Use of large screen closed-circuit television as a means to save American baseball and as method to corral large crowds for college football was advocated by Irving B. Kahn, president of the TelePrompter Corp., in a talk before the Advertising Club here last week.

Kahn said he was opposed to most pay-tv schemes that had been proposed for "putting slot machines" in the home. He maintained that Saturday's Ohio State-Northwestern game could have been seen by a potential audience of 30,000 in Columbus on large screen closed-tv. He added that at a $2 admission it would provide $60,000 in additional revenue and would satisfy the problems of the universities — which have limited free tv showings because they are fearful of losses at the gate.

Pointing to the severe economic problem in sports, Kahn proposed that the World Series and the All-Star games be telecast on large-screen closed-circuit. He said all other games could go to home tv.

Here's how Kahn figures it: The minor league ball parks in 95 cities could provide closed-circuit facilities for a seating capacity of 772,000. Approximately the same number of seats would be available in major league parks where the games are not being played. Large screens would be placed strategically throughout the ball parks. The games, of necessity, would be played at night.

Kahn estimates that these, plus other facilities, would provide a seating capacity of 2,000,000. He said that after all costs were deducted closed-circuit could net baseball $12,000,000. It now receives, he noted, $3,100,000 a year from home-tv under the present five-year contract.

Ohio State-Iowa Set

Detroit, Nov. 4.

Closed circuit tv will bring Ohio State's game at Iowa into St. John's Arena, a 13,000-seater, in Columbus, Nov. 15. Same deal was arranged last Saturday (1) for the Ohio State-Northwestern game.

Arrangements are handled by the GiantView Closed Circuit Television Network.

2 Mark Twain 'Hucks'

Hollywood, Nov. 4.

Mark Twain's "Huckleberry Finn" is the cause of an upcoming hassle between two film outfits, both of which are readying productions. The property is being prepared by the newlyformed Shenandoah Co., headed by writer James Poe and producer Stuart Miller, and by Metro, where Arthur Freed plans to produce a version under his own banner as a musical.

The latter has a script by Alan Jay Lerner and a musical score by Lerner and Burton Lane which was completed in 1953 when Metro originally planned the filming. Shenandoah plans the film as a high budget roadshower. While the property is in the public domain in the U.S., Metro claims the world copyright in all other countries.

TOA Hires Cohn To Thwart Toll

Launching a new campaign, which it hopes will result in Federal legislation banning all form of pay-tv, Theatre Owners of America has retained Washington attorney Marcus Cohn to prepare briefs for submission to the Congressional sub-committee headed by Rep. Oren Harris. The Harris committee is scheduled to conduct a hearing on the pay-tv issue during the next session of Congress.

Cohn, member of the law firm of Cohn & Marks, represented the exhibitors' Joint Committee Against Pay-TV in the previous efforts of theatremen to prevent the approval of over-the-air toll-tv. Philip F. Harling, head of TOA's pay-tv committee, plans to gain the cooperation of other exhibitor organizations for a joint drive against toll-tv. Exhibitors are hopeful that the hearings will bring forth a bill outlawing both over-the-air and cable-tv. If the Congressional committee does not prepare a bill, it's understood that Harling's group will be prepared to offer suggested legislation.

Buenos Aires Crix Okay Plan to Organize 1959 Arg. Int'l Film Fest

Buenos Aires, Oct. 28.

ACA, the local Screen Critics Assn., summoned an informal members' meeting at the headquarters to sound out views on organizing an International Film Festival at Mar del Plata, early in March next year. Plan got almost unanimous approval although everyone was conscious that the venture could involve considerable responsibility for the association, which has never before sponsored an event of this kind.

The idea stemmed from an approach to the association by the Mar del Plata Promotion Board (equivalent to a U.S. Chamber of Commerce) which hopes to lure local and foreign tourists, and would prefer the critics to organize, rather than have the sort of state junket which Peron whipped up in 1954. As there is only about four months left in which to secure International Federation of Producer Assn. support, the event would be an independent one just this once.

The Mar del Plata promoters hope to enlist the Screen Institute support to obtain grants of funds from the provincial government (Mar del Plata is the main port for the province of Buenos Aires) and its Lottery and Casino Administration. The National Lottery Administration gave a $100,000 grant for the Rio Hondo festival in Santiago del Estero last August. It's hoped that much more would be assigned for the Mar del Plata event, which would be international, whereas Rio Hondo was merely local. The State Airlines (Aerolineas Argentinas) would help out by affording free transportation for the 17 foreign delegations to be invited, the Mar del Plata Hotel Assn. is willing to chip in with grats meals and lodging.

CLAIMING SHUTOUT, FRY SUES INTERSTATE

Tyler, Tex., Nov. 4.

Alleging he virtually is not permitted to obtain first run product for his theatres, East Texas exhibitor S. G. Fry has filed suit for $904,350 in Federal Court here against Interstate Theatre Circuit Inc., and 11 other major motion picture companies.

The suit, filed in the court of Federal Judge Joe Sheely, alleges the defendants have violated the Clayton and the Sherman Antitrust acts.

Fry says he purchased the Liberty Theatre from the Interstate Theatre Circuit and has been operating the house since Jan. 1, 1953. He purchased the house for $74,750 and has spent $20,000 for improvements. He also operates a house in Grand Saline.

Fry also alleges that two Interstate theatres here are permitted to book first run films before or extemporaneously with the execution of a contract with the distributor, and that the two Interstate houses, the Tyler and Arcadia, are permitted to cancel the contract of the films booked to not gross as expected.

In other instances, Fry alleges, motion picture distributors have refused his requests for first run product on the grounds they have been previously licensed to first run movie houses.

Besides Interstate, other defendant firms are Paramount Film Distributors, 20th Century-Fox Film, Warner Bros., Columbia Pictures, Loew's Inc., United Artists, Empire Pictures, Allied Artists of Texas, Buena Vista, Universal Film Exchanges and Texas Consolidated Theatres.

Still Plenty of Shenanigans To Be Resolved But It All Depends On Future Life of Harris Probers

Washington, Nov. 4.

The House Harris Subcomittee which reopens for business Nov. 12 has a file loaded with charges of monkey-business that has never been mentioned publicly concerning a number of television stations.

But there is little, if any, chance that hearings will be held on any of it unless the life of the subcommittee is extended beyond its present Jan. 1 terminus. And the decision on whether to keep the submittee snapping at the heels of the Federal Communications Commission, as well as other federal independent agencies, after the first of the year will not be made until then. The odds on whether it will continue going next year are currently even money.

First item of business when the group headed by Rep. Oren Harris (D-Ark.) reconvenes public hearings Nov. 12 is the Pittsburgh tv channel 4 case, which was started and then abruptly stopped by the Harris group in September after some unpleasant political material hit the fan.

Former FCC Chairman George C. McConnaughey has been invited to testify during that week, along with all other persons (except one) whose names were mentioned during previous hearings. A staff investigator told the subcommittee in a September public session that he had heard "rumors" that McConnaughey both solicited and accepted a bribe in the Pittsburgh channel 4 case.

As things now stand, the subcommittee may not have time in its final round of public hearings to go into any other tv case except Pittsburgh. But staff members say the group has "lots" of other material.

The schedule calls for the hearings to be cut off Thanksgiving week. Subcommittee members and the staff will spend December writing a report on the subcommittee's findings and recommendations after a sensational year of work that cost both FCC Commissioner Richard A. Mack and the ton White House aide, Sherman Adams, their jobs.

Following the Pittsburgh channel 4 hearing, the subcommittee will look into the Interstate Com-

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Strike Averted At ABC's Press Shop

ABC and the new pressagents local of the National Assn. of Broadcast Employees & Technicians met in dealine negotiations at 1 a.m. Monday (3) morning and, after nearly a weeklong deadlock, settled on the local's first contract, which will run until Jan. 31, 1961. Last-minute settlement averted a crippling strike, which would have begun yesterday (Tues.).

The 14-man press shop, because of its affiliation, would have had the support of ABC's technical and engineering staffs. Technical men were expected to honor the pressagent picket lines.

Network gave the union a contract retroactive to last September, which is described as being similar to the one given ABC Hollywood pressagents, who also fall under NABET purview. Gotham planters and writers get $169.63 top minimum after four years, this rising to $174.28 next August. One copy editor and two contact men in N.Y. qualify for an additional $10 over the weekly minimum.

NABET, during the previous meeting with ABC, demanded $180 a week after five years and was willing to forego any increments for the pact's two-year-two-month duration. In the final dicker, union got the network to agree to provide men with under four-year's experience an additional year of automatic experience in order to boost them more quickly to four year top minimum status. (N.Y. had five men without four-year seniority.)

'HARD LIQUOR ADS? NEVER,' SEZ HUBBARD

Minneapolis, Nov. 4.

Stan Hubbard, KSTP-TV (NBC affiliate) president-general manager, announces that his station, one of the largest and most successful independent operations in the U.S., under no circumstances ever will accept any hard liquor advertising.

Hubbard feels that any station doing so "will be acting contrary to the public interest, inasmuch as programs go into homes where audiences include many children."

"We believe that it'll prove to be penny wise and pound foolish for any station to accept this kind of advertising," explains Hubbard. "If it becomes widespread I'm sure that it'll bring adverse Congressional action against video."

The two Minneapolis newspapers will not accept hard liquor ads' but the St. Paul dailies do so. Thus far none of the three commercial stations other than KSTP-TV has carried this kind of advertising.

$4,500,000 Profit To Hoyt Wooten In Memphis Sale

Memphis, Nov. 4.

WREC radio and television properties owned and operated by Hoyt Wooten was sold for a cool $6,000,000 cash to Cowles Broadcasting Co. Announcement of the sale was made in Washington, D.C., today (Mon.) where Wooten and Luther Hill, prexy of the Cowles Interests and publisher of the Des Moines Register and Tribune were signing final papers. Sale is contingent on approval of FCC.

Wooten established WREC in 1922 and WREC-TV in 1956. Both are CBS affiliates. He has been one of tv's few individual station owners and had no corporation and owned both properties outright. Wooten will clear some $4,500,000 on the sale to the Cowles interests which also own Look magazine. Station is on Channel 3. Other tv stations here are WHBQ-TV on Channel 13 owned by General Teleradio and WMCT, owned by Memphis Publishing Co.

PONTIAC SPONSORING MENOTTI'S 'AMAHL'

Pontiac Division of General Motors will pick up the tab for the "Amahl and the Night Visitors" presentation on NBC-TV's "Kaleidoscope" Sunday, Dec. 14.

The NBC Opera Co. version of the Menotti work will have its ninth airing. Rosemary Kuhlman, Andrew McKinley, Leon Lishner and David Aiken will be in the lineup. Samuel Chotzinoff will produce with Herbert Grossman conducting.



THE HONEY DREAMERS

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

British Com'l A-R Hits 'Sensational' $14,300,000 Profit

London, Nov. 4.

With profits hitting a sensational $14,300,000, Associated Rediffusion, the commercial tv company operating on weekdays in the London area, has more than wiped out losses of around $10,000,000 which it had previously incurred.

The actual profit has surprised the city, and is considerably in advance of most forecasts. It was $3,000,000 higher than the $11,000,000 announced recently by Associated TeleVision.

A-R is not declaring a dividend, but is making a bonus scrip issue which will raise the capital of the company from its present $1,400,000 to $14,000,000. It is considered likely that before long A-R will seek a quotation for its stock.

J. Spencer Wills, A-R's board chairman, stated at a press conference that he hoped to introduce a normal policy of dividend distribution for the current year. The accounts in question cover the 12 months up to April 30 last.

Caesar's Top Trendex

Sid Caesar was top Trendex dog in the competitive 9 to 10 p.m. Sunday roundelay, beating out "GE Theatre" and "Colt .45" in the first half hour with a high of 25.6 and trimming "Hitchcock Presents" and "Encounter" in the second half with a 25.3. Caesar averaged out a 25.3.

Perry Como out-Trendexed the Saturday night field, his 27.6 average for the 8 to 9 hour not only edging out his opposition, including "Perry Mason," but topping "Gunsmoke's" 27.5.

'GOLDILOCKS' AM COIN

Producers of the Broadway musical comedy, "Goldilocks" have decided to splurge with a saturation campaign of spots on WRCA, NBC's radio outlet in Gotham, starting Monday, Nov. 8.

Heavy schedule will be run for an entire week. All spots will be of one-minute duration. Agency handling deal was Lawrence Weiner Associates.

Wanna Buy a Coast TV Station?

Hollywood, Nov. 4.

Day after N.Y. radio-tv broker Howard Stark said publicly he was on an expedition of seeking tv and radio stations on the Coast but couldn't find a single one for sale, another broker replied with the statement he had several with pricetags.

Colin Selph, Coast manager of the BevHills office of Blackburn & Co., national media brokers, let it be known he reps three video channels on the Coast and five radio stations, all available. The tv stations are priced from $3,500,000 to $5,000,000, and the radio stations from $150,000 to $1,000,000, Selph said. However, he declined to identify the stations on grounds his clients wouldn't like that.

Stark had previously reported he came here on behalf of a number of prospective buyers but lamented there was nothing to buy. Nonetheless, he still estimated he had a 50-50 chance of swinging a deal, as he explained "nothing is ever for sale. If we make a good enough offer, there might be a deal."

Stark has been the broker in tv and radio deals involving approximately $100,000,000.

AB-PT's Theatre-TV-Radio '1 Roof' Mating Poses Realty Problems

With the entire administrative crowd of the Par theatrical arm shortly moving north to Manhattan's 66th St. from the present 1501 Broadway address, there is again speculation on when and how American Broadcasting-Paramount Theatres plans to develop all the real estate it has bought in the past couple of years. Latest word from ABC, which currently is the sole AB-PT occupant of 66th St., is that St. Nicholas Arena, which borders on already developed property, will ultimately be razed.

For a long time prior to word on the destruction of the arena, to make way for new AB-PT structures, belief was that ABC-TV would try to keep the old shell and convert the fight palace interior into studio space. While the network has not decided on any of the several architectural plans submitted, they feel from those they've seen that a simple refurbishing job is impractical.

AB-PT owns all the land and buildings on the north side of 66th between Columbus Ave. and Central Park West, except for the apartment building on the corner of CPW. It's nearly finished redoing Columbus Ave. corner, which contains the old Healy's restaurant site, as additional office space, but the arena and the adjoining tenements, which occupy the rest of the land, have not yet been touched.

Theatre personnel are moving into the existing network plant, but the prospect of future development is raised, because Ampar Records and one or two smaller AB-PT subsids are being left behind at 1501, yet the plan for the future is to make them a part of this theatre-tv-radio geographical mating, and that will require additional space.

Futhermore, as ABC expands, new studios will be required. But only a handful of live programs are now done in N. Y. by ABC, and the network sees no shortrange change in that situation, so that final redevelopment of St. Nicholas Arena is not expected to take place for four to five years.

'IMAGE—RUSSIA' NBC RADIO ENTRY

A comprehensive, 30 to 40-hour study of Russia today in all its aspects will launch NBC's new "Image" series as part of the web's regular nighttime schedule in January. The series is designed as a two-hours-nightly, four-nights-weekly entry devoted exhaustively to a subject at a time, following which it will lay off until a new topic is ready for the same type of wrapup.

NBC news and program staffs are beginning work on "Image—Russia" and will have it ready for January airing, with the show running Monday-through-Thursday nights for the entire month or longer. It will be employed within the "Nightline" format, with the regular "Nightline" format then taking over in the interval between first show's completion and start of the second report in the series.

Dozier's Big Kick: Rotating Pattern On TV Producers

Hollywood, Nov. 4.

Practice of rotating producers on a single series, as developed by CBS-TV on "Playhouse 90" and "Pursuit," holds many advantages over the old single-producer pattern, in the opinion of Bill Dozier, the web's programming v.p. here.

Appreciable benefits accrue in wider availability of talent to the series, Dozier states. There are some stars who'll work tv only with a particular producer; similarly, some directors will work with one producer but not with another. On the script end, some writers who've moved out of the tv orbit will return to the medium as a favor to some producer who helped them in the past or who's had a track record in supporting original scripts for tv over the trend toward adaptations of established properties.

Thus, with a "Playhouse 90"

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Murrow's Dilemma: How Do You 'P to P' On a Trailer Pickup?

Atlanta, Nov. 4.

For four months Ed Murrow has been trying to figure out a way to get Gene Austin and wife, Lou, onto his CBS Person to Person segment, but has been stymied by technical difficulties. And up to now, they've been insurmountable.

Home to the Austins is a super-duper split level trailer, a 50-footer named "My Blue Heaven" (what else?). It is a spectacular among mobile homes and is moored, permanently in Las Vegas, which the Austins call home. It's physical location is such that the tv apparatus can't get a signal over the mountains after the cameras do their work.

A suggestion that they move the mobile home to some spot where Murrow and his operatives could properly stage the interview, brought this explanation from Mrs. A:

"Driving it on the highway might bang it up too much." She went on to explain this paradox by revealing that "My Blue Heaven" is a special type trailer (pink on the outside, blue on the inside, bath and a half, two tv sets, two picture windows and blue wall-to-all carpeting on the floorboards) and Murrow wants to show it off on his program.

So, until someone comes up with a suitable suggestion, Murrow and the Austins won't be chatting with one another from "My Blue Heaven" any time soon.

B'cast Promotion Assn. Sets Agenda

Chicago, Nov. 4.

Donald H. McGannon, prez of Westinghouse Broadcasting Co., will be principal speaker at this year's convention of Broadcasters' Promotion Assn. held in St. Louis Nov. 17-19. Subject has not yet been announced but will be appropos the interests of the organization. BPA's third annual conclave is expected to draw in excess of 300, based on advance registrations.

Other speakers will be Edward A. Falasca, creative veep of Bureau of Advertising, American Newspapers Publishers Assn.; Albert M. Snook, Chicago manager of Magazine Advertising Bureau; John L. Bricker, exec veepee of Outdoor Advertising Co., New York; and Elliott W. Henry, prez

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L.A. DODGERS' 600G RADIO SPONSORSHIP

Los Angeles, Nov. 4.

Los Angeles Dodgers have again sold radio rights to the Bums' 1959 schedule to Eastside Beer, Pabst subsidiary, and American Tobacco, for a reported $600,000. And again, the club has withheld television rights presumably pending the date Skiatron can get off the ground with pay-tv operations.

As per last year, KMPC, the Bob Reynolds-Gene Autry indie, will handle the originations, with the games to be fed over an L.A. Dodgers Radio Network covering all of Southern California. Vin Scully and Jerry Doggett, both under contract to the Dodgers, will repeat as commentators. Schedule calls for coverage of 154 games, opening March 7 with an exhibition tilt against the Philadelphia Phillies.

AFTRA POISED FOR WEB STRIKE

The Star & The Stripe

Jackie Gleason is now helping out on the Stripe toothpaste commercial for Lever Bros. on his Friday night CBS-TV show. All of which has occasioned some in-fighting in the two-sponsorship setup for the comedian.

Pharmaceuticals, it's reported, is doing a big fat burn over the fact that Gleason has been showing a partiality and loyalty to Stripe but has refused to do the commercial, or even the lead-in, for Geritol. On its skip-week sponsor arrangement, Geritol's turn comes up this Friday (7) and it looks like Gleason may come through. At end of last Friday's (31) outing, Gleason worked in some kind words for the product.

Gleason is not alone among the top stars of the medium to plug for the client. Practically all are doing it these days—with but few notable exceptions, particularly on the live shows. Where a film entry is concerned, special care is taken to use supplementary footage for the "star plug" so as not to disturb the continuity when "residual time" rolls around and others clients move in for the reruns.

47 Directors at ABC Ankle RTDG; Ask to Be Absorbed Into NABET

Forty-seven of the 56 men in Radio-TV Directors Guild at ABC have quit the union and will formally approach the National Assn. of Radio & Television Broadcasters for admission. Group, which decided to ankle RTDG late Monday (3) night, said it's been assured by "high-ranking" NABET officials that the 47 men will be absorbed shortly.

RTDG's current industry contract is up on Dec. 31, and was expected to commence negotiations on or about Dec. 1. Spokesman for the breakaway group, which represents all RTDG work classifications except tv directors, said it had received "feelers" from ABC and NBC in Hollywood, ABC-TV in Chicago (Chicago ABC Radio is already NABET) and that NBC in N. Y. has discussed leaving RTDG unofficially with us."

RTDG officials filed with the National Labor Relations Board on Monday (3) for a national referendum by tv associate directors and tv stage managers to decide on representation. This step preceded the ankling by the majority of the ABC shop, but was only revealed yesterday (Tues.) by RTDG. RTDG did not know whether the ABC men would participate in the referendum, but said it hoped that all rank-and-filers

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All-Aluminum Web

ABC is now called the "Aluminum Broadcasting Co."

With Alcoa now in the house, it's the only network with the three major U. S. aluminum companies, including Kaiser and Reynolds, in tow.

Daly As Talent Only, Velotta As ABC News Boss?

John C. Daly, a heavily utilized network talent and vicepresident in charge of ABC news and public affairs, may be replaced early next year in his administrative capacity by Thomas Velotta. Velotta, who was until several months ago v.p. under Daly, will reportedly return from the Coast to take the Daly command.

The high command, it is reported, would use Daly exclusively as talent upon the return of Velotta.

Steps leading up to last night's (Tues.) election coverage caused disagreement between Daly and Oliver Treyz, the tv network prexy, that is said to have added fuel to the management's desire to put Velotta in Daly's post. The news department made it clear yesterday afternoon that it did not approve of the "late" (10 p.m. EST) starting election coverage or of the "short" schedule (Hollywood carried returns at the outset of its evening sked only from 7 to 7:30 p.m., Coast time).

Management spokesmen said later that they felt it best to begin election coverage at 10 because the strong Tuesday commercial lineup was a good lead-in and in election coverage "nothing really important happens until 10 o'clock."

Leonard Goldenson, president of the parent American Broadcasting-Paramount Theatres, said last week that he knew nothing of any plan to make Velotta the new boss of news-public affairs.

Chrysler Wants Astaire Repeat

It now looks like the Fred Astaire hour show will not only get a tape repeat but will probably be brought in once more under Chrysler sponsorship auspices. Auto company has been sounding out NBC-TV on time availabilities next spring, when it hopes to tie in the repeat with its spring selling drive.

Incidentally, many of the nation's tv editors and critics missed the show when originally presented since they were in flight that night, bound for N.Y. as guests of NBC in connection with the web's annual press junket and affiliate meet. NBC ran off a tape for the tv editors the following week. They liked it.

BLOCK DRUG'S 800G RENEWAL ON PAAR

Block Drug Co. renewed its participation in the Jack Paar show on NBC-TV to the tune of some $800,000 in gross billings starting in January.

Participation calls for 103 shots. With Block's renewal all charter members of the Paar show have now renewed their original schedules. They are Briston-Myers for Bufferin; General Foods for Postum; Philip Morris for Marlboro, and Polaroid Corp.

Acad's Berle Bash

Academy of Television Arts & Sciences, borrowing a page from the Friars Club, will throw a bash in February or march of next year to "roast" a member, in this instance Milton Berle. Max Liebman will produce the dinner show, during which the guest of honor will be lampooned by fellow performers.

Dinner honoring Berle will be the first in a series of annual roastings by the ATAS N.Y. chapter to pay homage to top names in video. NBC will wing Berle and his troupe from Hollywood to N.Y. that week so that he can do his show and still be on hand for the Academy fete.

BOTH SIDES IN TOUGH STANCE

By ART WOODSTONE

The television networks are really concerned over the growing prospect of an all-out strike by the American Federation of Television & Radio Artists on or soon after Nov. 15, when the latest two-year labor pact expires. Major concern is for daytime programming, which is mostly live on all three webs, and about the many tv specials (including the $500,000 "Wonderful Town" spec) to which they are contractually committed.

Negotiations for a 1958-60 contract are at a critical impasse, especially in the area of residuals on taped tv commercials, and if neither side relents many observers on both sides feel a strike cannot be averted.

Networks disclosed that they are taking "the normal precautions" in case of strike. They feel they've stockpiled more than enough film, kinescope and even tape reruns to avert a fullscale nighttime crisis, except for the costly live specs that cannot be taped in advance. In some instances, network whitecollar workers, trained for just such an event, have been notified to stand by as substitute technicians, just in case NABET and IBEW crews refuse to cross AFTRA picket lines. But without performers, there is little or nothing that these substitute cameramen and technicians can shoot.

AFTRA insists on payments (for performances in commercials made on tape) which the networks absolutely refuse to give. The networks in the past several days have been besieged by clients, at whom the commercial fees are aimed, who do not want them to capitulate on the blurb issue. Union demands elimination of the blurb payment cut off. Now, after a thesp is paid three times the initial commercial fee, all payments cease, and AFTRA wants payments to continue indefinitely.

Not the agencies, but the clients themselves, have made the trek to CBS and, in turn, to NBC and ABC to assert themselves, and they appear to have convinced network negotiators to hold the line. Reportedly among the clients who have made first-hand contact with the nets are General Foods, General Motors, Procter & Gamble and Lever Bros. Afterwards, a network executive acknowledged, advertisers are coming in here and are really up in arms."

'Demands out of Line'

"AFTRA's demands are too far out of line—nothing like those of Screen Actors Guild," he stated.

Many of the lobbying sponsors are understood to have offered support during a strike to the networks, since the tape commercial issue is more directly their concern than the networks'. But the extent of that support is not being spelled out officially. One network execu-

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Revlon Prefers Buying 'Person to Person' If 'Talking' Replaces 64G

With both P. Lorillard and Revlon having proclaimed that they want out of CBS-TV's $64,000 Question," aired Sunday at 10, the ball has been dumped squarely in the network's lap. Lorillard is ready to move into the time slot as co-sponsor of the "Keep Talking" show which had a network run on Tuesday nights, but Revlon can't seem to get excited over the latter show.

If CBS gives its permission Revlon instead will co-sponsor the Ed Murrow "Person to Person" Friday at 10:30. CBS in the meantime isn't willing to go along with the new arrangement until it has the Sunday at 10 period fully sold out. A decision by the network is expected during the latter part of this week.

'Help, Help' Familiar Cry Around Networks as Trouble Spots Cue Cancellation Fears, Lotsa Fixin'

Strike Vote

All locals of the American Federation of Television & Radio Artists have been told to take a strike vote on or before Nov. 13, so that the union can walk out on Nov. 15 if need be. Strike authorization is a formality the union has followed as all past contract talks neared termination day, but in this instance everybody is taking matters quite seriously.

N.Y. local membership is to meet at City Center Wednesday (12) afternoon to take a vote on strike authorization.

Sponsor distress on new season entries is mounting. Within the next two weeks some cancellations will be in order. This year they'll come fast—clients can't afford to hang around with bombs, so costly is the medium.

There are flops all over the three-network tv spectrum, involving some of tv's major personalities. Arthur Godfrey's new format has fallen flat on its face. The $100,000-weekly budgeted Gary Moore show on CBS-TV is getting nowhere and network execs are more than just slightly concerned over what to do, lest the sponsors beat them to the punch. Ralph Levy has been replaced as producer with Bob Banner going in as director-producer. (Levy, under contract to CBS, will probably be assigned to another show.)

Jackie Gleason has one of the more outstanding going-nowhere entries of the '58-'59 semester and both his clients, Pharmaceuticals and Lever Bros., are far from jubilant over the turn of events. (Don't be surprised, goes the report, if Gleason and Buddy Hackett terminate their teamup.)

Then there's the Ed Wynn vidfilm fiasco on NBC-TV, involving a shortterm deal by sponsor Liggett & Myers, with probability of show fading in Jan. In fact Liggett & Myers is having more than its share of trouble this season, with the client's Saturday night quiz entry on NBC, "Brains & Brawn" already getting the axe. (See separate story.)

Meanwhile, along Madison Ave., the agency boys are engaged in some frantic shopping for program replacements. At some houses the activity is on a par with late spring, when most of the fall shows are acquired.

'Brains & Brawn' Not Brainy Enuf, Bumped for 'D.A.'

A last-minute bid to salvage the "Brains & Brawn" quizzer by revamping the format has failed with the show slated to be replaced on Jan. 3 by the suspense series "D.A.'s Man," a Jack Webb production.

Liggett & Myers, current sponsor of "Brains" in the 10:30 Saturday slot on NBC-TV, will pick up the tab on the replacement show. L&M for a number of years sponsored another Webb series, "Dragnet."

Producer Herb Moss of the "Brains & Brawn" program made a last ditch stand to save the show by eliminating the electronic split in the screen between the competing teams on the show. It appears that this change in the program was not enough to satisfy Liggett & Myers and the rug has officially been pulled from under "B & B." McCann-Erickson reps L&M.

It's one of the first casualties of season among the new entries.

ABC-TV PONDERING HOUR SUNDAY ENTRY

In either January or February ABC-TV hopes to install an hour telefilm actioner in the 9-10 Sabbath anchorage, the slot which the Canadian - produced "Encounter" vacated after four exposures. Web may gamble and go sustaining with the film stanza to follow the sponsored "Maverick" and "Lawman" filmed westerns.

Web presently believes "Lawman" ratings are climbing fast enough to provide a strong leadin for an expensive film package, so that the 1959 insertion won't take too long in attracting sponsor interest. ABC is thinking in terms of another Warner 60-minuter (which still has a piliot available for "Public Enemy") or a like adventure show from TCF, the 20th subsid.

Lever to Share In Gale Storm TV Show

Lever Bros. has bought alternate-week sponsorship of "The Gale Storm Show," currently being carried over CBS-TV, Saturday at 9. Lever will share the time slot with Nestle beginning in January.

Alternate-weeks of the half-hour skein have been carried on a sustaining basis. Program is a CBS package. Deal was for 13 weeks with Kenyon & Eckhardt repping Lever.

Is Rin Tin Tin Losing His Bark?

Nabisco, which has enjoyed considerable rating popularity from the ABC-TV Friday night "Rin Tin Tin" series, has been trying to peddle off half sponsorship of the show, thus far without success. It's not that Nabisco is unhappy about the program, which has become one of the video standards in outlasting all the Friday at 7:30 competitive fare (although it now faces the CBS-TV "Hit Parade rivalry), but the client feels that, in terms of programming for all its products for maximum effectiveness, "Rin Tin Tin" isn't the answer.

ABC-TV would like to oblige the sponsor in relieving it of its dog drama obligation but the network is committed to the Screen Gems' packaged entry.

Resolve Co-Sponsor Duel on Murray TV'er

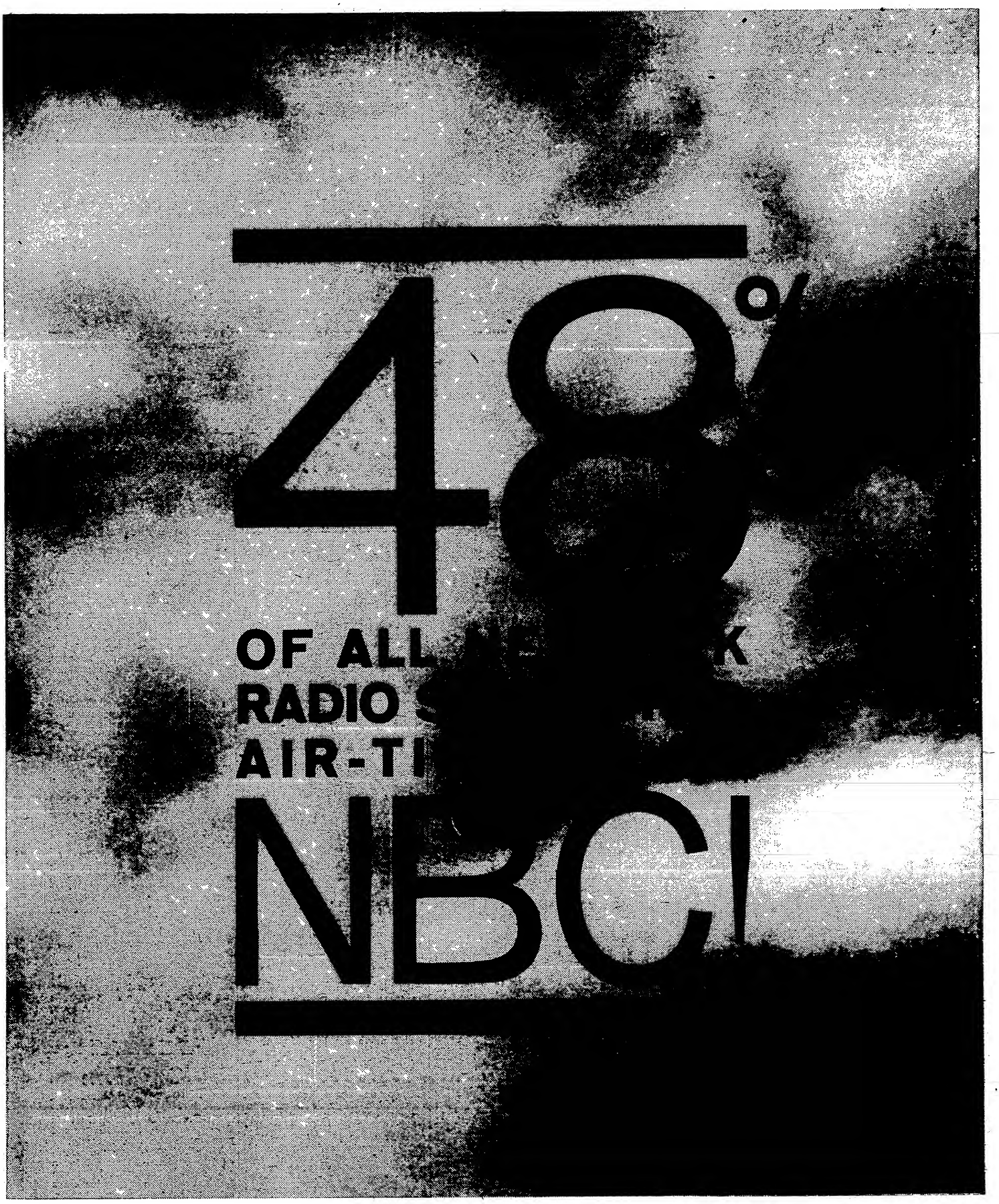
The hassle between Pharmaceuticals and P. Lorillard has been patched up and the drug products concern has won the battle to co-sponsor "Arthur Murray Party" on Monday nights on NBC-TV with one minor reservation.

The disagreement basically was over the objection by Lorillard which claimed cigarets should not be associated with drug products on the same program.

Lennen & Newell and Parkson execs finally agreed on the solution for co-sponsorship. Parkson Agency would not plug a drug product on the major night of Lorillard sponsorship but rather products of the Williams Electric Shave Co. Pharmaceuticals will start picking up the tab on Dec. 1 instead of Nov. 17, as originally planned.



NBC Radio is overwhelmingly the #1 network by the most significant business yardstick—*total measured network sponsored hours!* NBC Radio offers advertisers creative programming ideas like Monitor, News On The Hour, Hot Line and Stardust, marketing plans like Engineered Circulation and Imagery Transfer, and the unique Salesvertising Plan which includes dealers in national-local campaigns.



For the past two years NBC Radio has pioneered the development of these programming and marketing patterns which have set the pace for all network radio. NBC Radio firmly intends to continue developing new and productive ways to serve its listening public, its sponsors and its affiliated stations. Now—and in the future—the *leadership* radio network is the **NBC RADIO NETWORK.**

KTLA Gears Its Entire Operation For 'Tape Revolution'; 4-Ply Strategy

By BOB CHANDLER

Hollywood, Nov. 4.

Unique status of KTLA, the Paramount Pictures independent here, in relation to the future potential of video tape in station operation, distribution and motion-picture making is such as to have made the imminence of tape economics the most impelling factor in the station's managerial strategy.

KTLA is moving into what v.p.-general manager Jim Schulke calls the "tape revolution" with a four-ply strategy which involves:

1. Hypoed live programming, and lots of it, involving music with top names, low-cost drama, and big-time daytime shows, with the premise that tape syndication can pay off either the slight losses on local production or the high talent fees commanded by such names as Guy Mitchell. Schulke expects to have eight shows in syndication by Dec. 1.

2. Its own distribution setup, first such for a station, under the direction of former Ziv eastern sales manager Al Goustin. Currently it's a one-man operation, but Schulke expects the volume to reach such proportions that it will have more product than it can handle, with some shows to be farmed out through normal telepix distribution channels on a guarantee basis. Goustin will build his organization slowly, out of sales.

3. Relationship of Paramount-Sunset Studios to KTLA through the parent Par corporation, coupled with the fact that crews at both the station and film studio are IATSE will give KTLA a commanding lead in experimentation with motion picture techniques in tape, as well as the opportunity to develop largescale dramatic shows on tape, with about 25% below-the-line savings over film. IA's international execs have already looked over the setup and promised cooperation in mixing crews, and Schulke hopes to work out similar formulas with other film guilds like the Screen Directors Guild and the Screen Writers Guild.

Inks Creative Talent

4. Station has signed some big-time creative talent to handle the program development. Lee Cooley and Bob Quinlan, both ex-CBS-TV, are the program bosses, and on the packaging end as indie contractees are Charles Irving, vet producer, Gerry Gross, former Gotham packager (Gross-Baer) and Sandy Howard.

Shows which will be readied for syndication for December are the Mitchell stanza, "Youth Court," "Municipal Court," wrestling, "Police Station," "Hollywood Diary," "Polka Parade," "Breakfast in Hollywood" (on a strip basis), "Emergency Ward" and a still untitled one-set detective series. Additionally, Schulke's in negotiation for other properties, principally vehicles for top musical names of the calibre of Mitchell, for syndication later. The dramatic stanzas are what Schulke calls "rating-book shows," programs that have built a respectable rating in Los

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Wilson Meat Packers Buy Rissien's Briefies

London, Nov. 4.

Edward Rissien, American vidpix producer currently filming 390 five-minute telepix in Britain, has sold the skein to sponsors Wilson & Co., the Yank meat packers. Rissien, who was responsible for NBC's "Big Town" shows, has intimated that the series is being made mainly for American and Continental outlets. So far no pacts have been arranged with British tv.

When the current series ends shooting, probably in March, it is likely that Rissien will stay to produce other vidpix skeins. The current series, being made by Duo Productions, is directed by and features Mark Stevens. It covers the general interest field with interviews, locations, etc. Most of the shooting, however, is being done at London's St. John's Wood Studios.

J. P. Miller Pilot On Maureen O'Hara Series

Hollywood, Nov. 4.

A Maureen O'Hara pilot on a proposed CBS-TV anthology series, "Woman In the Case," is due for delivery this fall. Pilot will be scripted by J. P. Miller.

Sam Fuller is also at work readying a pilot for CBS on a proposed "Combat" series, which will be ready some time in December.

Both shows are earmarked for the '59-'60 season.

Andrews-Spears-Wolper Prep 'Juvenile Hearing' On Counselling Kids

Hollywood, Nov. 4.

Andrews-Spears-Wolper Productions, currently filming "Divorce Hearing" for syndication via Allied Artists' Interstate TV subsid, is now prepping a pilot on "Juvenile Hearing," with Art Baker inked to moderate the show. They'll do the pilot this week at Universal Recorders Studios here.

"Juvenile Hearing," utilizing real youngsters and their families and showing them in counselling sessions, will be produced with the cooperation of the Family Counselling Service of the Volunteers of America. Like "Divorce Hearing," it will have an expert counseller giving advice on the cases; "Divorce" counsellor is the w.k. Dr. Paul Poppenoe. Andrew-Spears-Wolper is discussing syndication distribution with Interstate on this show too.

Ralph Andrews will produce, Harry Spears direct and Dave Wolper, onetime principal in the Harris Group and Flamingo Films, will handling financing and distribution arrangements.

Kiley's Religioso

Richard Kiley will portray Peter in Henry Denker's religious drama, "The Power of the Resurrection," which he is co-producing with Sam Hirsh of Family Films for the National Council of Churches. The National Council will televise the hour-long color film Easter Sunday.

Harold Schuster is directing

'HOMESTEAD U.S.A.' RELIGIOSO SERIES

Hollywood, Nov. 4.

New half-hour religioso series, "Homestead U.S.A.," is going into production at Universal studios here, with World Wide Pictures producing and the Christian Television Mission underwriting the series. Show is already on KGO-TV in San Francisco and WBKB in Chicago as a sustainer, and the Mission is dickering exposure in New York and Los Angeles.

World Wide has made several Billy Graham pictures, including "The Heart Is a Rebel," which Richard Ross, who'll produce and direct "Homestead," also produced-directed for World Wide.

Don Fedderson's 'Hawaiian Holiday'

Hollywood, Nov. 4.

Dik Darley has been appointed producer-director of "Hawaiian Holiday," projected vidseries to be videotaped by Don Fedderson Productions at Henry Kaiser's Hawaiian Village Hotel in Honolulu. Fedderson plans to tape a pilot early in December, with VTR equipment now being procured for the purpose.

Projected series, a half-hour musical variety strip for national telecasting five-days weekly, will be videotaped and shipped to Los Angeles by air.

A second Hawaii-originated pilot for proposed nighttime beaming will also be taped, and will consist of an entirely different format than the daytime entry. Darley and Fedderson exec producer Fred Henry wing to Honolulu within the next two weeks to finalize arrangements for the ventures.

ITC's Rerun Division

Independent Television Corp. (ITC) has formed a rerun division, helmed by Alvin E. Unger and Stanley Levey, under the banner of Arrow Productions.

Unger was named administrative manager of the division and Levey, sales manager. Both will headquarter at ITC offices in N.Y., topping regional Arrow Productions sales execs.

'26 MEN' RENEWALS

A&P food stores renewed ABC Films' "26 Men" in three markets, WIIC, Pittsburgh; WSTV-TV, Steubenville; and WBOY-TV, Clarksburg.

Other recent renewals include stations WGN-TV, Chicago; KOSA-TV, Odessa; WJXT, Jacksonville; and KTHV, Little Rock.

L.A.—Just One Big Courtroom

Hollywood, Nov. 4.

With six "court" shows currently on the air, plus an additional five in various stages of preparation, Los Angeles television is rapidly beginning to resemble "one big courtroom," according to opinions voiced by several local telestation execs.

Newest addition to the growing list of courtroom entries is KTTV's "Court Martial," which station execs have slated for November debut. Series, which will deal with military court cases, is the second courtroom venture for KTTV, with "Divorce Court" continuing to beam both locally and, via videotape, in New York, Boston, San Francisco and Seattle. Another upcoming court session on KTTV is the long-delayed "Juvenile Court," which station is priming for a running-spread late this fall. Station already has aired the pilot made for this series, presumably to beat rival KTLA, which is currently beaming its own "Youth Court" series.

Other court-type shows current at KTLA, local leader in exploitation of this type of series, are "Night Court" and "Police Station," former the subject of a contractual hassle last week which resulted in the 11th-hour debut of yet another court entry, "Municipal Court—Criminal Division." Latter replacement, produced by Charles Irving, also producer of "Youth Court," presumably will remain as a regular weekly program. In addition to all of these, still another court series is being prepared by KTLA, according to station topper Jim Schulke.

KABC-TV, which began the cycle with its "Traffic Court" series, recently added "Day in Court" as part of its "Operation Daybreak" splash. Both Channel 7 shows are now beaming as regular network entries, but KABC-TV spokesmen maintained that, although they have discussed new court series, they are now looking to other creative areas, feeling being that courtroom sessions have been "saturated" locally.

Nevertheless, other new courtroom ventures have been reported, including a video visit to "Small Claims Court," leaving the U.S. Supreme Court as one of the few legal areas remaining virgin ground as Los Angeles television, originator of, and still virtually exclusive market for, the courtroom project, continues its relentless pursuit of the law for new programming.

Webb Sez Vidpix Producers Gotta 'Retool Thinking,' Show More Courage

By DAVE KAUFMAN

Hollywood, Nov. 4.

Vidpix producers who've never had it so good—in the past—will have to retool their thinking and operation, to take a gamble just as the client does, and improve the quality of tv programming. So declares "Dragnet" producer-Director-star Jack Webb, who predicts those 39-week firm deals are going to become just a memory, with 13-week deals to be commonplace.

Webb believes tv is on the eve of a transition to better programming, and he thinks such quality can be achieved only if the producer and sponsor take a gamble, adding he for one was willing to do it. Sponsors have been burned in the past, particularly in cases where they bought good pilots but subsequent films in the series didn't match its quality, he pointed out. As a result, they're more wary when buying, he added.

But responsibility for improved programming depends not only on the producers, but also on "clients, agencies and network people who are going to have to display more sheer guts than ever before, to take new types of shows, new formats, new ideas, and see them through," he said.

Webb said in the past there has been a "reluctance, fear and total inability" on the part of the producer to gamble, but in the new scheme of things, he will be forced to. "Maybe a small company can not take the chance on a 13-week deal. But if they just break even, and can take care of the overhead, they should. TV today is in a

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'Luther's' Major Spread

Telecasts of "Martin Luther" scheduled in connection with observances of the Protestant Reformation in some 20 cities this month, will boost the total tv stations showing the feature to 35.

Stations in the "Luther" roster include KSD-TV, St. Louis; KYW-TV, Cleveland; KOIN-TV, Portland; WDAY, Fargo; KDAL, Duluth; WBOC, Salisbury, Md.; and KELO, Sioux Falls.

Schulke Downbeat On Tape's Potential For Theatrical Filming

Hollywood, Nov. 4.

Contrary to the general feeling among film producers, Paramount-Sunset Studios and KTLA v.p.-general manager Jim Schulke is downbeat about the potential of videotape production for theatrical filming.

His objection is not to the feasibility of wiring theatre screens, or even filming with live cameras, but to the quality of the bigscreen picture which will result. "A television system still works on a 525-line picture, and when that's blown up to the size of a theatre screen, those lines are going to show and quality will suffer," he points out.

Even developing a smaller-lined picture, up to 800 lines used by some foreign countries, won't help, he states. Quality of the picture on the screen will suffer, and the savings that accrue from tape aren't worth the loss of pictorial quality.

"We figure below-the-line savings using videotape at about 25%," he says. "That includes all savings on processing, opticals, even color. Now if a producer sinks $3,000,000 into a picture, of which $1,000,000 is below-the-line and the other $2,000,000 invested in stars, script and director, his savings from the use of tape amount to only $250,000. For a $250,000 savings, he's not going to jeopardize a $3,000,000 investment by ending up with a poor-quality picture in the theatre."

Telefilms are quite another matter, of course, since there's no problem involving blowup to theatre-screen size, and tape quality on the 21-inch set is far superior to that of film.

BAGNALL'S 'CLUTCH CARGO'

Hollywood, Nov. 4.

"Clutch Cargo," series of four-minute comic tv strip episodes, will be distributed by George Bagnall & Associates.

Produced by Cambria Studios, series consists of 130 episodes, comprising 26 adventures.

Ziv Clicking Off Those 'Sea Hunt' Renewals

Ziv's rating click "Sea Hunt" is ticking off renewals for second year production at a good clip.

With airing not due until mid-winter, Standard Oil inked for a multi-market renewal in seven states, covering such major cities as Los Angeles, Seattle, Pheonix, Portland, Salt Lake City, Spokane, plus Honolulu.

For N.Y., Bristol-Myers has renewed the Floyd Bridges starrer as co-sponsor with Sun Oil. O'Keeef Brewing has signed for a second year in Buffalo and Watertown. Others repacting include Carling Brewing for Pittsburgh, Des Moines Savings & Loan for Des Moines and People's Gas in Johnstown.

Station renewals include WTVJ, Miami; WTCN, Minneapolis; WANE, Ft. Wayne; WMAL, Washington; WNEM, Bay City-Saginaw; KVII, Amarillo; and WLOS, Asheville Greenville- Spartanburg.

The Magic Ingredient is Money; Lloyd Isn't Burning His Bridges

Hollywood, Nov. 4.

Continuing television exposure doesn't harm an actor's chances at choice motion picture assignments; in fact, it enhances them, in the opinion of Lloyd Bridges, who's never had it so good since starting his "Sea Hunt" series for Ziv Television Programs.

Now into his second year of production on "Sea Hunt," Bridges states he's never had so many feature film offers, for one thing. For another, he's completing arrangements for his first indie film production, "Beatsville," to be produced with and released through Allied Artists via his own Lloyd Bridges Enterprises. Latter would not have been possible without his tv coin and exposure, Bridges points out.

Fact is, Bridges states, his television cushion has enabled him to assure his standing as an actor by allowing him to turn down picture roles he didn't like, whereas without the television work he'd normally have accepted them. Main point, however, is that "Sea Hunt" has made a name out of him and giving him a following that must spell boxoffice, or else why all the offers?

Day when stars viewed tv as distasteful is just about over, with only a handful of top name holdouts left. Bridges recalls that he too, had reservations about entering telefilms on a regular basis (he's done plenty of live tv, though), figuring it might hurt his stature as an actor. But the combination of the comfortable financial cushion, the possibilities of capital gain and most of all, the tremendous public reaction make it a must for actors.

Bridges winds up 26 "Sea Hunt" episodes in November, then lays off till April, when he starts the final 13 segments of the second year cycle. He'll do a "U.S. Steel Hour" in December, and of course, complete "Beatsville" in the interval. Probability is that "Sea Hunt" will be renewed for a third year, on the basis of its current sales record. Ziv ordered second-year production last July, even though the first year's product won't be played off until January next.

Actor is on a percentage of the gross, per the customary Ziv deal with stars on syndicated series. He begins to collect a percentage after the gross reaches $40,000 per episode; then climbs to 10% of the take on anything after $50,000. He's currently in the 10% bracket under the deal, and formation of Lloyd Bridges Enterprises is one result. One investment of the new company is a piece of the Whispering Waters Hotel outside Palm Springs, in partnership with seven other tv stars.

'3 TO MAKE READY' FORMULA

Top 20 National Syndicated Shows

(Based on U.S. Pulse Spot Film Report for September)

Compilation of the top 20 syndicated shows in the U.S. is based on 22 basic markets, representing about 16,391,500 tv homes. Pulse, in compiling the list, utilizes a weighted average keyed to the number of sets in each of the 22 markets. The weighted average takes in only the markets in which the program has been telecast. In order to qualify, a property must be telecast in at least ten of the 22 markets. Total number of the 22 basic markets included in the rating compilation for each series is listed in the brackets.

The markets include Atlanta, Baltimore, Birmingham, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Los Angeles, Milwaukee, Minneapolis-St. Paul, New Orleans, New York, Philadelphia, Providence, San Francisco-Oakland, Seattle-Tacoma, St. Louis and Washington.

Program	No. of Major Markets	Dist.	Natl. Wght. Ave.
1. Highway Patrol	(21)	Ziv	15.9
2. Mike Hammer	(13)	MCA	14.8
3. Sea Hunt	(18)	Ziv	13.9
4. Honeymooners	(17)	CBS	13.6
5. State Trooper	(13)	MCA	12.4
6. Silent Service	(18)	CNP	12.3
7. Whirlybirds	(15)	CBS	11.7
8. Death Valley Days	(17)	U. S. Borax	11.6
9. Sheriff of Cochise	(18)	NTA	11.1
10. Code 3	(10)	ABC	10.5
11. Popeye	(17)	AAP	10.4
12. Harbor Command	(21)	Ziv	10.3
13. Annie Oakley	(19)	CBS	9.5
14. Target	(16)	Ziv	8.9
14. 26 Men	(16)	ABC	8.9
15. Boots and Saddles	(15)	CNP	8.7
16. Gray Ghost	(14)	CBS	8.6
17. Our Miss Brooks	(15)	CBS	8.4
18. Frontier Doctor	(14)	HTS	8.2
19. San Francisco Beat	(11)	CBS	8.1

AFTRA's Indie Tape Formula

Blueprint Worked Out on Repayments for Thesps Involving Syndication

Hollywood, Nov. 4.

American Federation of Television & Radio Artists here has worked out a basic formula for repayment of thesps for videotape shows on indie stations which are subsequently placed into syndication. Formula has been offered to the indies but no contract has been inked, since there are stumbling blocks on repayment for commercials, and AFTRA is negotiating a single contract covering all points.

However, the formula for shows done on tape at an indie and then syndicated is a major point, since KTTV is already in tape syndication and KTLA, KCOP and KHJ-TV have extensive plans for it. Formula calls for payment of local fees for the original production, plus 75% of the national fee once the property is syndicated. Local one-hour fee is $66, while the national one-hour fee is $210, so that station doing a show locally and then putting it into syndication would pay a total of $223.50. Station, however, has the option of

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SG's 50-50 Deal On WGA Series

Writers Guild of America, after searching around for six months, has signed a deal with Screen Gems to produce on a 50-50 partnership basis 39 half-hour telefilms the first WGA anthology. SG is budgeting the package at $2,000,000 and will ready the package for sale (probably to networks) by the fall of 1959.

Harry Ackerman, SG veepee, will be exec producer of the series, but WGA will pick specific program producers from recommendations by the production company. In addition to regular script fees, a $10,000 prize will be given for the best of the 39 scripts. A WGA committee will pick the winner. At present, series already has several scripts prepared.

Breslow Exits Ziv

Hollywood, Nov. 4.

Lou Breslow has exited as producer at Ziv TV, after 14 months at the telefilmery, and plans to disclose new production plans in the near future.

Producer finished his chores on "MacKenzie's Raiders," on which he and Elliott Lewis shared producer reins.

Prior to joining Ziv, he was producer of "Man Without a Gun" at TCF-TV, and before that he produced a number of series at Screen Gems.

'Home-Made' Tag On 60% of Brit. Vidpix Scripting

London, Nov. 4.

More than 60% of the writers engaged in scripting vidpix programs for commercial tv from 1956 have been British and the percentage is rising. This is stated in the annual report of the Independent Television Authority, which devotes more than a page to what it describes as "British matter in programs."

The cost of the non-British elements in filmed series has been between 5% and 10% of the total. Nine out of 10 of the producers, directors and performers were British, as were all the camera crews, technicians and craftsmen.

In an average week a commer-

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WOR-TV INKS 'LA STRADA'

WOR-TV, N.Y., which has a selective buying approach on features for its "Million Dollar Movie" showcase, has inked for "La Strada."

Pic, distributed by Trans-Lux, was bought on a delayed telecasting basis, with airing set for September, '59.

SYNDICATORS' TRIO PER ANNUM

The magic number for a syndication operation appears to be at least three first-run series introed over the course of a year.

Telestar Films, which is building its sales organization, expects to have three. At least three per year are pencilled in by United Artists Television, which plans to open its syndication arm of half-hour entries in March. Screen Gems, which recently formed a separate syndication production department, also plans three annually. Ditto three releases on the agenda of Flamingo Films.

Ziv, kingpin of the syndication majors, releases six first-runners over the course of the year. Established majors and minors in the field, including SG, also have a backlog of product outdistancing that of the newcomers.

But that the young Turks have set their sights on three per year is an indication of the virility of the biz, and their need to feed product to an expensive sales organization. Overhead would be heavier with one or two first-runners going out to the field in a 12-month period. Without a backlog, it's even questionable whether one or two first-runners in a year's period, would be economically feasible.

Telestar's exec v.p. David Savage, referring to the virility of syndication, points to the dramatic growth of the number of spot advertisers. In 1950, there were only 970 advertisers in the nation buying tv spots. Last year, more than 4,000 companies invested in spot time.

Telestar only six months ago had four representatives, operating out of Pittsburgh, Los Angeles, Atlanta and Dallas. Now the regional office lineup includes Chicago, Houston, St. Louis, Memphis, Minneapolis, Atlanta, Washington, D.C., and Boston, as well as N.Y. Sales staff of four has grown to 15, with new offices scheduled.

Tokyo TV, to Offset Yank Vidpix, Dickers For European Shorts

Tokyo, Nov. 4.

Pacific Television Corp. is awaiting Finance Ministry approval of the first telefilm deal involving francs. Contract calls for 3,000 minutes of Pathe Overseas short subjects being sold to Fuji TV, new station in Tokyo opening March 1.

Akira Shimizu, prez of Pacific which is agenting the pact, told VARIETY a trend is starting here in station requests for European short subjects as a refresher from American product programming.

Pacific, the single agency handling the most Japanese rights to foreign telefilms, recently acquired some from Bosch of Germany. The shortcoming of European films, Shimizu said, is that very few are of the syndicated variety, most of them falling into the educational category.

Earlier, the French Embassy here was distributing telefilms free to the semi-Governmental Japan Broadcasting Corp. (NHK), but Pathe protests have halted that.

MGM-TV NOW EYEING SYNDICATION MART

MGM-TV, which expects to have from five to 10 properties readied for the spring selling season, also is eyeing the syndication mart.

Some of the properties being mulled are those lending themselves both to network and syndication distribution. With such proprties, it's hoped to seek regional deals, if a network sale isn't consummated.

Can Goldwyn Get $10,000,000 For Catalog of 55? Titles Listed

G-K-S Sales Powwow

Gross-Krasne-Sillerman distribbery is holding a sales powwow in N. Y. today (Wed.), it being the first under the direction of Mickey Sillerman, who joined the telefilm company three weeks ago as president and partner.

Phil Krasne, board chairman is flying east for the sessions. New administrative veepee Gerry King will also be on hand, plus the outfit's seven salesmen. (Raymond W. Wild, who just resigned MCA-TV to join G-K-S as boss of midwest sales, is included in the number.)

Features Cost 23% More Today Than 5 Yrs. Ago

What has happened to the prices of features over the course of four to five years? Anewer is supplied by Show Corp. of America, helmed by Robert Manby, who moved over to Show Corp. from RKO Teleradio Pictures. Manby started selling the Bank of America pix about four to five years ago, one of the first group of impressive titles to hit the airways. His current organization now is selling a group of 18 pix, post-'48's.

Comparing prices obtained then and now on a per pic basis in the top 20 markets in the country, they are about 23% higher today. In the markets of Chicago and Pittsburgh, because of competitive situation, Manby's outfit has secured prices 50% higher. On the opposite side of the scale, lower prices than four to five years ago were obtained in Baltimore, a unique situation. That's about the range, with the norm falling in the 23% higher bracket.

M&A ALEXANDER'S POST-'48 FEATURES

M & A Alexander has a new package of post—'48 features, basically initial Allied Artists releases, many of them produced by Lindley Parsons.

Group, already sold in Boston, consists of 21 pix. Titles include: "Dragon Wells Massacre," starring Barry Sullivan, Dennis O'Keefe, '51 release; "Jack Slade," Mark Stevens, Dorothy Malone, '53; "Finger Man," Frank Lovejoy; "Jennifer," Howard Duff, Ida Lupino, '53; "Cry Vengence," "Torpedo Alley," "The Strange Interlude," and "Navy Wife," starring Lorraine Day and Joan Bennett, the latter produced by Walter Wanger.

Championship Bowling In 155-Market Spread

Chicago, Nov. 4.

With five stations tapped last week for the hourlong filmed kegler series, Pete De Met's "Championship Bowling" is being beamed this year in 155 markets in the U.S., in addition to provinces of Alaska and Hawaii. Five skeins of 13 have been shot to date, and while most of the repeat markets have contracted the latest series, syndicator Walt Schwimmer indicated that the first four skeins are still making the rounds.

Latest stations to purchase the series are WGN-TV, Chicago; WHIO-TV, Dayton; WBNS-TV, Columbus; KOMO-TV, Seattle, and WHEN-TV, Syracuse, N.Y.

Talks for tv distribution of the Samuel Goldwyn group of 55 pix are continuing, but at this stage a deal doesn't seem in the immediate offing.

Some established tv distribs feel that the price remains the big stumbling block, quoted by one distrib to be as high as $10,000,000. Understanding is that Goldwyn is confining negotiations to a licensing arrangement rather than a negative sale.

Breakdown of the titles in the group, shows that the bulk of the 55 Goldwyn pix being offered were released during the '30's. There are about 13 released between 1940 and 1948 and eight after '48, including the '52 release of the Danny Kaye starrer "Hans Christian Andersen." At least, three were released in the 1920's, one in 1925 and two in 1929.

Because of the widespread trade interest in the package, here's a rundown of the titles and some stars: "The Little Foxes," Bette Davis, Herbert Marshall; "Pride of the Yankees," Gary Cooper, Teresa Wright, Babe Ruth; "Ball of Fire," Gary Cooper, Barbara Stanwyck; "They've Got Me Covered," Bob Hope, Dorothy Lamour; "Up In Arms," Danny Kaye, Dinah Shore; "The Princess and the Pirate," Bob Hope, Virginia Mayo; "Wonder Man," Danny Kaye, Virginia Mayo.

Also "The Kid from Brooklyn," Danny Kaye, Virginia Mayo; "The Best Years of Our Lives," Myrna Loy, Frederic March; "Secret Life of Walter Mitty," Danny Kaye, Virginia Mayo. "The Bishop's Wife," Cary Grant, Loretta Young; "Enchantment," David Niven, Teresa Wright; "Roseanna McCoy," Farley Granger, Charles Bickford; "My Foolish Heart," Dana Andrews, Susan Hayward; "A Song Is Born," Danny Kaye, Virginia Mayo.

Also "Our Very Own," Ann Blythe, Farley Granger, "Edge of Doom," Dana Andrews, Farley Granger; "I Want You," Dana Andrews, Dorothy McGuire; "Barbary Coast," Edward G. Robinson, Joel McCrea; "Arrowsmith," Ronald Coleman, Helen Hayes; "Adventures of Marco Polo," Gary Cooper, Basil Rathbone; "These Three," Joel McCrea, Miriam Hopkins; "Dodsworth," Walter Huston, Ruth Chatterton; "Kid from Spain," Eddie Cantor, Robert Young.

Other titles include: "They Shall

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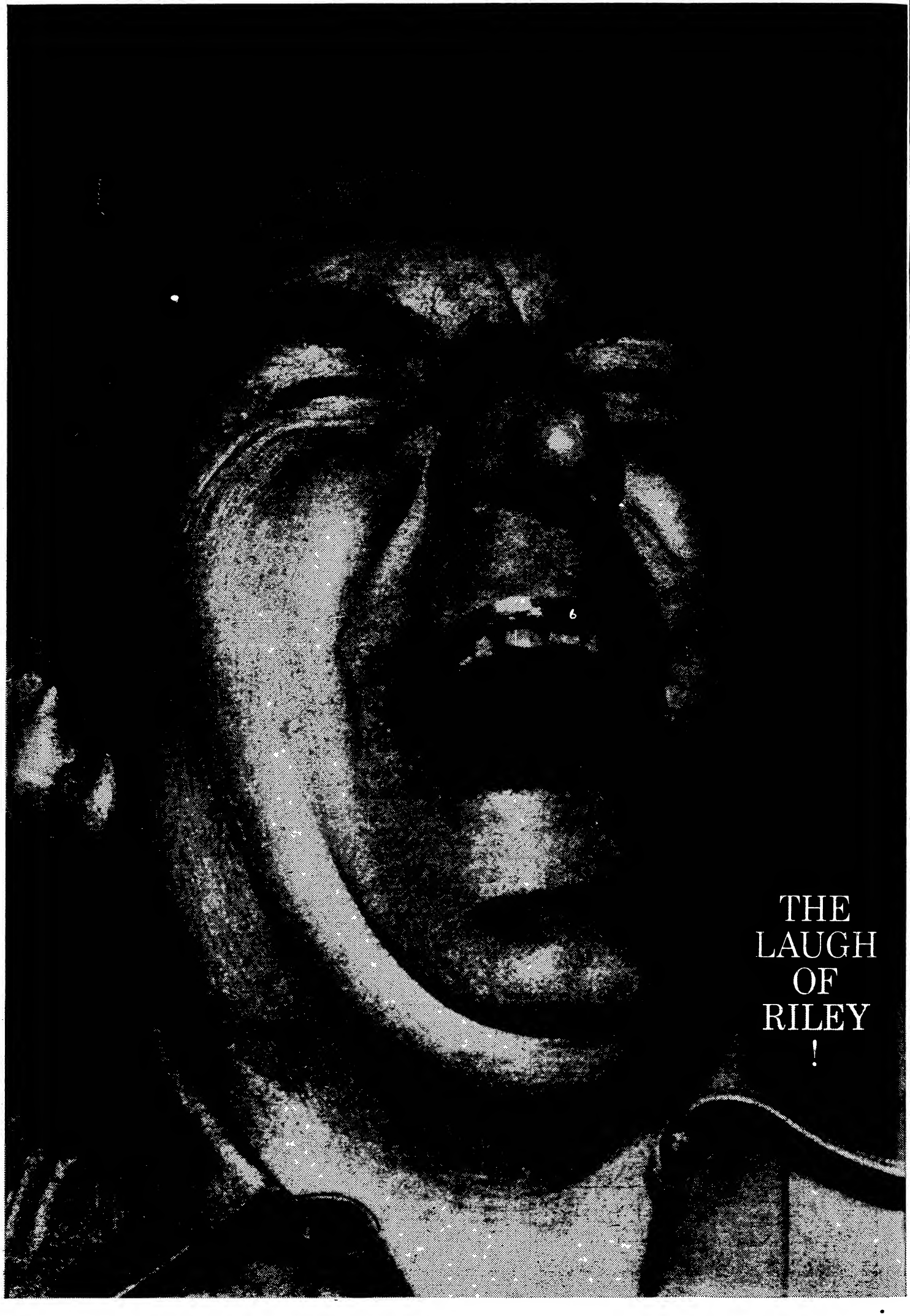
CBS Films Hot On Regional Deals

Reason CBS Films is humming these days can be traced to some large regional deals made on a variety of shows—one six months prior to air date.

Rundown starts back in July when General Foods inked for 60 markets of Terrytoons and Sweets Co. going along as the alternate sponsor in a multi-market spread. "Col. Flack," with an October starting date, had 90 markets lined for it, most of them sold directly to sponsors.

Amoco inked for "Border Patrol" for a major regional. The Sam Gallu production won't be aired until April, with Amoco accounting for about $750,000 in commitments at this early date. Rheingold Beer signed for N. Y. Binghamton, and New Haven, on "Rendezvous" anthology series, which will not be aired until midwinter. Rheingold is putting up about $12,500 per episode for the three markets.

Continental Baking signed a two-year renewal starting January for alternate sponsorship of "Annie Oakley," with the other half of the show being sold locally. Continental's is a national spot buy.


THE
LAUGH
OF
RILEY
!

That well-known Bendix grin is all over the map! The LIFE OF RILEY, in 217 half-hours, is *completely sold out* in New York, Philadelphia, Houston-Galveston, and Buffalo. Just a little room left for participations in New Orleans, Los Angeles, Seattle-Tacoma, and Detroit. Likewise, in Honolulu, Tulsa, Scranton, and Columbus, Ohio.

Meanwhile, the *love* of RILEY by his faithful audiences keeps piling up happy statistics. In New York, for instance, Arbitron figures for the final week in September show RILEY leading all his competition all week long with an average 8.0 rating and a 31% share-of-audience.

That's the way it's *always* been with RILEY. As a *network* attraction of five years standing, the show averaged a Nielsen AA rating of 27.8. During that same period, RILEY also ranked as the Number One *syndicated* show on the air—*the only off-network program in all television history to carry with it a twin record of network triumph and syndicated success!*

To get the best laughs on your station (and the last laugh on your competition), the LIFE OF RILEY is the life for you!

NBC TELEVISION FILMS—A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

McDermott Sees 50% Mortality Rate on Season's TV Programming —On Other Madison Ave. Fronts

By JACK BERNSTEIN

Approximately half of the current nighttime network tv programs "will die" and not be around for the '59-'60 tv season. This prediction comes from Tom McDermott, veepee in charge of tv programming at Benton & Bowles.

McDermott bases the high mortality rate of tv shows on the inability of advertising agencies to choose programs and keep the programs up to par. "Most agencies at least try to select a strong show but pay little or no attention to the need for bolstering and maintaining public acceptance of the program," he said.

The Benton & Bowles topper points out that more than half of the nighttime programs on the air this fall are replacements for shows that failed to survive last season or are old shows moved to new time periods. McDermott figures that 35% of the programs currently being aired are new series, with another 19% of the programs moving into different time berths in an effort to garner higher ratings. Less than half of the skeins on tv are holdovers from last season, according to the tv topper.

Two of the B&B programs were in the Top 10 charmed circle, points out McDermott, while another two shows bankrolled by clients of the agency were in the Top 20 listings. Not only does McDermott boast about his ratings but he says that "every one of the shows we aired last season delivered messages at a cost substantially lower than the average nighttime half-hour."

"We have achieved a cost-per-thousand record of performance because we make advertising men out of showmen, instead of trying to make showmen out of advertising men." McDermott claims to have the largest staff of experienced producers-directors in the agency business.

SWITCHES: Fred B. Manchee has resigned as exec v.p. and treasurer of BBDO, effective the end of the year. Manchee asked to be relieved of his management post in order to have more time for writing and personal business affairs. Most of the duties handled by Manchee will be turned over to Thomas C. Dillon, a veepee and director of the agency who will become head of marketing, research and media on Jan. 1.

Lois A. Seiffert, formerly with Paul Raymer Co., joins Feigenbaum & Werman, Philadelphia, as assistant to the radio-tv director.

Gordon Hellmann formerly director of sales promotion at the Television Bureau of Advertising, named director of sales at Transcontinent Television Corp.

Lawrence P. Higgins appointed as art director of Emil Mogul.

Betty Barton has joined Anderson & Cairns as copywriter.

Howard K. Grey and Samuel F. Melcher Jr. named to the sales staff of O. E. McIntyre.

LOST AND FOUND: Doulton & Co. has appointed Anderson & Cairns to handle its advertising effective Jan. 1.

Sunset Stores, metropolitan N.Y. tv chain, has named the Getschal Co. as its agency.

SHORTS: Doyle Dane Bernbach, has been awarded first prize in the tv category for live film commercials at the Fifth International Film Festival for a blurb on the Chemstrand nylon stocking.

Agency compensation methods should be tailored to the specific nature of the individual clients, according to Emil Mogul, prexy of the agency which bears his name. "While most agencies still operate quite hapilly with, if not within, the traditional 15% system, it is becoming more a point of departure than a finite definition of agency income. Like most other agencies who render fullscale modern advertising and marketing services, we have frequently found that 15% gross, is not enough to cover costs to yield a reasonable profit. Agencies should determine their total compensation and billing formulae on the basis on the work and services that the individual account requires."

Radio station WOV, N.Y., is kicking off a jingle contest for ad agency personnel on Oct. 12.

Emil Mogul Co. talking merger with Lewin, Williams & Saylor. Combined billings of two estimated to be $15,000,000.

Settle Schick-W&L Suit

The all-important question as to who owns an advertising idea, the advertising agency or the client is still up in the air. It was thought by the advertising trade that the suit brought by Warwick & Legler against Schick, Inc. would settle the problem but the litigation failed to touch upon the point.

The legal hassle concerning the ownership of an advertising idea employing the use of cotton to demonstrate a close shave, was settled on Friday (31), and under the terms of the settlement Schick admitted that Warwick & Legler owned the cotton test idea. Schick's appeal was abandoned and $25,000 was paid by the shaving company.

While this settlement would make it appear that agencies own their ideas and creations, attorneys for the agency stated that had Schick paid for and used the cotton test idea, the property would have belonged to the shaving company.

The cotton test idea was developed by Warwick & Legler during the period the agency held the Schick account. At the time Schick decided it would not use the idea.

When Warwick & Legler's representation of Schick was terminated, a written agreement between Schick & the agency was entered into which provided certain ideas remained the property of the agency. Subsequent to the termination, the Schick account moving to Benton & Bowles, the identical cotton idea appeared on Sept. 19, 1957, in a commercial on the "Dragnet" program, sponsored by Schick.

In a suit filed by Warwick & Legler in the U.S. District Court in Philadelphia, the Court enjoined Schick from using the cotton test idea and determined that the idea was owned by Warwick & Legler.

Chi Agencies

By LES BROWN

Chicago, Nov. 4.

Wade advertising's move to new and larger quarters in the Kemper Insurance Bldg. represents another milestone for the agency, which started here in 1909 with capital of $2,500. Wade now has offices in New York and Hollywood, bills around $21,000,000 a years, and occupies two floors at its new billet.

Needham, Louis & Brorby handed out veep stripes to five last week, one of them a new appointment filling a vacancy. Newcomer is John F. Whalley, former comptroller and director of operations at NBC, who joined NL&B as financial veepee. Promoted were Charles D. Ewart, Richard H. Needham, George W. Oliver and Robert F. Steinhoff, all of them account execs and supervisors.

Incidentally, Hal Smith, whom NL&B lured away from the NBC-Chi for its radio-tv department, is handling press for the agency, as well.

With a mind to centralizing national activities in New York, Foote, Cone & Belding has blueprinted some shifts at top echelon come the first of the year. Richard W. Tully, veep and general manager of the Chi office, transfers to N.Y. at year's end to occupy the newly created post of chairman of national operations. With the promotion comes dubbing as senior veep and election to the board of directors. Charles Winston Jr. replaces Tully as g.m. in Chi when the transfer is effected. Recently transferred back to the Windy City from the Detroit office, Winston is also a director and senior v.p., and he direct activities at FC&B re the Edsel account.

Linden Chiles out of the service and back to Edwin Wasey, Ruthrauff & Ryan as asst producer.

Earl Collins and John Wilson to Taham-Laird as group copy supervisors.

Fred Kein heading new Chi office of Doyle, Dane Bernbach Inc., New York based agency. Klein had been with Earle Ludgin.

London Agencies

By BARRY BARNETT

London, Nov. 4.

The Allardyce and Palmer agency is planning a four-week pre-Christmas campaign for Pretty Polly Nylon stockings. Drive will use national papers and magazines plugging a special seasonal pack.

Alfred Bird and Sons, Ltd., makers of custards etc., begins a nine-week tv campaign to boost its Instant Whip on Thursday (6). Through agents Foote, Cone & Belding, the company will use two 30-second spots each week in the Midlands zone.

Around 10,000 miniature television receivers are to be distributed to leading grocery stores by Associated-Rediffusion, the London weekday commercial tv programmers, in a point-of-sale campaign being lauched by the web. Idea behind the drive is to enable advertisers to follow up their spots with reminder ads in the stores. Each set is equipped with a 25-watt lamp which lights the screen; a revolving drum screens a color transparency ad every five seconds.

C&W Agency Gets A New Top Team

A new top management group has been named at Cunningham & Walsh with the appointment of Robert R. Newell to fill the presidency's role. John P. Cunningham, former prexy of the agency and chairman of the board, will continue to hold down the chairman's seat. At the same time the agency named William W. Mulvey as executive veepee and appointed Carl R. Giegerich chairman of the executive committee.

Appointment of Newell marks the second elevation to a presidency in two weeks among the major advertising agencies with George Gribbin of Young & Rubicam stepping into Sig Larmon's shoes.

Newell, like Gribbin, is a creative man. For several years he was copy chief, then director of creative services, until 1955 when he became executive v.p. of the agency. He has also been chairman of the C&W's operations and finance committees and director of client service. As president of the agency, he along with Cunningham, have laid plans to devote more of their time to client contact.

William W. Mulvey, the new exec v.p. will continue his present client responsibility and take over the administration of the company's operations. He had served on the company's operations and finance committees, as well as being director of marketing services.

Giegerich, named as chairman of the exec committee, is a 24-year veteran of the agency principally in the creative and contact areas. He is director of all creative services and will continue to supervise important client business.

'21' Probed in Britain

London, Nov. 4.

Sir Lionel Heald, a prominent Queens Counsel, is conducting an independent inquiry into the running of "Twenty One." This is a version of an American quiz program televised here by Granada-TV. The probe has been started by Granada, after consultation with Independent Television Authority.

A contestant, Walter Armstrong, sparked off the inquiry by alleging that he was helped before his appearance. Knocked out after winning only $84, Armstrong insists that he was briefed over the questions and helped with information on those that he could not answer. He wrote to I.T.A. and Granada, while denying the allegations, got busy in its own defense.

TV-Radio Production Centres

IN NEW YORK CITY . . .

NBC exec veepee **Ken Bilby** the pride of Westchester with his hole-in-one Sunday (2) at the Blind Brook Country Club . . . WOR Radio's election night coverage from 7:20 p.m. to 2 a.m. was sponsored entirely by Excelsior Savings Bank of N.Y. It was the bank's first program buy. Client previously had used radio spots . . . **Art Rankin**, prez of Video Crafts, Inc., recently returned from Japan on his "dimensional puppetry" project. Rankin said he was instrumental in forming the Japan Animation Producers Assn., composed of six studios. He added that Video Crafts has an exclusive deal with each of the studios.

Carleton Hence, formerly time salesman with Headley-Reed rep house, appointed national tv sales manager of WBRE-TV. Wilkes Barre-Scranton . . . **Nicholas R. Madonna**, formerly account exec at Edward Petry & Co., joined the radio sales staff of NBC Spot Sales . . . **Jack Narz** this week stepped into the role of emcee of CBS-TV's "Top Dollar." He replaced **Warren Hull** in the Colgate-Palmolive Monday night production . . . **Jim Stephens**, actor-announcer, did nine films for Pennsylvania Dutch Egg Noodles and also signed as announcer for Dorman's Swiss Cheese and voice of "Buster Brown" in their animated commercials . . . **Marvin Josephson**, prexy of Broadcast Management Inc., moving into larger quarters in the new Canada House structure. Robert Keeshan Associates (packager of tv's "Captain Kangaroo") also move into the same Fifth Avenue building this month . . . **Jack Sterling** is celebrating his 10th anni on WCBS-TV with the publication of a new book, "So Early in the Morning" and an open house party tomorrow (Thurs.) in Studio 22 . . . **Dorothy Collins** booked for a guest shot on ABC-TV's "Voice of Firestone" Feb. 23 . . . **Don Morrow** signed for commercial chores on the **Jackie Gleason** show . . . **Matt Mattox, Patti Page's** choreographer, signed by the Met to stage a new ballet for "Aida" . . . **Dale Wasserman** and **Dave Susskind** negotiating a tv version of "Don Quixote." . . . WCBS Radio's **Bill Leonard** and **Hazard Reeves**, prexy of Cinerama, joined forces for the annual DX ham radio contest last weekend and spoke with 890 amateurs in 105 countries including some behind the Iron Curtain . . . **Jime Lowe**, WCBS Radio, back from a two-week holiday in Miami . . . **Isaac Kleinerman**, associate producer of CBS-TV's "Twentieth Century," back from Turkey where he researched data for upcoming Ataturk stanza . . . Associate director **Mack Bing** (CBS-TV Garry Moore show) is also a director of CBS Sports. He'll call the shots for web's coverage of Colts-Giants game Sunday (9) . . . **Larry Lesueur**, CBS News, spieled last week before student body of Hood College, Maryland . . . **Jim Abere** upped to administrative assistant to CBS-TV daytime sales manager **Sam Maxwell** . . . **Ethel Shutta** has a role in two upcoming "Wagon Train" episodes, today (Wed.) and Dec. 31. Today's teleplay was penned by **Harry Von Zell** . . . NBC-TV's "Ellery Queen" production for Friday (7) titled "Death Before Bedtime" was authored by **Gore Vidal** under pen name of Edgar Box . . . **John Peyser** set to direct upcoming "Behind Closed Doors" episodes on NBC-TV. **Sam Gallu**, producer on same series, off to Europe to film two episodes . . . U.S. Information Agency will air audio portions of "Omnibus" for overseas consumption . . . A first novel, "Ingenue," by actress **Millicent Brower** will be brought out by Ballantine publishers in February. Miss Brower played the lead on "Young Widder Brown" and recently completed a year's run on "Backstage Wife."

Ewen C. Anderson, exec veepee in charge of public relations for RCA, who suffered a heart attack at Nantucket, is being moved to his home in Bronxville this week, with medics reporting him on the mend . . . **Walter Winchell's** kickoff date on the Mutual net for his 15-minute news-commentary show has been set for Sunday (16) at 6 p.m. Columnist was heard in the same time period when he had a MBS show two years ago . . . Indie station KXOX, St. Louis, hooked up to Mutual net for last night's election returns . . . **Robert Schultz** is sales manager of Termini Video Tape Services . . . **Bob Hoffman**, director of promotion and planning for the WOR Division, appointed to the research committee of Television Bureau of Advertising . . . **A. E. Hotchner** doing a three-hour video adaptation on "For Whom the Bell Tolls," as a two-part "Playhouse 90" presentation on March 6 and 13 . . . **Milton Robertson** to produce the four-hour Heart Assn. special Nov. 16 on WNTA-TV . . . Frank Cooper set a deal for sale of "Happy Hill," an original by **Barney Slater** for "Desilu-Westinghouse" with the scribe also pacted for the teleplay treatment . . . **Fred Grunfeld**, disk critic, will front a new WBAI-FM series beginning Friday (7) in the 8:15 p.m. slot . . . **Bill Susman** becomes an MPO Television Films producer.

Herman Rush, prexy of Flamingo Telefilms, named his new daughter Mandy after his late uncle, Emanuel (Manie) Sacks, NBC-TV v.p., who died last February . . . **Leslie Barrett**, who recently filmed a Jonathan Winters pilot, does a "Deadline" for Pyramid Productions this week . . . **Maggi McNellis**—after seven years—resumed as moderator of "Leave It To the Girls," in its televised WNTA version last night (Tues.). She was joined by **Gail Whitney** and **Harriet Van Horne** . . . **John J. Murray**, credit-collection manager in ABC accounting, is new chairman of Radio-TV Broadcasting Group of N.Y. Credit & Financial Management Assn.

IN HOLLYWOOD . . .

ABC publicity staff tossed Coast boss **Ernie Stern** a surprise party on his ninth anniversary with the web last week . . . KTTV to do seven special telecasts on selection of the Tournament of Roses Queen, with special events director **Bill Welsh** handling remote commentary . . . **Loyd Sigmon**, KMPC veep, back after a two-week tour of Radio Free Europe facilities abroad . . . **Lee Johnson** exiting KMPC to become a staff announcer-engineer at KRAI, Craig, Colo. . . . KTTV tossed another one in the courtroom sweepstakes, "Court Martial," with **Jackson Hill**, who produces the station's "Divorce Court" and "Parole" syndicated series, also producing this one.

Arthur Lubin, who produced the successful "Francis" series for Universal, has a "talking" horse named "Mr. Ed," which he piloted with **George Burns**, but can't understand why the admen all like it but no one is willing to take a gamble with it . . . **Wen Niles** and **Bill Leyden** brought down two deer with bow and arrow so it looks like venison all around . . . **Marty Hill** moved up as producer of "House Party" and **John Guedel** becomes executive producer. As titles go they mean little at the Guedel office. Everyone, including the switchboard operator, is a veepee. There is no prez . . . **Jan (Mrs. Tom) Sarnoff** won $1,150 on her $3 Irish sweeps ticket . . . "Omnibus" has a psychiatry show coming up Nov. 23 and **Bob Saudek** wants **Jimmy Durante** to play a neighborhood head shrinkre.

IN CHICAGO . . .

Ray Jones, AFTRA exec secretary, making an "equal time" appearance on **Norm Ross'** "VIP" this Sunday (9). Jones asked for the tv platform after **Sterling (Red) Quinlan's** appearance Oct. 19, on which he bandied some remarks on the talent union's petition to the FCC for open hearings on licenses of o&o stations here. On tap for a Ross grilling Nov. 23 is **Adlai Stevenson** . . . **Jack Angell**, recently dropped by WNBQ, hooked a job on the radio-tv staff of American Farm Bu-

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TV TO STRIKE 'CENTENNIAL' OIL

Knowland's 20-Hr. Politico Telethon

Los Angeles, Nov. 4.

Sen. William F. Knowland, Republican candidate for Governor, staged an unusual 20-hour telethon over the weekend, taking over all the facilities of KTTV, the Los Angeles Times indie here, from late Friday night (31) right through early Saturday evening. Most of the telethon was also fed to KTVU, San Francisco.

The telethon, which involved three remote trucks with man-on-the-street questions for Knowland, as well as studio-audience questions and chitchat, cost approximately $20,000, about $15,000 of it for the 20 hours and 20 minutes of airtime (most of it Class C time) and $5,000 for facilities, which included the remote units, studio charges, etc. Cable charges and KTVU time charges aren't included in the figures.

Telecast, which preempted old features, primarily, was paid for out of Knowland's campaign funds, with the idea starting from an open-letter to a newspaper and snowballing with contributions to put Knowland on tv to discuss the issues of the campaign. Telethon took the form of a question and answer session, with 25 operators manning a studio switchboard for telephoned questions, the three remote units operating primarily to get questions, and the studio audience also asking questions of the Senator. Also, arrangements were made for celebs to drop in during the telethon and chat with Knowland on the issues. Show ran from 10:40 p.m. Friday through 7 p.m. Saturday.

Can Station Reject Political Copy Inciting to Racial, Religious Hatred?

Los Angeles, Nov. 4.

California broadcasters last week were slung over the horns of a dilemma even more far-reaching than the Sec. 315 libel liability cases currently in the courts. The problem: must a station accept political copy inciting to racial or religious hatred in order to fulfill its obligations as an FCC licensee?

The dilemma cropped up—or rather, exploded—last week when some 127 California radio stations aired commercials from a group calling itself Californians for Public Schools. The group favors passage of Proposition 16, a state measure which would lift tax exemptions from private and parochial schools. The group's commercials created a furore that extended to the FCC and even to the White House when it accused the Roman Catholic Church of attacking Proposition 16 under orders from Rome.

The dilemma faced by the broadcasters stemmed from the fact that they had already sold time to the opponents of the measure, and had no choice but to furnish their facilities to its proponents. In this case, the only proponents who came forward with a request for facilities was Californians for Public Schools, and their copy stressed the "foreign intervention" angle.

Where some stations missed the boat, however, was in failing to ex-

(Continued on page 53)

Green Upping Cues ABC-TV Shuffles

John Green has been shifted by ABC-TV to network executive producer under program veepee Thomas W. Moore. Shift of Green from manager of the program department, which is largely an administrative post, cued a series of departmental shuffles.

Chief aim in the promotion of Green, it seems, was to give the hard-pressed ABC program department a man to work on a high level with ad agencies on the production of shows. Always shorthanded, the network's program executives have found it difficult riding herd on programs once they were sold and on the air. Green's main job, it was reported, will be to supervise the jazz-up of current nighttime programming.

Green, who was a production exec until two years ago at NBC-TV, will still have a hand in supervising the department's biz affairs but, mostly he'll work on the more creative aspects of programming. Filling Green's shoes in most of his former duties is Leonard Maskin, who moves from manager of production services to administrative manager of programming. John Kneeshaw replaces Maskin in production services. And Arthur Segal succeeds Kneeshaw as a plant services supervisor.

Suggests TV Festival

New York.

Editor, VARIETY:

Is there any way to suggest to tv shows that they have a TV Festival each year at which time they might rerun their telecasts that have earned critical acclaim?

We, in our household, miss so many of the really outstanding presentations because there is no way to know when a good show is going to be good. None has the time to watch them all.

Can this appeal be brought to the attention of someone able to see that it gets consideration?

Mrs. John D. Seymour.

CBS-TV Creative Staff Hits Peak Level on Coast

Hollywood, Nov. 4.

Though CBS-TV currently has only four nighttime entries a week originating at its Television City here, the web's creative staff is now at an alltime peak high, with no less than 17 fulltime producers and three exec producers currently on staff and active with production and development.

By way of contrast, and emphasizing the "outside package" philosophy at NBC, the latter web's Burbank plant currently has only eight producers on staff, although it's originating seven nighttime shows. And only three of the eight are in active production, the others involved either in program development or in occasional one-shots.

The CBS list, of course, includes producers on film properties which the web owns or controls. These include Norman Macdonnell ("Gunsmoke"), Fred deCordova ("December Bride"), Jaime del Valle ("Lineup"), Ben Brady ("Perry Mason"), Sam Rolfe ("Have Gun, Will Travel") and Charles Marquis Warren ("Rawhide").

But on the live side, there's still an imposing list comprising Fred Coe, Herb Brodkin and John Houseman ("Playhouse 90"),

(Continued on page 54)

Hobler's Own Setup

Herbert W. Hobler, formerly veep in charge of sales for TelePrompTer Corp., has set up his own organization as an indie sales specialist and consultant in broadcasting and related fields. He'll operate out of Princeton, N. J.

Hobler will offer services in marketing, merchandising, direct-selling and promotional campaigns.

MAP BIG PLANS TO 'TELL STORY'

Washington, Nov. 4.

Look for the oil industry to send up a gusher of dollars for television in 1959.

Next year is the centennial of the discovery of oil in the U.S. And although nothing has yet advanced beyond the talk and "idea" stage, it seems certain that oil men—who like to do things in a big way—will be spending heavily to celebrate and get the "oil story" across in favorable terms.

As the picture of what might happens comes slowly into focus, the American Petroleum Institute, daddy group of all oil organizations, has just established a new high level Committee on Public Affairs.

Its primary purpose is to find out why the oil man has become the target of increasing negative public acceptance. The oil man feels this with the sharpest sensation, (and the most pain) in Washington, where oil's influence in Congress has steadily decreased in recent years.

It is better known to the public generally through a myriad of jokes about zillionaire Texas oil men (a recent example is about the Texan whose Cadillac broke loose and rolled while parked, smashing 12 other Cadillacs; but the worse part of it for him was that it happened in his own garage).

API's Committee on Public Affairs is headed by Kerryn King, Texas Co. vice president and former Hill and Knowlton senior v.p. It is a fresh creation, the merged result of two former API committees devoted to press agentry and exerting influence in Washington. The idea is obviously to key up both activities in one coordinated operation.

This committee had its first meeting in October in New York and will meet again in Chicago in November in connection with API's convention there.

A better picture of what will be done may develop in Chicago.

But it already appears that the committee will take on the "Oil Centennial" plans. This offers a natural springboard for an advertising thrust at winning friends for all.

Although there is not yet a budget, a single super-spectacular or a series of tv shows in 1959 are definite possibilities. Extensive advertising and promotion through radio, newspapers and magazines may also result.

It could involve a fabulous sum.

Storer Makes Out Case For Himself in Bid For Milwaukee Station

Washington, Nov. 4.

Storer Broadcasting Co. has assured Federal Communications Commission its proposed purchase of WITI-TV, Milwaukee, will not result in any concentration of control and it can make a financial go of the outlet.

Company's letter was in reply to FCC's request to make this plain in its application for purchasing the Miiwaukee station. FCC had pointed out that acquisition raised concentration question since Storer already has five VHF outlets. It also noted that WITI will continue to operate as an independent and Storer's WVUE, Wilmington-Philadelphia, had been a loss operation partly because it couldn't link with a network.

Storer said concentration of control shouldn't be a problem since it will have rid itself of Wilmington station before taking over WITI. And, company insisted, WITI is in a much better competitive position than the Wilmington channel.

CBS Radio's Revamp for Future, Shuttering at 8 P.M.; 'Barter' Free News for Daytime Shows to Affils

Toub Quits CBS

Hollywood, Nov. 4.

CBS-TV producer Warner Toub Jr., whose pact had four months to go, has asked for and received his release from his contract, effective on Jan. 1.

Toub will take with him seven series ideas he has been working on. They are a trio of crime shows, "The Enforcer," "Tokyo Police" and "The Gringo," a couple of oaters, "Medicine Man" and "The Name's Buckanan," a show biz series. "Showtime," and "Deadline," about a newspaper femme.

He leaves in a week for Europe and a four weeks vacation, and is currently discussing a new affiliation with various companies here. Toub has been with CBS for three years.

ABC May Shift Patti & Welk To Strengthen Sked

ABC-TV may make two key changes in its programming schedule which would markedly alter the current makeup of the Wednesday night lineup. The more imminent step is to shift Patti Page from a once-weekly half-hour Wednesday at 9:30 to an every third week hour on Mondays at 7:30.

Second, ABC-TV top brass see the possibility of moving the Wednesday 7:30-8:30 Lawrence Welk show to Thursdays at 10. Some difficulty is seen in trying to move the 60-minute musical show into the 10 p.m. slot because it would mean rearranging in some way John Daly's sponsored 10:30-10:45 newscast. Feeling also is Welk's ratings may pick up in the recently occupied Wednesday slot as the season progresses, thereby obviating the need for a shift. But if there's a way out ABC would like to maneuver the switch.

It's reported Oldsmobile, Miss Page's sponsor, is already interested in shifting the program to Mondays every third week. Move would give ABC-TV two out of every three Monday 7:30 hours sponsored, what with the recent acquisition of 13 Shirley Temple Storybook film reruns to be sponsored, as of January, by Breck.

Interested in moving the Page show even before the plan involving Monday nights, the network originally considered switching her half-hour show in a 10 o'clock Sunday time period.

ABC-TV has not indicated what the replacements will be, if the shifts of its two Wednesday musical telecasts is accomplished.

Bauer & Black Buys Into 'Concentration'

Chicago, Nov. 4.

Bauer & Black, through Leo Burnett agency, is close to firming a quarter hour of NBC-TV's "Concentration" starting Jan. 16. Niche will be that vacated by Dow Chemical at the year's end, maintaining the Friday night quizzer's SRO status.

It's to be an alternate week buy for 26 weeks over the year, with cancellation privileges.

Despite CBS Radio's roseate assurances that it was determined to "strengthen audience values and financial stability of both the CBS Radio Network and its affiliates," the impression among observers at the affiliates gathering last week at the Waldorf-Astoria was that virile video was raining solar plexus blows aplently at AM radio.

CBS Radio indicated to its affiliates it planned to reduce its present 63 hours of network option time to 30 hours, in a valiant effort to eliminate some of the network-affiliate confusion that has existed for the past five years.

As a result of numerous meetings with affiliates members in the past few months, CBS Radio's execs unveiled a plan at the meeting last week which called for the web to schedule five minute news shows on the hour,, seven days a week, as well as 15-minute news features such as "World News Roundup" for their local sales without payments by affiliates of any cooperative fee.

In exchange, affiliates would be asked to carry, without station payment, a schedule of programs which the network would make available for sponsorship by national advertisers. As proposed, it would be a Monday through Friday schedule for network sales consisting of two hours of morning programs such as "Arthur Godfrey Time," "Art Linkletter" and other similar type shows, plus a two-hour afternoon block of soapers.

In the evenings, Monday-through-Friday, the network schedule would comprise one and a quarter hours with Lowell Thomas at 6:45 p.m. and ending at 8 p.m. with the Edward R. Murrow program.

On weekend the network would reserve for its sales the 5 to 8 p.m. period on Sundays consisting of drama from 5 to 7 p.m. and "Mitch Miller" from 7 to 8 p.m. The plan also would call for CBS Radio to supply, in addition, four hours of special features including the "N.Y. Philharmonic," "Face the Nation," "Salt Lake Tabernacle Choir," "Capitol Cloakroom," "Church of the Air," "Unit One" and broadcast of national and international events as they occur.

This plan had been mulled over, as indicated, for months, by an affiliates group consisting of John Hayes of WTOP; Charles Caley of WMBD and Lee Wailes of Storer Broadcasting Co. The trio huddled with Arthur Hull Hayes, prexy of CBS Radio; Jim Seward, exec veep; and Bill Schudt Jr., veep in charge of affiliate relations, and the new network program consolidation plan resulted.

The plan was presented to the affiliates last Thursday (30) and

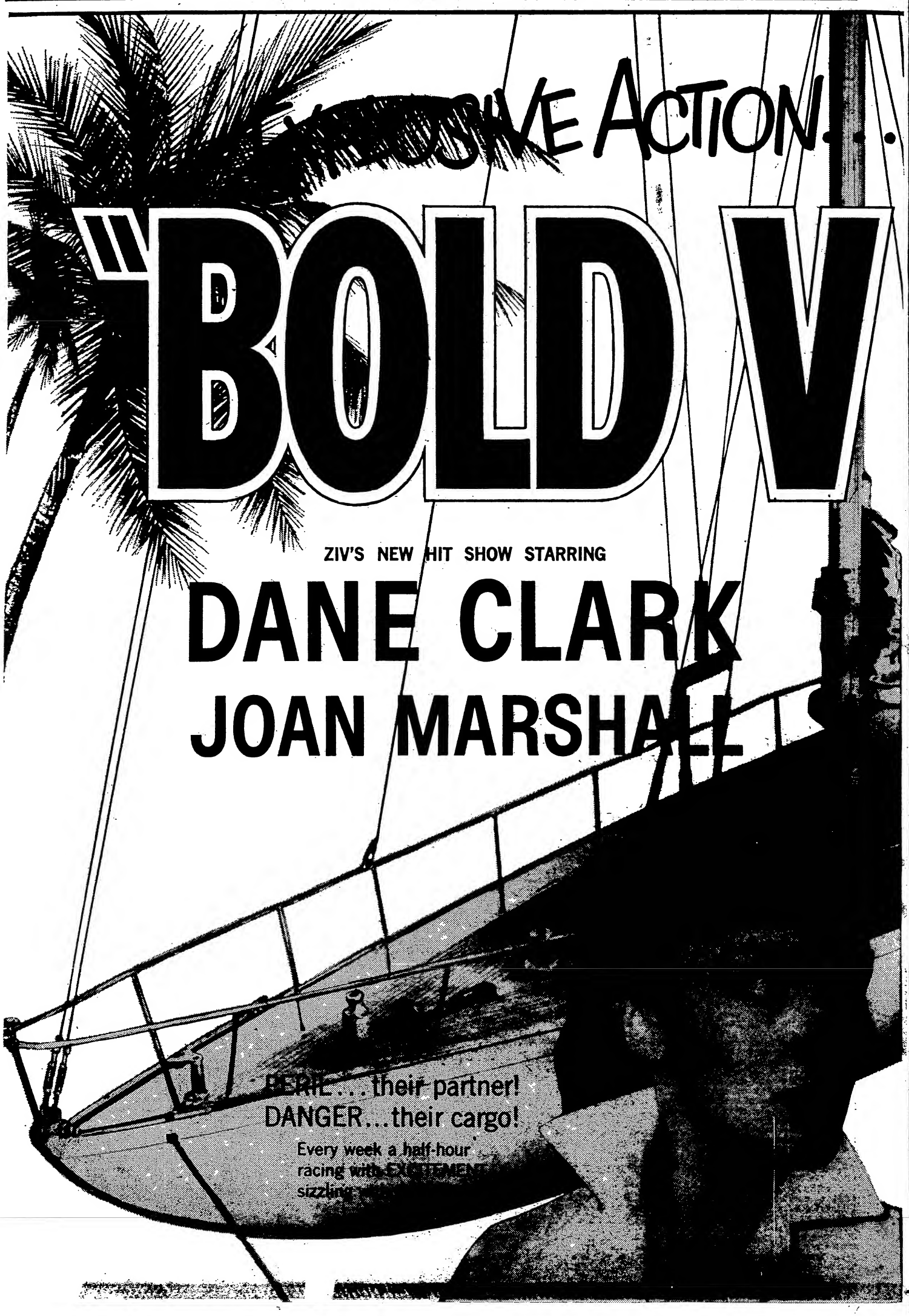
(Continued on page 48)

Faulk Wins Major Round Vs. Aware

John Henry Faulk, who is suing Aware, Inc., Vincent Hartnett and Laurence Johnson for libel and conspiracy, won a round when Supreme Court Justice Sidney Fine ruled Monday (3) that the defendants must answer all questions and produce certain documents in pretrial examination.

Roy Cohn is the lawyer for the defendants and Louis Nizer's office is representing Faulk. The suit was instituted two years ago.

Supreme Court ruled that Hartnett must produce membership & mailing list of Aware, Inc., his correspondence with relation to alleged blacklisting or "clearance" of other TV-radio artists and his records as to finances & incomes.


EXPLOSIVE ACTION...
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DANE CLARK
JOAN MARSHALL
PERIL... their partner!
DANGER... their cargo!
Every week a half-hour
racing with EXCITEMENT
sizzling


IN THE COLORFUL CARRIBBEAN!
ENTURE"
From the Florida Keys to Trinidad...
ADVENTURE
in every port of call!
A HERO you'll always remember...
A HEROINE you'll never forget!
ZIV
Television

Foreign Television Reviews

THE TIME OF YOUR LIFE
With Franchot Tone, Susan Strasberg, Myron McCormick, Ann Sheridan, Scott McKay, Larry Blyden, Rita Gam, Arnold Moss, Paula Laurence, George Mathews, Lonny Chapman, Dan Dailey, others
Writer: William Saroyan
TV adaptation: Philip Saville
Producer: Sydney Newman
Director: Philip Saville
95 Mins.; Sun (19), 9:35 p.m.
ABC-TV Network, from Manchester

A piece of expensive enterprise by ABC-TV brought the entire New York City Centre Theatre Co.'s production of "The Time of Your Life" from Brussels to the Manchester studios. The enterprise paid off in viewer interest and publicity, though Jean Dalrymple's stage production lost out somewhat through the trimming necessary for tv.

William Saroyan's slice of life in a San Francisco honky-tonk is well-fitted to the tv medium, being full of good talk and vivid characters, and a star cast, leaning heavily on The Method, offered some exciting moments. Philip Saville, who adapted and directed the play, avoided too much fussiness and gave the varying incidents as much time as possible to develop. But mostly this philosophical pageant is a study of whacky people and depends largely on the acting.

Franchot Tone did a standout job as the rich eccentric, drinking his way amiably through the evening as he follows his philosophy of tidying up the lives of the unsuccessful dreamers who, in a motley procession, drop into the saloon. Excellent, too, was Myron McCormick as the saloon-keeper. Susan Strasberg, despite her rather monotonous voice, dominated the femme side of the proceedings, but looked far too attractive and sweet to be wholly credible as an unsuccessful young prostie. Rita Gam and Ann Sheridan had virtually walkon parts and handled them effectively. Guest star was Dan Dailey, playing a not-very talented hoofer with a desperate desire to make his fellows laugh. Considering Dailey's brilliance as a hoofer it was no easy task to play down his talent to the requirements of the role.

Apart from the half dozen top names "Time of Your Life" boasted a firstrate supporting cast. Lonny Chapman, Larry Blyden, Paula Laurence and Len Doyle rate special mention. Played against a suitably seedy saloon setting by Voytek, "The Time of Your Life" may have bewildered many viewers not conversant with Saroyan's work. But for collectors of offbeat characters it was a worthwhile experience, fully justifying ABC's scoop.
Rich.

THE GLASS MENAGERIE
With Kaethe Haack, Gustl Halenke, Klaus Juergen Wussow, Gunnar Moeller
Producer: NWRV, Hamburg
Director: Dr. Harold Braun
Music: Werner Eisbrenner
75 Mins., Thurs., 8:15 p.m.
West German TV, from Hamburg

Tennessee Williams is, along with Eugene O'Neill and Arthur Miller, America's most popular playwright in postwar Germany. Nearly all his most essential plays have been performed here. Since also the German tv is keen on bringing successful stateside plays, especially those that have a small cast, it seemed only a matter of time until it came along with "Glass Menagerie." NWRV (Hamburg) carried the ball. It gave the direction to Dr. Harold Braun, one of this country's better known pic directors ("As Long As You Are There," "Ruler Without Crown," etc.), and hired with Kaethe Haack and Gunnar Moeller two other prominent domestic film names.

Braun (incidentally, his third tv play direction) did a competent job on this "play of memories." Quite obviously, he attempted to achieve something special. His presentation was to be something outside the cliche. So he let (between the scenes) a ghost orchestra appear in the background and, occasionally, also brought Laura's thoughts in writing on the screen. Whether all this was necessary, is another question. Some may feel it wasn't. But, nevertheless, he brought an offering on to the video screen that was more imaginative than majority of others seen recently. And, apart from the overly fastidious viewers perhaps, it was a presentation of general appeal.

The four-person cast did its best but—as often—one was inclined to compare it with the American predecessor, in this case Warners' memorable Jane Wyman - Kirk Douglas-Arthur Kennedy-Gertrude Lawrence-starrer. Such comparisons may be unfair, but it became evident again that the casting is not exactly Germany's forte when it comes to portray well known American stage characters.

Kaethe Haack (as Mrs. Wingfield) was convincing although her performance could have stood a certain ironical touch. Her motherly sensitivity was all right. Gunnar Moeller (Jim O'Connor) appeared a bit too sympathetic, or let's say too well-educated. Klaus Juergen Wussow was the most believable of the foursome. He had the right temperament. Gustl Halenke enacted the difficult part of daughter Laura. Miss Halenke, a comparatively unknown actress, tried her best but her abilities appear to be limited. One was always aware she's merely acting.
Hans.

STATE OPENING OF PARLIAMENT
The Queen, Duke of Edinburgh, Members of the Houses of Lords and Commons
Commentators: Richard Dimbleby Robin Day
55 Mins., Tues. (28) 10:20 a.m.
BBC-TV and A-R from London

Not since the Coronation has there been a live telecast in which the Queen performs one of her official functions against a background of pomp, pageantry and tradition. The State Opening of Parliament was an ideal subject and, for the first time ever, gave the mass public an opportunity to witness the annual ceremony that takes place in the Palace of Westminster to inaugurate a new Parliamentary session.

The program was beamed simultaneously by both the BBC and commercial networks. The telecast was a BBC origination, picked up by the opposition network, but each had its own commentary. Doing the honors for the BBC was Richard Dimbleby, a past master at describing such occasions and an expert at giving the impression that he's overawed by what he is witnessing. Robin Day handled the chore for Associated-Rediffusion in a much more down-to-earth style, which was impressive by its straightforward simplicity.

There was a camera unit inside Westminster to follow the formal proceedings and others outside Buckingham Palace and on the route to follow the Queen's ride with her husband in the State Coach. Additionally, a film unit had been at work two hours earlier making a record of the ancient custom of searching the House for explosives, a legacy from the Guy Fawkes attempt to blow up Parliament.

The commentators were at great pains to explain that the Monarch is above politics and the speech which she read was an outline of the Conservative Party's program prepared for her by her Ministers. During the reading of the official speech, which, in effect, is the Government's legislative program for the ensuing session, the cameras more or less kept rigidly focussed on the Queen to give viewers a continuous closeup.

The program would have benefitted immensely from the use of color, but, nevertheless, was an excellent advertisement for the British democratic way of life, despite the medieval customs and pageantry that go with the event. Or, possibly, because of that.

Kines of the program were instantly rushed to all parts of the world, particularly the Commonwealth countries. There was also a BBC repeat the same evening at 8:45.
Myro.

EINE KLEINE MACHTMUSIK
(A Little Might Music)
With Ursula Noack, Hans-Juergen Diedrich, Klaus Havenstein, Dieter Hildebrandt
Producer: Bavarian Radio
Writers: Klaus-Peter Schreiner, Dieter Hildebrandt
Director: Hans-Juergen Diedrich
Music: Fred Kassen
75 Mins.; Fri.; 9:25 p.m.
West German TV, from Munich

Muenchner Lach-und Schiessgesellschaft (verbally: Munich Laugh and Shooting Co.) is one of Germany's best known cabaret groups. Founded in December 1956 and headquartered in a Munich cafe, group consists of half a dozen mostly young versatile entertainers.

"Machtmusik" is troupe's fourth program and the second one that's televised.

As usual with German cabaret ensembles, it mainly dedicates itself to political themes. Fun is poked at leading personalities of the West German government. Much of what is brought is quite witty, much also on the provincial side. Many jokes are lacking freshness, some are out of place. So, in all, it's not a very good program. One has seen better ones by this group. Besides ridiculing the Adenauer regime, tongue-in-cheek attacks are also ridden against Americans. Eisenhower gets mention, ditto ex-G.I.'s who return to Germany as tourists. Nothing much delightful either. More imaginative are the scenes that make fun of the Commie regime in East Germany. It often happens with domestic cabaret groups that the numbers which haven't got to do anything with politics are the best about the program. Not here this time. The foursome rides an attack against Germany's video (latter's alleged poor program) but it's a rather silly attack. It's so easy to criticize.

If this offering doesn't disappoint totally, it's the merit of the entertainers as such. They have pleasant voices, good mimicry, via which they garner special chuckles, and one always feels that this is a bunch of talented kids who certainly could be much more effective with better material. But latter is their own brainchild, so one must also put some blame on them for this program's shortcomings. Sammy Drechsel deserves a compliment for a skilful tv direction. Technically, presentation was without flaws.
Hans.

AFTER HOURS
With Michael Bentine, Shirley Bassey, Clive Dunn, Dave Lodge, Benny Lee, Reg Owen Septet, Alan Young, Danny Blanchflower
Writers: Michael Bentine, Dick Lester
20 Mins: Sun. (26) 11:10 p.m.
ABC Network Production from Birmingham

"After Hours," a new late night show, suffered from having not quite enough time for the various items it included in what should eventually turn out to be an amusing potpourri. It was a mixture of songs, comedy and interviews and live personalities were mixed up with cartoon characters, not always effectively.

Guiding light of the show was Michael Bentine, a zany comedian, who not only wrote much of the show, but acted as emcee and also conducted a couple of straight interviews. He also appeared in a very funny slapstick sketch. Bentine specializes in offbeat humor, but he no longer has the mop of unruly hair and spectacles which were his hallmark and the result is that his comedy seemed rather watered-down. The two interviews were with American comedian Alan Young, who took the opportunity of plugging his new film, "Tom Thumb" and Danny Blanchflower, a w.k. footballer. Neither seemed to have much place in the show though the Young routine featured one good gag, when he insisted on winding up the interview and seeing Bentine off the screen.

Entertainment-wise the program was given a good lift with the appearance in two spots of colored singer Shirley Bassey. Though Miss Bassey's movements have now become fairly routine she was in good voice. Dick Lester directed slickly and Bob Fuest's settings were simple and effective.
Rich.

DIE BEKLAGTE
(The Winner)
With Sonja Ziemann, Heinz Drache, Dieter Borsche, Hans Leibelt, Heinz Klevenow, Marlene Riphan, Ruth Hausmeister, others
Producer-Director: John Olden
Writer: Elmer Rice
90 Mins.; Sun., 8:30 p.m.
West German TV, from Hamburg

This one benefitted from fine acting and direction. It had a worthwhile story, so one can call it good entertainment. Only flaw: It was occasionally, especially during the last 20 minutes when one began to guess the happy ending, a bit too talky. Story appeared stretched then. But since the acting performances remained appealing, it was a minor flaw.

Story concerned a pretty young girl who's the darling of three men: Two lawyers (one married, the other single) and an unhappily married old businessman. Particularly the latter had a crush on her. His love for the girl is such that he writes out his testament in her favor. Then he dies of a stroke. His widow contests the testament but the following suit suit sees the girl as winner. Yet her victory doesn't mean any money: It's discovered that the late businessman had made himself guilty of heavy defalcations. But she's happy also without money. The single lawyer has taken such a fancy to her that he takes her as his wife.

Sonja Ziemann had the looks and ability to make her role fully convincing. Heinz Drache enacted sympathically the lawyer who gets her. Dieter Borsche was the other lawyer whose intention was more aimed at the money than the girl, also a recommendable performance. Vet Hans Liebelt played a judge in satisfactory manner, while other supporters were well cast as well. Director John Olden made the most of this generally well written story which had several very nice dialog sequences. Cameraman and set designer did a good job too.
Hans.

PERSONAL PLAYHOUSE
With Bernard Braden
Producer: Henry Cauldwell Productions Ltd.
15 Mins., Weekdays, 10:45 p.m.
BBC-TV, from London

Produced by Henry Caldwell, "Personal Playhouse" is a series of 20 quarter-hour television films featuring the versatility of Canadian actor-comedian Bernard Braden. In each film Braden plays the role of storyteller under a series of heavy makeup disguises.

Idea stems from a five day a week storytelling stint Braden did for CBC radio some years back. Now, in a visual version, the skein demonstrates stout potentials on tv in the English speaking world. Braden has an abundance of talent and his own personality is lost in the characters he portrays, thus giving each entry a pleasant freshness. Caldwell's production is sympathetic to the different stories and results in a stout end product.

Entry caught had Braden spouting a slick line in yarns as an Irish tramp. Story was about the smuggling of watches, which had a twist in its tail.
Bary.

YEHUDI MENUHIN AND DAVID OISTRAKH
With the Chamber Orchestra of the French Radio
Conductor: Pierre Capdevielle
20 Mins., Sat. (25)
BBC-TV, from London

Access to the Eurovision link gave BBC-TV one of its major longhair scoops of the season, when it was able to feature Yehudi Menuhin and David Oistrakh, undoubtedly two of the greatest violinists of the day, in a program beamed from Paris. The concert was part of the celebration of United Nations Day and was held on the day previous to the airing, the network having kinnied the show.

Although running for only 20 minutes, the show was an exceptional musical treat. There were no histrionics by either of the maestros, but a straightforward and magnificent rendition of Bach's Concerto in D Minor for two violins. The string orchestra accompaniment was ably given by the Chamber Orchestra of the French Radio, with Pierre Capdevielle wielding the baton.
Myro.

SIR THOMAS AT LINCOLN'S INN
With Sir Thomas Beecham, Peter Brook, Royal Philharmonic Orchestra
Director: Herbert Wise
30 Mins., 10:15 p.m. (Thurs.)
Granada-TV, from London

Sir Thomas Beecham, conductor, character and individualist, is a remarkable tv personality. Good-humored at rehearsal, blunt and forthright in interview, and inspired as conductor. All these attributes clearly showed onscreen in this lively and highly diverting half hour show.

Sir Thomas was conducting the Royal Philharmonic Orchestra at Lincoln's Inn, the home of London's legal profession. The first scenes showed him turning up on time for the morning rehearsal, making jocular asides to his musicians and being extremely human. But the famed Beecham forthrightness came to the fore in a subsequent interview with Peter Brook. Conductors, he said, were a dying race. There never had been more than a dozen, but now there were only about three left. Musicians who listen to rock 'n' roll ought to throw themselves into the nearest river; jazz, he airily dismissed as being 50 years behind the times. And of his own success with the baton he said this was due to his ability to communicate to his musicians by the expression on his face. Exactly how he does that was magnificently demonstrated in the second half when he conducted the full orchestra for the formal concert. Altogether, a first-class musical diversion.
Myro.

SCIENCE IS NEWS
With Roy Bradford, others
Producer: James McCloy
30 Mins., Thurs., 8:15 p.m.
BBC-TV, from London

The BBC should be congratulated for coming up with a first class program which is well constructed, topical and full of interest value. As its title implies, "Science Is News" is a program which spotlights the aspects of science which are in the news. The field it covers ranges from general science to medicine and industry. Roy Bradford who introduces the show is capable, though he demonstrated a touch of nerves on the first outing. Production by James McCloy hits the right note.

The series, which will be aired fortnightly, kicked off by probing the secrets of an automatic device which lands an aeroplane (this story had been relesed on the day of the program); how locusts breed and where; ZETA—British apparatus for harnessing the energy of the sea; and experiments on how to overcome motion sickness. Film clips were neatly presented.
Bary.

EYE ON RESEARCH
With Raymond Baxter
Producer: Selwyn Roderick
30 Mins., Tues., 10:15 p.m.
BBC-TV, from Cardiff

This new BBC science program, which sets out to let the public know what is going on in the research laboratories, makes good adult entertainment, with the added advantage of having notable educational value. But what a pity it plays against another intelligent science feature on the opposition wavelength.

The program under the fourth in the series, dealt with research into bacteria and showed how, in the University laboratories in Cardiff, experiments were being conducted with Gamma radiation. One particularly fascinating aspect of the show was the installation of a remote camera in the main radiation control centre, providing a picture which no human eye could ever see and survive.

The program illustrated how radiation could be used in the preservation of food and drugs. All the way through the scientists lucidly explained what they were doing and why. It added up to a worthwhile, absorbing entertainment.
Myro.

Foreign TV Followup

Paul Robeson Sings

In his second solo recital (he has also headlined in "Sunday Night at the London Palladium") Paul Robeson featured songs which had been requested by the public during his successful country-wide concert tour. In many ways, that added up to a more popular entertainment as the audience was more familiar with his program.

Again accompanied by Lawrence Brown, with whom he sang two duets, Robeson went through his routine in that quiet dignified style which has become his trade mark. He began his recital without any verbal introduction, but thereafter there were a few explanatory comments about the song to come. All done in a highly personal way as if he were talking to individual members of the audience.

His opening number "Drink to Me Only," of course needed no introduction, but others, like his spiritual, "Weeping Mary," "Each For All" and "This End of Heaven," were aided by the explanatory comments. The lineup, more varied than in his previous shows, was designed to appeal to the widest possible public and included a couple of lullabies and ended with the evergreen "Volga Boatmen."

Robeson has obviously stood up well to the strain of his one night stands through the country and his voice has retained its richness and its strength.
Myro.

Tele Follow-Up Comment

Phil Silvers Show

In four years of tv exposure, the "Phil Silvers Show" could be expected to run into script dry-spells of repetition. But the series holds up remarkably well, as evidenced on last Friday's (31) episode, when writers Billy Friedberg and Terry Ryan found still another totally implausible story line which had an air of believability. This chapter of the Bilko verse found the platoon's topkick out to sea decked out in sailor blue.

Bilko, in search of a floating crap game held for members of the fleet only, dons a sailor suit to get a crack at the bones. This paved the way for the good sergeant to be picked up by the shore patrol and returned to a ship. The attempt to desert the Navy, to prove the Capt. of the warship was crazy and to stir up a mutiny followed. All in all a funny bit characterized by witty writing.

The half-hour situation was high on production values and the direction was neat. A fast moving half-hour.

R. J. Reynolds Co. via its agency William Esty has mastered the art of commercial integration.

Bern.

Milton Berle

Milton Berle's Wednesday night (29) outing was a pleasant half-hour highlighted by the star's clowning with his guest, Sammy Davis Jr. While the material was not particularly sharp, Berle and Davis seemed to be having a lot of fun onstage, and it was the kind which is infectious.

Davis socked over some of his w.k. impressions, limning such names as Sinatra, Jerry Lewis, James Stewart, Cagney and Brando. However, on a Berle imitation, he came off as Sammy Davis Jr., with no resemblance to Mr. B.

Peggy Sands, a newcomer, displayed more energy than talent in her version of the standard, "Sunny Side of the Street." Gal failed to impress, either on that one, or her second number, "Take Me Out to the Ball Game." Staging for her numbers was silly, with mannikins sitting at ringside tables. Supposedly clever idea didn't click.

But that clowning, dancing and singing by Berle and Davis made it worth watching, and it was a good, pleasant show, if not standout.

Daku.

Perry Como Show

For the greater part of the Perry Como show on its accustomed Saturday night slot on NBC-TV, the peaceful, placid program provided its usual smooth flow of entertainment. Although the guest department wasn't as forte as some of its previous shows, it worked out exceedingly well.

Judy Holliday's turn, however, showed some signs of being hurried. Of course, she appeared on this layout just before going on in her legiter, "Bells are Ringing." But even with the not too fortuitous slotting, more was expected of the comedienne. On this show she demonstrated her ability as a singer to plug her new album. Her role had her demonstrating the canon, fuge and counterpoint with Como. It made for a melodic session, but disappointment resulted in the fact that Miss Holliday did no comedy.

There was some good writing and material on gimmicks such as the operatic rendition of next week's show, the sand dance with Como, The Dunhills and everyone else in the cast, and per usual, the Frank Gallop station breaks.

Talent included Jane Morgan in her rock 'n' roller "The Rains Came" and the Dunhills, one of the more fluid tap trios. Kukla & Ollie (minus Fran) provided some delightful dialog in a variety of capacities.

Jose.

Small World

Ed Murrow's and Fred Friendly's "Small World" continues to be a pretty good trick in putting three parts of the globe into one half-hour basket. It would be even nicer to have the personalities triple-played into a studio as a more effective person-to-person-to-person, but that's another format and it maybe ain't cricket to carp that way; it's costly enough as is. Sunday's (2) parlay over CBS-TV, with Murrow in the conferencier's chair, brought "together" British novelist Rebecca West (Buckinghamshire, Eng.) Vice (erstwhile Rear) Admiral Hyman G. Rickover, stormy petrel of nuclear propulsion (Washington, D.C.,) and Dr. Mark Van Doren, English prof at Columbia U. (Cornwall, Conn.). Subject: Patterns, trends and systems in education.

A good deal of the three-way conversation piece found Miss West at odds with the admiral's and vice (no pun intended) versa; Miss West, sharp and forthright; the admiral, playing it deadpan and with sweeping statements, with no hedging or qualification. They set up a good mood for the conciliatory, gentle and humorous tones of Prof. Van Doren.

"Small World" is result of an extra-complicated editing job (Fred Friendly's forte), but on Sunday's get-together some of it seemed overly precise. Much of the quick give & take of a true in-person debate seemed missing. Yet each of the three was interesting in his or her own way. Prof. Doren was really doing an at-home, facing the cameras in a jazzy plaid sports shirt.

Trau.

Steve Allen Show

Steve Allen was a generous boss-host on his weekly NBC-TV stanza last Sunday (2) and as a result the program suffered. He was generous to his writers by not requiring more than one full sketch from them and he was generous to his guests with the load of plugs (or half-plugs in the case of the diskers) he dished out in their intros.

Cuffo ads were given Jacques Tati's pic, "My Uncle," opening in New York this week, George Melachrino's current concert tour, Earl Grant's LP, (Mike) Nichols & (Elaine) May's LP and Jane Russell's LP. Plugs for the albums were made by Allen by holding the package in front of the camera but with no mention of the company releasing the set. If Allen is going to be a freebee pitchman, he ought to go all the way.

Show itself was routine variety fare and not up to the individualistic standard that Allen has set for himself. Even the sketch, with his regulars Louis Nye, Tom Poston and Don Knotts, about inebriated wine tasters, was slipshod comedic invention.

Except for the Nichols & May routine and the problems of getting an apartment in New York, the guest roster stirred up little excitement. Earl Grant, who's clicking on Decca with "The End" (also plugged) did a number called "Fever," George Melachrino's orch was lush but not very camera-worthy in a "Star Dust Fantasy," and Miss Russell had a three-song shot that displayed only a moderate piping style. Tatis pugilistic panto was mild fare.

Gros.

Ed Sullivan Show

Decidedly international in scope was Sunday's (2) Ed Sullivan Show via CBS-TV. For the bulk of the layout comprised some 10 winners of an Israeli talent contest which Sullivan judged in September. Also on hand were the Salt Lake Tabernacle Choir, comedian Sam Levenson, two survivors of the Nova Scotia coal mine disaster as well as Carol Lawrence and Larry Kent from the "West Side Story" cast.

Appropriate lead-in for the Israeli performers was the use of some films taken during Sullivan's recent trip to the new state. Footage showed the modern city of Tel Aviv and other points of interest. Among the imported talent were a 13-year-old boy violin virtuoso, an Israeli Ethel Merman, a two-piano team and a shadowgraph artist. Some of their work was fresh and rewarding.

Salt Lake Choir's appearance obviously was tied to its stint at Carnegie Hall last night (Tues.). While the group of mixed voices undeniably is of top quality, it's a unit that would have been much more suitable for a date around Easter or Christmas. Sam Levenson, per usual, registered handily with his schooldays anecdotes while Miss Lawrence and Kent clicked in the balcony scene from "West Side Story."

Particularly timely was the presentation of the Nova Scotian mine survivors. However, in light of the public interest in the wrecked shaft it would have been more absorbing if Sullivan had done a brief interview with the two men and their doctor instead of merely having them rise in the audience for a bow. Emphasizing the many fatherless children the disaster left in its wake, Sullivan made a plea for contributions to the Springhill, N.S., Disaster Fund.

Gilb.

The Eddie Fisher Show

Producer-director George Englund is beginning to find some sense of order out of the chaos that's plagued the Eddie Fisher show in its first two starts this season. For one thing, he's eliminated the somewhat juvenile notion that each show has to have

(Continued on page 52)

COUNT OF MONTE CRISTO
(Du Pont Show of the Month)
With Hurd Hatfield, Elizabeth Sellars, Torin Thatcher, Max Adrian, Ina Balin, John Colicos, George Voskovec, Michael Ebert, Colleen Dewhurst, Douglas Campbell, others
Producer: David Susskind
Director: Sidney Lumet
Adaptation: Sumner Locke Elliott
90 Mins., Tues. (28), 7:30 p.m.
DU PONT
CBS-TV, from New York
(BBD&O)

Mounted without a name cast, Alexander Dumas' classic of an obsession for revenge was done credit in David Susskind's slick production on CBS-TV last Tuesday (28). Sumner Locke Elliott's adaptation held reasonably close to the novel, and the slight exaggeration in Sidney Lumet's direction and Hurd Hatfield's performance are easily apologized for as being apropos the spirit of 19th century French romanticism.

From a less academic approach, "Count of Monte Cristo" was a well told adventure story for both children and adults, produced with taste and flair. The somewhat thick performances lent the live-on-videotape production a sense of the swashbuckling, which was all to the good.

Dumas' theme is universal, therefore still fascinating. In modern terms the story concerns a man who is jailed in a clever frameup at the very time he has reached the peak of his personal profit curve. Losing his woman, the ship he is to be captain of, and his honor he stews in prison 18 years as an accused agent of Napoleon. The conspirators who frame him did so because they coveted the things he prized most, and to make the irony stronger they get them all.

In the prison cell he nearly goes mad with hate and a thirst to get even. A fellow prisoner who dies wills him a fortune in treasure hidden on the island of Monte Cristo, and when Hatfield finally manages to escape he has the power of money and title to help him carry out his vengeful mission. Predictable as the story becomes, there is novelty and artistry in Monte Cristo's technique of revenge, each of the adversaries maneuvered to where he is hoist with his own petard. There is no direct drawing of blood by the hero. It is sweet revenge and not offensive to watch.

Hatfield, whose sculptured face is perfect for the role of the long suffering hero, does a fine job despite some moments of over-acting. In the prison scenes he and George Voskovec come close to hamming it up but stop while they're still on the credit side. Rest of the parts are effectively played, the outstanding featured contributions being those of Colleen Dewhurst and Torin Thatcher.

Camera direction was excellent. On the whole, the production had the plasticity of film and the palpability and immediacy of a live show. A good entry in Du Pont's series of specials.

Les.

TV XTRA
With Bob Brock, guests
Producer-Director: J. B. McTaggert
15 Mins., Sat., 3:45 p.m.
KRLD-TV, Dallas

This new weekend shot is a replacement for Dallas Times Herald radio-tv editor Bob Brock's summer across-the-board five-minute show. It's better this way, and with the advantage of video taping he's come up with a more entertaining quarter-hour segment each Saturday.

Since the shorter "shakedown" series Brock has developed a smooth, relaxed style of interrogation of his guests and makes this slot extremely interesting. TV columnist is more at ease, and he's had a windfall of tv names in the new series. In the "catch as catch can" show he's taped 15-minute shows with Desi Arnaz and Betty Furness during sudden visits and the Saturday exposure gets the advantage of advance flacking.

Show caught had Brock interviewing a trio of lovelies, Lori Nelson, Merry Anders and Barbara Eden, here to plug their new tv series, "How to Marry a Millionaire," and the session made good visual and vocal exposure. Brock deftly cared for the q&a bit with taste, drawing the plugs for the trio's show, and—for lack of color exposure—queried the girls into describing their frocks, even to colors, which obviously pleased the distaffers, and no doubt the viewers.

Weekly show, almost a local version of "Person to Person," but with tv celebs, should draw a hefty audience.

Bob Bank, agent.

NBC KALEIDOSCOPE
(The S-Bahn Stops At Freedom)
With Charles Van Doren, host; Chet Huntley, others
Producer: Reuven Frank
Director: Jack Sughrue
Writer: Piers Anderton
60 Mins., Sun., 5 p.m.
NBC-TV, from N. Y.

NBC-TV premiered its ambitious hourlong "Kaleidoscope" series last Sunday afternoon (2) in the 5 to 6 afternoon period (alternating with "Omnibus"). Designed, in the words of "host" Charles Van Doren, as a showcase to encompass "the whole wide spectrum of entertainment and human curiosity," the new experimental series will utilize a variety of formats, subjects and techniques. The aims and designs are wholly laudatory.

NBC decided to play it the safe way, however, for the kickoff stanza. The presentation of "The S-Bahn Stops At Freedom," a highly-effective visual study of the day-after-day migration to freedom of East Germans (3,000,000 since 1949), took up precisely where CBS-TV's late-lamented "See It Now" left off. (There's more than a touch of irony to the bandied-about suggestion that "You Can See It Now On NBC"). Hardly experimental, yet within the context of Sunday afternoon programming, you can hardly go wrong with this kind of penetrating examination, particularly, as in the case of "S-Bahn," when it's done so expertly.

Far from deploring the fact that the "See It Now" pattern is being pursued around the NBC precincts, eggheads and viewers in general can be grateful. If Chet Huntley's no Ed Murrow, he's the next best thing in this area of programming for he and the crew of cameramen accompanying him for the on-the-spot analysis of this vast "escape to freedom" explored the situation in all its ramifications and came up with an unusually fine and revealing documentary and commentary on East vs. West ideology.

Huntley and the cameras did an exacting and detailed job in showing how the refugees pouring in to West Berlin (600 a day) mostly by S-Bahn (elevated train) but also by underground train, foot and by motor are screened and examined as necessary steps in becoming "citizens of Freedom." The worker, the student, the lawyer, the teacher, the industrialist and other professionals and businessmen were interrogated by Huntley on their reasons for fleeing the Soviet zone and from each came telling evidence of the daily realities of life in East Germany. It was all correlated into a tightly-knit whole, topped by Huntley's own excellent climatic summation.

On this occasion Van Doren only appeared briefly for the intro and closing but handled himself with considerable composure and ease.

Rose.

THE BIG BLACKBOARD
Producer: Warren Wright
Program Director: Jack Dolph
Director: James Hirschfield
30 Mins.; Sat. 8:30 a.m.
WCAU-TV, Philadelphia

"The Big Blackboard" is one of the six Saturday periods on the roster of the newly-created WCAU-TV department of public affairs. Leading educational authorities have been chalked up to explore fields ranging from astrophysics to prehistoric man.

On session caught, the guest lecturer was Princeton chemistry professor Dr. Hubert N. Alyea, discussing "Lucky Accidents and the Prepared Mind." Dr. Alyea seems to have found a formula, a little fun, a lot of knowledge, and manages to hold an audience while delving into the most abstruse subjects. The professor has just returned from the Brussels' World's Fair, where he delivered 160 lectures on elementary and advanced chemistry.

The exploding properties of chemicals are a natural for tv and the doctor is as explosive as his materials. With test tubes bubbling and hands waving, he moves around like an alchemist generating such excitement that he doesn't lose a spectator for a second—as the intent faces of his tv students attest. If things don't get hectic enough for Alyea he shoots smoking gases into the classroom.

For all the "Hellzapoppin'" effects the scientist manages to get a terrific amount of information across in the half-hour segment, on "three lucky accidents," penicillin, plastics and the atom bomb. He demonstrated phases of all three.

As closing advice he counselled his young listeners to learn to be human, to be leaders, to guess intelligently ("the best guessers get the Nobel prize"), and to have a prepared mind. He also advised the reading of good science-fiction—H. G. Wells, Jules Verne, etc.

Program reasserted the value of television as a top drawer teaching

Gagh.

SID CAESAR SHOW
With Art Carney, Jo Stafford, Cliff Norton, Kirby Stone Four, Paul Weston orch, others
Producer-Director: Alan Handley
Writers: Larry Gelbart, Woody Allen
60 Mins., Sun. (2), 9 p.m.
CHEVROLET
NBC-TV, from H'wood
(Campbell-Ewald)

Joining the ranks of the every-now-and-then comics on tv who prefer to make themselves scarce, Sid Caesar took over Dinah Shore's Sunday night 9 to 10 slot on NBC-TV for Chevy for his first video appearance of the season and delivered a fun show that was, more often than not, reminiscent of the "good old Caesar days." For the occasion he was teamed with Art Carney and as a combo it turned out to be one of the happiest unions since Goodson met Todman.

Keyed to Caesar's 10th anni in the medium, which lent itself to a decade of trends and fashions in tv, writers Larry Gelbart and Woody Allen turned out some satiric material, geared strictly to the Caesar comicalities, that paid off with a succession of peak moments in hilarity. Much of it was on the broad, slapstick side: there were moments when the writers could have flirted with subtlety to better advantage; one or two of the skits may have been overlong, but if yocks are the criteria for a Sunday night funfest, Caesar & Co. delivered in spades.

Laying the major credits side by side, a big chunk of the plaudits go to Shirley MacLaine who, either in solo on the hoofology, or in concert with Carney and Caesar in the fun dept., captured the tempo of the takeoffs and matched them tongue for cheek.

No time was wasted and they dug in from the word go (with a hilarious intro to the Chevy one-shot). First off they took care of the tv politicos and the tortures inflicted on a candidate in getting him ready for the cameras. This one was laid on a little too thick. Then a production number fronted by Miss MacLaine in a cycle of hoofing from soft shoe to Charleston to ballroomology. Then the major "showpiece" of the hour—"Hothouse 9-D," a laugh-packed travesty on CBS' "Playhouse 90" with Caesar, Carney and Miss MacLaine alternating as "this week's guest and next week's star" in a round-robin of three capsulized 90-minute drama: "Portrait Of A Shadow," "Portrait Of A Gun" and "Hot Tin Cat." If it was overlong it was nonetheless highly rewarding. As theatre-on-a-merry-go-round (thanks to the wonders of tape), it demonstrated what good scripting can achieve when the Caesar-Carney buffoonery is operating in high gear.

Similarly a "Teen Time" tv record show and a finale in which everybody plaques and scrolls everybody else provided some funny addenda to the tv mores. Even Jo Stafford's vocalizing (and what class the gal has!) was cued to the "trend" business (of last season's singer cycle) and the Kirby Stone Four had an entertaining insert highlighted by some of their w.k. vocal impressions (Gable, Lanza, Godfrey, Satchmo, Liberace, et al). Cliff Norton lent a good assist in the comedy sequences.

A scarce Caesar, if last Sunday's entry is the answer, is infinitely better than a weekly Caesar.

Rose.

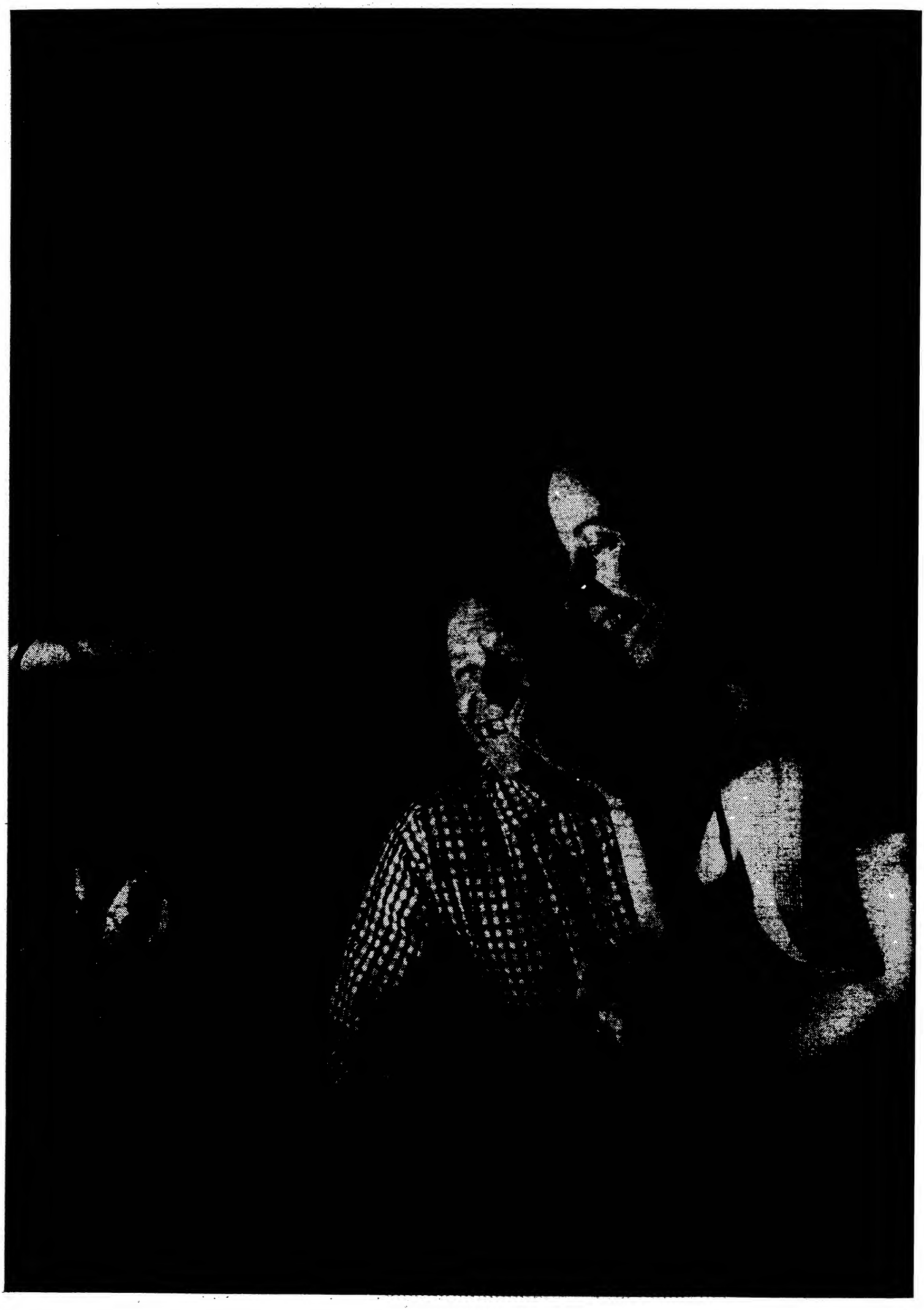
THE INVISIBLE MAN
(Secret Experiment)
With Lisa Daniely Deborah Watling, Lloyd Lamble, Bruce Seton, Ernest Clark, Michael Goodliffe, others
Producer: Ralph Smart
Director: C. M. Pennington Richards
Writers: Michael Connor, Michael Carmoy
30 Mins., Tues., 8 p.m.
Sustaining
CBS-TV (film)

Other than novelty—and it has that—there is little to commend in "The Invisible Man," the opening episode of which bowed last night (4) on CBS-TV.

Late English novelist H. G. Wells, a man of imagination, would have cringed at this stereotyped adaptation of his opus. Produced under the aegis of Official Films, in association with CBS in London, the initialer turned out to be nothing better than a formula cops and robbers tale.

As to the big plus in the series, the novelty aspect, opener prepared the viewer with the disappearance of a lab mouse. It followed with the rays making the scientist invisible. Viewer is fed with the sight of an unseen hand dialing a phone, a child feeling the face of an unseen phizz, a mad

(Continued on page 52)



The novelty of television has worn off...

Each year as television's audience continued to grow, the prudent ones among us cautioned against a hasty acceptance of its heady statistics.

Each year, they said you would have to wait for it to settle down . . . until the audience got used to having a moving, talking picture in their living rooms.

And each year the audience grew larger.

Surely, now in the eleventh year of network television it seems reasonable to agree that television is no longer a novelty—that the audience and the advertiser have had time to evaluate it.

It is clear to even the most conservative eye that television today is more attractive to the American family than ever before.

In 1958 the average television family is watching more than ever—an average of four hours and 59 minutes a day. *Tonight at 9, for example, three families out of every five will be watching television.*

Today there is at least one television set in 43,900,000 homes—86% of the nation's total. *And 6,000 new television homes are being added every day.*

Advertisers today are reaching the largest audiences in history at a lower cost per thousand customers than any printed medium can provide.

However you evaluate television today—as a medium of entertainment and information—or as an advertising vehicle—it clearly retains its compelling ability to hold the interest of its audience.

And it always will.

For television moves in the main stream of American life. And the continuing novelty in the images it brings to the viewer reflects the ever changing world of his experience.

Because it reaches more people—at the same instant—than any form of mass communication ever devised, American business invests more of its national advertising appropriation in television than in any other advertising medium.

Because it is attracting the largest nationwide audiences in all television (as shown in the 79 consecutive Nielsen Reports issued since July 1955), the CBS Television Network continues to be the largest single advertising medium in the world.

CBS TELEVISION NETWORK

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

PORTLAND

Stations: KGW, KOIN, KPTV. TV Homes: 253,000. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Miss America Pageant (Sat. 8:00-10)	KOIN	42.7
2.	Sugarfoot (Tues. 7:30-8:30)	KGW	34.5
3.	Wyatt Earp (Tues. 8:30-9:00)	KGW	32.5
4.	Boxing (Wed. 6:00-6:50)	KGW	28.3
5.	Real McCoys (Thurs. 8:30-9:00)	KGW	27.5
6.	Have Gun Will Travel (Sat. 7:30-8)	KOIN	26.9
7.	Disneyland (Wed. 8:00-9:00)	KGW	26.8
8.	Ozzie & Harriet (Wed. 9:30-10:00)	KGW	26.5
9.	Broken Arrow (Tues. 9:00-9:30)	KGW	26.2
10.	Boxing (Fri. 6:00-6:45)	KPTV	25.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	*Mickey Mouse Club (M-F 5:30-6:00)	KGW	16.7
2.	†Newsbeat (M-F 6:30-7:00)	KGW	14.8
3.	*CBS News (M-F 6:15-6:30)	KOIN	12.3
4.	†Wea., Sports, News (M-F 6:00-6:15)	KOIN	12.1
5.	†Pioneer Club (M-F 4:00-5:00)	KGW	11.6
6.	†Academy Theatre (M, T (10-Signoff)	KPTV	10.9
7.	*High Time (M-F 4:30-5:30)	KPTV	9.8
7.	*Queen For A Day (M-F 1:00-1:45)	KPTV	9.8
8.	†Romper Room (M-F 8:00-9:00 a.m.)	KGW	9.4
9.	*Price Is Right (M-F 9:00-9:30 a.m.)	KPTV	9.1

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Mon. 9:30)	KGW	Ziv	20.2	38
1.	Studio 57 (Wed. 9:00)	KOIN	MCA	20.2	35
2.	Badge 714 (Mon. 10:00)	KPTV	CNP	18.5	46
3.	Dr. Hudson (Thurs. 8:00)	KPTV	MCA	17.9	30
4.	Mike Hammer (Fri. 9:00)	KPTV	MCA	17.5	33
5.	Gray Ghost (Thurs. 7:00)	KOIN	CBS	17.2	34
5.	Silent Service (Wed. 7:30)	KGW	CNP	17.2	30
6.	Flash Gordon (Thurs. 6:00)	KGW	Guild	16.9	41
7.	I Search For Adventure (Thurs. 6:30)	KOIN	Bagnall	16.5	37
8.	Kingdom of the Sea (Mon. 7:00)	KGW	Guild	14.5	26
8.	Medic (Fri. 9:30)	KPTV	CNP	14.5	28
9.	State Trooper (Tues. 7:00)	KGW	MCA	14.2	29
10.	Sheriff of Cochise (Fri. 9:00)	KOIN	NTA	13.9	26
10.	Target (Tues. 9:30)	KOIN	Ziv	13.9	28
10.	Wonders of the World (Sun. 6:30)	KGW	Caples	13.9	34
11.	Annie Oakley (Tues. 6:00)	KGW	CBS	13.5	37
11.	Highway Patrol (Mon. 10:00)	KGW	Ziv	13.5	34
11.	Honeymooners (Sun. 6:00)	KGW	CBS	13.5	33
11.	Popeye (Mon. 6:00)	KGW	AAP	13.5	39
11.	Racket Squad (Sat. 10:00)	KGW	ABC	13.5	33

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Suspicion	KPTV	21.9
Tombstone Territory	KGW	24.5
Highway Patrol	KGW	13.5
Zorro	KGW	21.9
Big Show	KGW	21.9
Best of Groucho	KPTV	18.5
I've Got A Secret	KOIN	22.5
Wea., Sports, News	KOIN	17.7
CBS News	KOIN	17.3
Newsbeat	KGW	16.5
Restless Gun	KPTV	21.9
Big Show	KGW	21.5
To Tell the Truth	KOIN	20.5
Big Show	KGW	21.9
Pantomime Quiz	KGW	18.2
Brothers	KOIN	14.2
Wea., Sports, News	KOIN	13.7
CBS News	KOIN	14.0
Badge 714	KPTV	18.5
Lassie	KOIN	15.5
Wea., Sports, News	KOIN	12.3
CBS News	KOIN	12.7
News Wire	KOIN	15.7
Showtime on 6	KOIN	13.7

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

1.	Miss America Pgnt. (Sat. 10-12 mid.)	WAGA	39.3
2.	G. E. Theatre (Sun. 9:00-9:30)	WAGA	35.5
3.	Have Gun Will Travel (Sat. 9:30-10)	WAGA	34.5
4.	Wagon Train (Wed. 7:30-8:30)	WSB	32.7
5.	Alfred Hitchcock (Sun. 9:30-10:00)	WAGA	31.9
6.	Phil Silvers (Fri. 9:00-9:30)	WAGA	30.2
7.	Millionaire (Wed. 9:00-9:30)	WAGA	29.5
8.	I've Got A Secret (Wed. 9:30-10:00)	WAGA	29.2
9.	Destiny (Fri. 8:30-9:00)	WAGA	28.5
9.	Wyatt Earp (Tues. 8:30-9:00)	WLW-A	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Amos 'n' Andy (M-F 6:00-6:30)	WSB	17.8
2.	†News, Wea. (M-F 6:30-6:45)	WSB	16.8
3.	*NBC News (M-F 6:45-7:00)	WSB	16.2
4.	*Search Tomorrow (M-F 12:30-12:45)	WAGA	14.7
5.	*Price Is Right (M-F 11-11:30 a.m.)	WSB	14.6
6.	*Amer. Bandstand (M-F 3-3:30, 4-5)	WLW-A	14.5
6.	*Guiding Light (M-F 12:45-1:00)	WAGA	14.5
7.	*Who Do You Trust (M-F 3:30-4:00)	WLW-A	13.9
8.	*Love of Life (M-F 12:00-12:30)	WAGA	13.6
9.	*CBS News (T-F 7:15-7:30)	WAGA	13.3

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Fri. 7:30)	WAGA	Ziv	24.5	55
2.	Whirlybirds (Wed. 7:00)	WSB	CBS	22.9	54
3.	Honeymooners (Fri. 7:00)	WSB	CBS	19.5	50
4.	Amos 'n' Andy (Mon.-Fri. 6:00)	WSB	CBS	17.8	52
5.	Sheriff of Cochise (Tues. 7:00)	WSB	NTA	17.5	40
6.	Boots and Saddles (Thurs. 7:30)	WAGA	CNP	14.2	32
7.	Sea Hunt (Wed. 10:30)	WSB	Ziv	13.5	33
7.	Silent Service (Sat. 7:00)	WAGA	CNP	13.5	41
8.	Frontier (Tues. 10:30)	WSB	CNP	12.5	33
8.	Studio 57 (Tues. 10:30)	WAGA	MCA	12.5	33
9.	Popeye (Mon.-Fri. 5:30)	WSB	AAP	12.2	37
10.	Dial 999 (Sat. 7:00)	WSB	Ziv	10.5	32
10.	Frontier (Sun. 12:30)	WSB	CNP	10.5	46
10.	Joe Palooka (Sat. 12:00)	WLW-A	Guild	10.5	52
11.	Frontier Dr. (Tues. 6:30)	WLW-A	HTS	9.9	29
11.	Last of the Mohicans (Fri. 6:30)	WLW-A	TPA	9.9	28
12.	Gray Ghost (Wed. 7:30)	WAGA	CBS	9.5	17
12.	Victory at Sea (Sun. 12:00)	WSB	CNP	9.5	58
13.	Brave Eagle (Wed. 6:00)	WLW-A	CBS	9.2	26
13.	Death Valley Days (Thurs. 6:30)	WLW-A	U. S. Borax	9.2	26
13.	Kingdom of the Sea (Sun. 6:00)	WLW-A	Guild	9.2	33
13.	Star Performance (Sun. 6:30)	WAGA	Official	9.2	33

Big Game	WSB	10.5	
City Camera	WAGA	11.7	
CBS News	WAGA	12.0	
City Camera	WAGA	13.3	
CBS News	WAGA	13.7	
Brave Eagle	WLW-A	9.2	
City Camera	WAGA	13.7	
CBS News	WAGA	14.0	
Political Speech	WSB	15.5	
Circle Theatre	WAGA	19.2	
Dial 999	WSB	10.5	
Movie	WLW-A	13.2	
Movie	WLW-A	13.2	
Mickey Mouse Club	WLW-A	11.1	
Silent Service	WAGA	13.5	
Million $ Movie	WLW-A	7.5	
True Story	WSB	5.9	
News, Wea.	WSB	16.7	
NBC News	WSB	15.0	
News, Wea.	WSB	16.0	
NBC News	WSB	16.3	
Wagon Train	WSB	33.5	
This Is The Life	WAGA	3.5	
Ramar of the Jungle	WLW-A	3.5	
Amos 'n' Andy	WSB	19.5	
News, Wea.	WSB	17.3	
NBC News	WSB	17.7	
Meet the Press	WSB	9.9	
Outlook	WSB	9.9	

MOBILE

Stations: WALA, WKRG. TV Homes: 59,400. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WKRG	49.3
2.	Have Gun Will Travel (Sat. 8:30-9)	WKRG	42.0
3.	Phil Silvers (Fri. 8:00-8:30)	WKRG	40.3
4.	Wyatt Earp (Tues. 8:30-9:00)	WKRG	39.3
5.	Playhouse of Stars (Fri. 8:30-9:00)	WKRG	39.0
6.	Oh Susanna (Sat. 8:00-8:30)	WKRG	37.8
7.	Dragnet (Thurs. 7:30-8:00)	WALA	37.5
8.	Tales of Wells Fargo (Mon. 7:30-8)	WALA	35.8
9.	Perry Mason (Sat. 6:30-7:30)	WKRG	35.1
10.	Destiny (Fri. 7:30-8:00)	WKRG	34.3
10.	Restless Gun (Mon. 7:00-7:30)	WALA	34.3

TOP TEN MULTI-WEEKLY SHOWS

1.	*CBS News (M-F 6:15-6:30)	WKRG	24.7
2.	†Home Edition, Wea. (M-F 6:00-6:15)	WKRG	24.1
3.	†Popeye (M-F 4:30-5:00)	WKRG	22.9
4.	*Mickey Mouse Club (M-F 5:30-6:00)	WKRG	21.4
5.	†Night Edition, Wea. (M-F 10-10:15)	WALA	18.3
6.	†Chuckwagon Charlie (M-F 4-4:30)	WKRG	18.2
7.	†Boston Blackie (M-F 5:30-6:00)	WALA	16.8
7.	†Mr. District Attorney (M-F 5-5:30)	WALA	16.8
8.	†5 Star Final (M-F 10:30-10:45)	WKRG	16.3
9.	*Verdict Is Yours (M-F 2:30-3:00)	WKRG	16.2

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Sat. 9:30)	WKRG	CBS	42.8	75
2.	Highway Patrol (Thurs. 8:00)	WALA	Ziv	39.0	60
3.	Reader's Digest (Sun. 8:30)	WKRG	Telestar	34.5	53
4.	Soldiers of Fortune (Sat. 10:00)	WKRG	MCA	33.3	71
5.	Charlie Chan (Wed. 8:00)	WALA	TPA	30.0	47
5.	Gray Ghost (Thurs. 7:00)	WKRG	CBS	30.0	51
5.	Harbor Command (Tues. 7:30)	WALA	Ziv	30.0	51
6.	Frontiers (Sat. 8:00)	WALA	CNP	29.8	44
7.	Studio 57 (Tues. 9:30)	WKRG	MCA	28.3	56
8.	Boots & Saddles (Fri. 6:30)	WKRG	CNP	27.3	53
9.	Wonders of the World (Wed. 9:30)	WALA	Caples	27.0	46
10.	Famous Playhouse (Fri. 9:30)	WKRG	MCA	26.8	51
10.	Frontier Doctor (Fri. 7:00)	WALA	HTS	26.8	49
11.	Union Pacific (Fri. 7:30)	WALA	CNP	26.3	43
12.	Capt. David Grief (Thurs. 9:00)	WALA	Guild	25.5	43
12.	Star Performance (Sat. 6:00)	WKRG	Official	25.5	55
13.	Ramar of the Jungle (Wed. 6:00)	WALA	TPA	24.3	55
13.	Stories of the Century (Mon. 7:30)	WKRG	HTS	24.3	40
14.	Popeye (Mon.-Fri. 4:30)	WKRG	AAP	22.9	70
15.	Decoy (Tues. 10:00)	WKRG	Official	22.3	57

Brains & Brawn	WALA	14.5	
Verdict Is Yours	WKRG	26.3	
Chevy Show	WALA	30.3	
Lawrence Welk	WALA	13.8	
Millionaire	WKRG	33.8	
Best of Groucho	WALA	29.3	
Keep Talking	WKRG	29.3	
Oh Susanna	WKRG	37.8	
Price Is Right	WALA	21.8	
Texas Rangers	WALA	24.3	
U. S. Steel Hour	WKRG	31.8	
Thin Man	WALA	26.3	
Trackdown	WKRG	27.8	
Destiny	WKRG	34.3	
Playhouse 90	WKRG	34.3	
Dick Clark	WALA	20.8	
Home Edition	WKRG	19.5	
CBS News	WKRG	20.0	
Tales of Wells Fargo	WALA	35.8	
Cartoon Circus	WALA	9.6	
Night Edition	WALA	18.0	
United Fund Show	WALA	15.5	

PUEBLO

Stations: KCSJ, KKTV. TV Homes: 25,500. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 8:00-8:30)	KKTV	48.8
2.	Millionaire (Sat. 8:30-9:00)	KKTV	45.3
3.	Real McCoys (Wed. 8:30-9:00)	KCSJ	43.8
4.	G. E. Theatre (Sun. 7:00-7:30)	KKTV	42.8
5.	Maverick (Sun. 8:30-9:30)	KKTV	41.3
6.	Wyatt Earp (Mon. 8:00-8:30)	KKTV	39.8
7.	Lawrence Welk (Sat. 9:00-10:00)	KKTV	39.5
8.	Frontier Justice (Mon. 7:30-8:00)	KKTV	37.3
9.	Ed Sullivan (Sun. 6:00-7:00)	KKTV	37.0
10.	Wagon Train (Sat. 7:00-8:00)	KCSJ	36.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†Deadline (M-F 9:30-9:45)	KCSJ	23.9
2.	†Sports, Wea. (M, W, F 9:45-10:00)	KCSJ	23.3
3.	†Star Theatre (M, W 9:30-11:15)	KCSJ	20.3
4.	†Popeye (M-F 4:00-4:45)	KKTV	15.4
5.	*CBS News (M-F 5:15-5:30)	KKTV	14.5
6.	†10 O'Clock Report, Sports, Wea. (M-F 10:00-10:15)	KKTV	13.7
7.	†Chan. 11 Commen. (M-F 5:30-5:45)	KKTV	13.6
8.	†Wea., Carter, Rptr. (M-F 5:45-6:00)	KKTV	13.4
9.	†Sports, Wea. (M-F 10:15-10:30)	KKTV	11.6
10.	*Edge of Night (M-F 1:30-2:00)	KKTV	10.6
10.	*Secret Storm (M-F 1:15-1:30)	KKTV	10.6

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Frontier Doctor (Sun. 8:00)	KKTV	HTS	40.8	71
2.	State Trooper (Sun. 7:30)	KKTV	MCA	40.3	69
3.	Sheriff of Cochise (Thurs. 8:30)	KKTV	NTA	37.3	64
4.	Sea Hunt (Fri. 9:00)	KCSJ	Ziv	33.8	67
5.	Silent Service (Mon. 8:30)	KKTV	CNP	30.8	55
6.	26 Men (Thurs. 7:00)	KCSJ	ABC	30.3	66
7.	Whirlybirds (Tues. 9:00)	KKTV	CBS	29.8	57
8.	Death Valley Days (Fri. 8:00)	KCSJ	U. S. Borax	29.3	54
9.	Decoy (Fri. 8:30)	KCSJ	Official	28.8	57
9.	O. Henry Playhouse (Tues. 8:30)	KKTV	Gross-Krasne	28.8	51
10.	Harbor Command (Tues. 8:30)	KCSJ	Ziv	27.8	49
11.	Stage 7 (Thurs. 9:00)	KKTV	TPA	24.8	53
12.	Cisco Kid (Wed. 7:30)	KCSJ	Ziv	24.3	44
13.	Reader's Digest (Mon. 9:00)	KCSJ	Telestar	24.0	52
14.	Annie Oakley (Thurs. 6:00)	KKTV	CBS	22.3	64
14.	Mike Hammer (Thurs. 9:00)	KCSJ	MCA	22.3	47
14.	San Francisco Beat (Thurs. 9:30)	KKTV	CBS	22.3	53
15.	I Search For Adventure (Fri. 8:30)	KKTV	Bagnall	21.8	43
16.	Honeymooners (Wed. 8:30)	KKTV	CBS	20.3	32
17.	Casey Jones (Wed. 6:00)	KCSJ	Screen Gems	18.8	51

Decision	KCSJ	16.3	
Chevy Show	KCSJ	18.3	
Music Bingo	KCSJ	20.8	
Studio One	KKTV	16.3	
Suspicion	KCSJ	24.8	
Andy Williams	KKTV	15.3	
Deadline	KCSJ	23.5	
Score Board	KCSJ	22.0	
Undercurrent	KKTV	24.8	
I Search for Adventure	KKTV	21.8	
Harbor Command	KCSJ	27.8	
O. Henry Playhouse	KKTV	28.8	
Mike Hammer	KCSJ	22.3	
Boxing	KKTV	34.0	
Outdoor Colorado	KKTV	27.5	
Burns & Allen	KKTV	22.3	
Martin Kane	KCSJ	12.3	
Stage 7	KKTV	24.8	
Deadline	KCSJ	19.8	
Decoy	KCSJ	28.8	
Real McCoys	KCSJ	43.8	
Name That Tune	KKTV	17.3	

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: September 2-9, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Sugarfoot (Tues. 7:30-8:30)	KING	30.5
2.	Disneyland (Wed. 8:00-9:00)	KING	28.8
3.	Real McCoys (Thurs. 8:30-9:00)	KING	27.9
4.	Miss America Pageant (Sun. 8-10)	KIRO	27.6
5.	Tombstone Territory (Wed. 9-9:30)	KING	26.5
6.	Maverick (Sun. 7:30-8:30)	KING	26.4
7.	Lawrence Welk (Sat. 8:00-9:00)	KING	25.8
8.	Boxing (Fri. 6:00-6:45)	KOMO	24.6
9.	Ozzie & Harriet (Wed. 9:30-10:00)	KING	24.2
10.	Wyatt Earp (Tues. 8:30-9:00)	KING	24.0

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Early Edition (M-F 6:30-7:00)	KING	17.6
2.	*Mickey Mouse Club (M-F 5:30-6)	KING	13.6
3.	†Cartoon Festival (M-F 8-8:30 a.m.)	KING	12.0
4.	*NBC News (M-Th 6:15-6:30)	KOMO	11.8
5.	†Deadline (M-F 10:00-10:30)	KOMO	11.5
6.	†Shell News (M-Th 6:00-6:15)	KOMO	11.4
7.	*Amer. Bandstand (M-F 2-2:30, 3-4)	KING	10.3
8.	†Stan Boreson (M-F 4:00-5:00)	KING	10.0
9.	†World Today (M-F 10:30-11:00)	KING	8.8
10.	*Jack Paar (M-F 10:30-11:30)	KOMO	8.7
10.	†Midday Matinee (M,T,Th,F 12-1:30)	KING	8.7

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Silent Service (Mon. 7:30)	KING	CNP	25.7	51
2.	Sea Hunt (Wed. 7:30)	KING	Ziv	23.7	43
3.	I Search For Adventure (Mon. 7:00)	KING	Bagnall	23.2	44
4.	Highway Patrol (Thurs. 7:00)	KOMO	Ziv	22.9	42
5.	Honeymooners (Sun. 6:30)	KING	Ziv	19.5	42
6.	Sheriff of Cochise (Sat. 9:00)	KING	NTA	17.4	29
7.	Citizen Soldier (Wed. 7:00)	KING	Flamingo	17.2	38
8.	Gray Ghost (Sun. 6:00)	KING	CBS	16.5	42
8.	Studio 57 (Fri. 7:00)	KING	MCA	16.5	31
9.	Death Valley Days (Thurs. 8:00)	KOMO	U. S. Borax	16.2	26
9.	Target (Tues. 9:30)	KING	Ziv	16.2	34
10.	Mike Hammer (Wed. 10:00)	KING	MCA	15.4	42
11.	Championship Bowling (Fri. 9:00)	KOMO	Schwimmer	14.6	26
12.	Scotland Yard (Fri. 9:00)	KING	HTS	14.5	25
13.	Badge 714 (Fri. 10:00)	KING	CNP	14.4	31
14.	Suzie (Mon. 6:00)	KING	TPA	14.2	41
15.	26 Men (Mon. 7:30)	KOMO	ABC	13.9	27
16.	Annie Oakley (Thurs. 6:00)	KING	CBS	13.5	37
16.	Kit Carson (Tues. 6:00)	KING	MCA	13.5	40
16.	Kingdom of the Sea (Tues. 6:30)	KOMO	Guild	13.2	34

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
26 Men	KOMO	13.9
Father Knows Best	KOMO	19.5
Restless Gun	KOMO	16.7
It's A Great Life	KING	16.2
No Warning	KOMO	11.2
Miss America Pageant	KIRO	28.5
Wagon Train	KOMO	17.5
Lassie	KIRO	10.7
Jefferson Drum	KOMO	16.2
Zorro	KING	21.9
Pantomine Quiz	KING	12.3
Deadline	KOMO	8.2
{ Trackdown	KIRO	16.5
} Treasure	KING	15.2
Trackdown	KIRO	16.5
Deadline	KOMO	12.9
{ Shell News	KOMO	12.0
} NBC News	KOMO	12.7
Silent Service	KING	25.7
{ Shell News	KOMO	13.0
} NBC News	KOMO	13.3
{ Shell News	KOMO	11.7
} NBC News	KOMO	12.0
Early Edition	KING	18.2

OMAHA

Stations: KETV, KMTV, WOW. TV Homes: 178,200. Survey Dates: September 8-15, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	WOW	38.5
2.	I've Got A Secret (Wed. 8:30-9:00)	WOW	33.3
3.	Have Gun Will Travel (Sat. 8:30-9)	WOW	31.3
4.	Tales of Wells Fargo (Mon. 7:30-8)	KMTV	30.0
5.	To Tell The Truth (Tues. 8:00-8:30)	WOW	29.3
6.	Cheyenne (Tues. 6:30-7:30)	KETV	28.3
6.	Harbor Command (Sat. 9:30-10:00)	WOW	28.3
7.	Lawrence Welk (Sat. 8:00-9:00)	KETV	27.8
7.	Wyatt Earp (Tues. 7:30-8:00)	KETV	27.8
8.	I Love Lucy (Mon. 8:00-8:30)	WOW	27.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Wea., News (M-F 10:00-10:15)	WOW	15.9
2.	†Popeye (M-F 6:00-6:30)	KMTV	15.4
3.	†Wea., News (M-F 10:00-10:15)	KMTV	14.5
4.	†News, Sports (M-W, F 10:15-10:30)	WOW	14.1
5.	†News, Sports (M-F 10:15-10:30)	KMTV	13.1
6.	†Movie Masterpcs. (M-F 9:35-11:20)	KETV	12.7
7.	*Mickey Mouse Club (M-F 5:30-6)	KETV	12.4
8.	†World's Greatest Cart. (M-F 5-5:30)	KMTV	11.3
9.	†News, Wea., Markets (M-F 12-12:15)	KMTV	10.9
10.	†Over The Garden Fence, Misc. (M-F 12:15-12:30)	KMTV	10.8

1.	Harbor Command (Sat. 9:30)	WOW	Ziv	28.3	64
2.	Sheriff of Cochise (Wed. 9:30)	KMTV	NTA	25.0	46
3.	Whirlybirds (Tues. 9:30)	WOW	CBS	21.3	42
4.	Mr. District Attorney (Sat. 6:00)	WOW	Ziv	18.3	46
5.	Death Valley Days (Fri. 9:00)	KETV	U. S. Borax	16.3	35
6.	Popeye (Mon.-Fri. 6:00)	KMTV	AAP	15.4	43
7.	Highway Patrol (Fri. 10:30)	WOW	Ziv	14.8	38
8.	Casey Jones (Fri. 6:00)	KETV	Screen Gems	14.3	39
8.	N. Y. Confidential (Tues. 9:30)	KMTV	TPA	14.3	28
9.	Gray Ghost (Thurs. 9:00)	KETV	CBS	13.3	24
9.	Tugboat Annie (Sun. 5:00)	KETV	TPA	13.3	49
10.	Kingdom of the Sea (Tues. 6:00)	KETV	Guild	12.3	29
11.	26 Men (Sat. 6:00)	KMTV	ABC	11.5	29
12.	Sea Hunt (Thurs. 10:50)	WOW	Ziv	10.0	36
12.	Sword of Freedom (Sun. 4:30)	KETV	Official	10.0	38
13.	Official Detective (Sun. 9:30)	KMTV	NTA	9.8	17
14.	Kit Carson (Thurs. 6:00)	KETV	MCA	9.3	27
15.	Boots and Saddles (Wed. 6:00)	KETV	CNP	8.8	26
15.	If You Had A Million (Sun. 3:30)	WOW	MCA	8.8	31
16.	Ramar of the Jungle (Sat. 4:30)	WOW	TPA	8.5	29

Movie Masterpiece	KETV	9.8
Movie Masterpiece	KETV	16.8
Movie Masterpiece	KETV	15.3
26 Men	KMTV	11.5
Undercurrent	WOW	15.5
Casey Jones	KETV	14.3
Movie Masterpiece	KETV	12.3
Popeye	KMTV	11.8
Whirlybirds	WOW	21.3
Playhouse 90	WOW	21.8
Gunning The Flyways	KMTV	7.3
Popeye	KMTV	15.8
Mr. District Attorney	WOW	18.3
Movie Masterpiece	KETV	10.0
Face The Nation	WOW	9.3
What's My Line	WOW	26.8
Popeye	KMTV	16.0
Popeye	KMTV	16.3
Best of Hollywood	KETV	10.3
Cartoon Carnival	KETV	11.3

CHARLESTON, S. C.

Stations: WCSC, WUSN. TV Homes: 46,000. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WCSC	51.8
2.	Have Gun Will Travel (Sat. 9:30-10)	WCSC	44.8
3.	G. E. Theatre (Sun. 9:00-9:30)	WCSC	44.5
4.	Alfred Hitchcock (Sat. 10:30-11:00)	WCSC	41.3
5.	Oh Susanna (Sat. 9:00-9:30)	WCSC	40.8
6.	Millionaire (Wed. 9:00 9:30)	WCSC	38.8
7.	Ed Sullivan (Sun. 8:00-9:00)	WCSC	38.0
8.	I've Got A Secret (Wed. 9:30-10:00)	WCSC	36.8
9.	Destiny (Fri. 8:30-9:00)	WCSC	34.8
9.	Formosa Special (Sun. 10:00-10:30)	WCSC	34.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M-F 6:45-7:00)	WCSC	24.7
1.	*Mickey Mouse Club (M-F 5:30-6)	WCSC	24.7
2.	†Wea., Sportscope (M-F 6:30-6:45)	WCSC	24.4
3.	†Popeye (M, T, Th, F 6:00-6:30)	WCSC	22.9
4.	†Wea., News, Sports (M-F 11-11:15)	WUSN	16.7
5.	*Jack Paar Show (M-F 11:15-12 mid.)	WUSN	14.8
6.	*Secret Storm (M-F 4:15-4:30)	WCSC	14.5
7.	*Brighter Day (M-F 4:00-4:15)	WCSC	14.4
8.	*Edge of Night (M-F 4:30-5:00)	WCSC	14.1
8.	*Guiding Light (M-F 12:45-1:00)	WCSC	14.1

1.	Twenty Six Men (Sun. 9:30)	WCSC	ABC	41.8	75
2.	Sheriff of Cochise (Fri. 8:00)	WCSC	NTA	33.8	57
3.	Highway Patrol (Mon. 9:30)	WUSN	Ziv	32.8	55
4.	Harbor Command (Tues. 8:30)	WCSC	Ziv	29.8	49
5.	Cisco Kid (Wed. 7:00)	WCSC	Ziv	28.3	55
6.	African Patrol (Thurs. 7:00)	WCSC	Gross-Krasne	27.3	56
6.	State Trooper (Thurs. 7:30)	WCSC	MCA	27.3	51
6.	Union Pacific (Fri. 7:30)	WCSC	CNP	27.3	54
7.	Foreign Legionnaire (Wed. 6:00)	WCSC	TPA	26.8	76
8.	Gray Ghost (Thurs. 7:30)	WUSN	CBS	26.3	49
9.	Silent Service (Mon. 8:00)	WUSN	CNP	25.3	42
10.	Badge 714 (Fri. 7:30)	WUSN	CNP	23.3	46
11.	Popeye (M, T, Th, F 6:00)	WCSC	AAP	22.9	62
12.	Sea Hunt (Fri. 7:00)	WUSN	Ziv	22.8	47
13.	Captain David Grief (Thurs. 7:00)	WUSN	Guild	21.3	44
14.	Target (Tues. 7:00)	WUSN	Ziv	20.8	40
15.	Dial 999 (Fri. 6:30)	WUSN	Ziv	20.5	44
15.	Public Defender (Tues. 10:30)	WCSC	Interstate	20.5	53
16.	Favorite Story (Tues. 6:30)	WUSN	Ziv	19.3	46
17.	O. Henry Playhouse (Wed. 10:30)	WCSC	Gross-Krasne	16.8	51

Chevy Show	WUSN	13.8
Shirley Temple	WUSN	25.8
Frontier Justice	WCSC	25.8
Mr. Kane	WUSN	30.8
Zorro	WUSN	22.8
Capt. David Grief	WUSN	21.3
Gray Ghost	WUSN	26.3
Badge 714	WUSN	23.3
{ RKO Presents	WUSN	8.0
} News, Sports, Wea.	WUSN	8.5
State Trooper	WCSC	26.3
Burns and Allen	WCSC	34.3
Union Pacific	WCSC	27.3
{ RKO Presents	WUSN	13.6
} Sports, News, Wea.	WUSN	14.9
Trackdown	WCSC	25.8
African Patrol	WCSC	27.3
Tombstone Territory	WCSC	31.3
{ Wea., Sportscope	WCSC	26.0
} Esso Reporter	WCSC	25.5
Jubilee, U.S.A.	WUSN	18.3
{ Wea., Sportscope	WCSC	22.5
} Esso Reporter	WCSC	23.0
I Soy	WUSN	16.3

WACO

Stations: KCEN, KWTX. TV Homes: 37,100. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KWTX	50.3
2.	Alfred Hitchcock (Sun. 8:30-9:00)	KWTX	48.8
3.	G. E. Theatre (Sun. 8:00-8:30)	KWTX	46.8
4.	Have Gun Will Travel (Sat. 9:30-10)	KWTX	46.0
5.	Trackdown (Fri. 7:00-7:30)	KWTX	45.8
6.	Destiny (Fri. 7:30-8:00)	KWTX	44.3
6.	Phil Silvers (Fri. 8:00-8:30)	KWTX	44.3
7.	Lawrence Welk (Sat. 8:00-9:00)	KWTX	43.1
8.	Perry Mason (Sat. 6:30-7:30)	KWTX	42.3
9.	Ed Sullivan (Sun. 7:00-8:00)	KWTX	41.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†World Today, Local News (M-F 10:00-10:30)	KWTX	31.0
2.	*CBS News (M-F 6:15-6:30)	KWTX	26.7
3.	†News, Wea. (M-F 6:00-6:15)	KWTX	26.2
4.	*American Bandstand (M-F 4:00-5)	KWTX	24.6
4.	†Wea., Sports (M-F 10:15-10:30)	KWTX	24.6
5.	*Mickey Mouse Club (M-F 5:30-6)	KWTX	21.4
6.	*Queen For A Day (M-F 3:00-3:30)	KCEN	12.3
7.	*Verdict Is Yours (M-F 2:30-3:00)	KWTX	11.8
8.	†Uncle Elihu (M-F 3:00-4:00)	KWTX	11.3
9.	*Price Is Right (M-F 10-10:30 a.m.)	KCEN	11.2

1.	Sheriff of Cochise (Fri. 8:30)	KWTX	NTA	45.3	77
2.	Highway Patrol (Sun. 9:00)	KWTX	Ziv	42.5	74
3.	Code Three (Mon. 8:30)	KWTX	ABC	34.8	64
4.	Big Story (Wed. 9:00)	KWTX	Official	32.3	61
5.	Harbor Command (Tues. 8:30)	KWTX	Ziv	31.3	55
6.	Mike Hammer (Wed. 7:30)	KWTX	MCA	29.8	52
7.	Twenty Six Men (Thurs. 6:30)	KWTX	ABC	27.8	59
8.	Whirlybirds (Tues. 9:30)	KWTX	CBS	25.0	62
9.	Gray Ghost (Wed. 8:00)	KCEN	CBS	23.3	42
9.	Tugboat Annie (Wed. 8:30)	KCEN	TPA	23.3	40
10.	Frankie Laine (Sat. 6:00)	KWTX	Guild	20.8	68
11.	Target (Mon. 8:30)	KCEN	Ziv	19.8	36
12.	Union Pacific (Tues. 9:30)	KCEN	CNP	15.3	38
13.	Joe Palooka (Sat. 5:30)	KWTX	Guild	12.3	70
14.	Life With Elizabeth (Sat. 4:30)	KWTX	Guild	10.8	72
15.	I Search For Adventure (Sat. 6:00)	KCEN	Bagnall	9.8	32
16.	Star Performance (Sun. 6:30)	KCEN	Official	9.3	24
17.	O. Henry Playhouse (Thurs. 10:30)	KCEN	Gross-Krasne	8.5	36
18.	Conrad Nagel Thea. (Sat. 11:30 a.m.)	KWTX	Guild	7.8	65
19.	Douglas Fairbanks (Tues. 10:30)	KCEN	ABC	6.5	31

Boxing	KCEN	13.3
Decision	KCEN	14.8
Target	KCEN	19.8
It Could Be You	KCEN	20.3
Bob Cummings	KCEN	25.3
Father Knows Best	KCEN	27.5
Tic Tac Dough	KCEN	19.5
Union Pacific	KCEN	15.3
Millionaire	KWTX	32.8
I've Got A Secret	KWTX	35.0
Search For Adventure	KCEN	9.8
Code Three	KWTX	34.8
Whirlybirds	KWTX	25.0
Sports Parade	KCEN	5.3
Film	KCEN	4.3
Frankie Laine	KWTX	20.8
Bachelor Father	KWTX	29.8
{ President Eisenhower	KWTX	17.0
} Wea., Sports	KWTX	15.0
Church In The Home	KCEN	4.3
Oh Susanna	KWTX	14.3



AROUND THE WORLD

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WITH the inclusion of Associated-Rediffusion in the advertising pages of VARIETY's Oct. 22d issue, ***all four*** British commercial television networks ***(Granada-TV, ATV, ABC-TV, Associated-Rediffusion)*** are now using longrange advertising campaigns in VARIETY.

Why? Because these corporations have found that VARIETY is the medium in which to showcase their individual achievement stories to important decision-makers not only in America but around the world.

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VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: September 2-9, 1958.

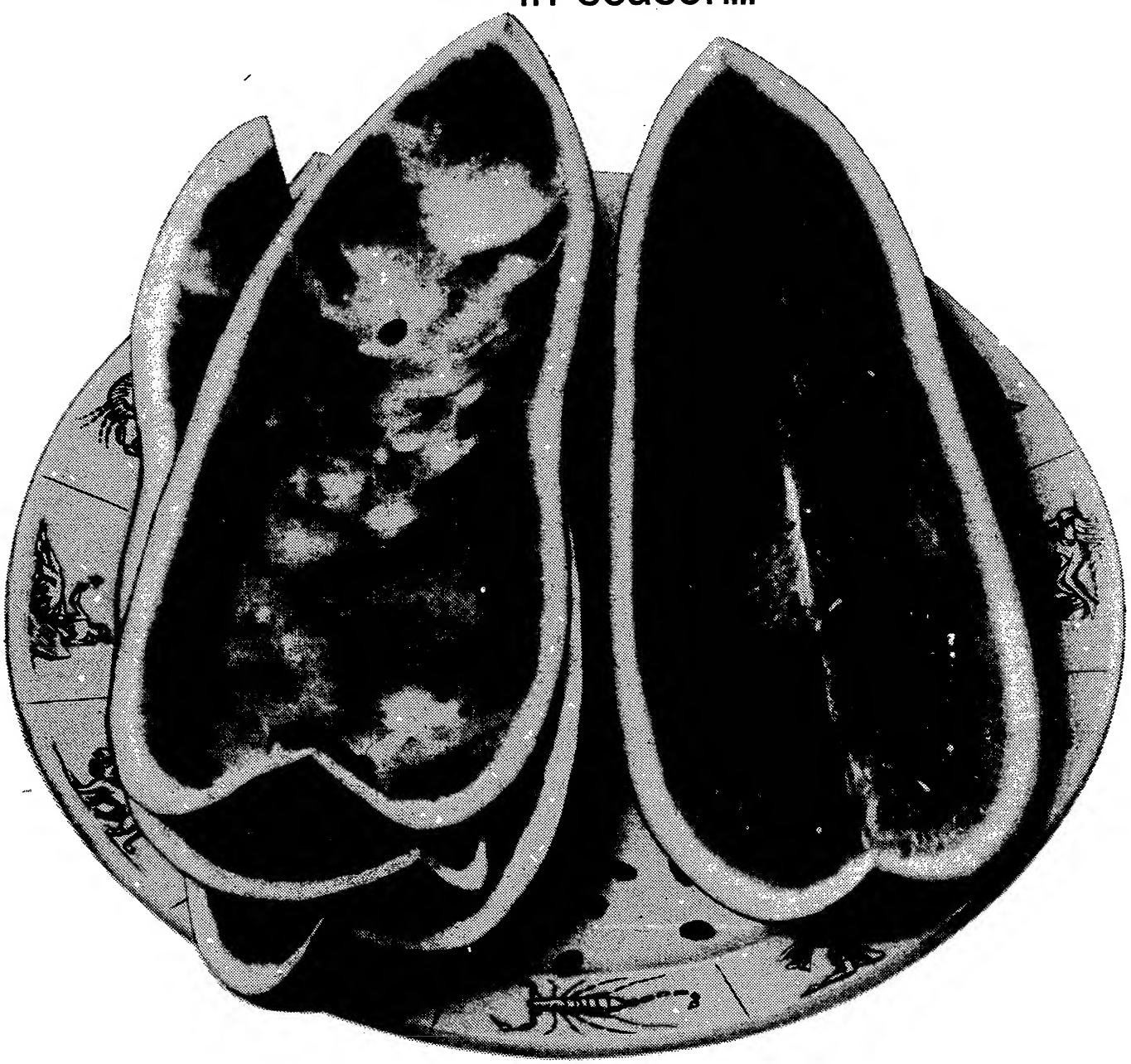
TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "WYOMING"— Wallace Beery, Leo Carillo; MGM; 1940; MGM-TV	1st Run	Sunday Matinee Sun. Sept. 7 4:00-5:30 p.m. WSB	17.4	18.0	16.7	53	Topper Abbot and Costello Meet the Candidates	WAGA WAGA WAGA	8.2 8.9 7.5
2. "STAND BY FOR ACTION"— Robert Taylor, Brian Donlevy, Charles Laughton; MGM; 1942; MGM-TV	1st Run	MGM Playhouse Sun. Sept. 7 1:00-3:00 p.m. WSB	16.6	17.7	15.3	54	Million $ Movie—"Damsel In Distress (Repeat) Sunday Showtime—"Sun Valley Serenade" (Repeat) Sunday Movie—"Kansas City Confidential" (Repeat)	WLW-A WAGA WAGA	6.9 8.0 7.9
3. "LITTLE BIG HORN"— John Ireland, Lloyd Bridges, Marie Windsor; Lippert; 1951	1st Run	Movie 11 Tues. Sept. 2 9:30-11:00 p.m. WLW-A	15.3	17.7	12.7	33	Bob Cummings Californians Studio 57 Frontier	WSB WSB WAGA WSB	20.2 18.5 12.5 12.5
4. "STAGECOACH KID"— Tim Holt, Jeff Donnell, Joe Sawyer; RKO; 1949; C&C	Repeat	Western Star Playhouse Sat. Sept. 6 4:00-5:00 p.m. WLW-A	13.3	13.7	13.0	44	Tennis Championships Detective's Diary	WSB WSB	8.9 9.5
5. "THE SEARCH"— Montgomery Clift, Aline MacMahon, Wendell Corey; MGM; 1948; MGM-TV	Repeat	Armchair Playhouse Sat. Sept. 6 5:00-7:00 p.m. WSB	12.3	13.7	10.7	40	Wrestling Gold Cup Theatre—"Mr. Peabody and the Mermaid" (Repeat)	WLW-A WLW-A	11.8 9.8
6. "LADY BE GOOD"— Eleanor Powell, Ann Sothern, Dobert Young; MGM; 1941; MGM-TV	Repeat	Request Performance Fri. Sept. 5 11:25 p.m.-S.O. WSB	10.4	10.7	10.0	53	Impala Theatre— "Iroquoi Trail" (Repeat)	WAGA	6.0
7. "THE FOUNTAINHEAD"— Gary Cooper, Patricia Neal, Raymond Massey; Warner Bros.; 1949; AAP	Repeat	Warner Bros. Playhouse Sun. Sept. 7 10:55 p.m.-S.O. WSB	10.2	11.3	9.3	43	World News Starlight Movies— "African Queen" (Repeat)	WAGA WAGA	9.7 6.2
8. "DANCING LADY"— Clark Gable, Joan Crawford, Franchot Tone; MGM; 1933; MGM-TV	1st Run	MGM Museum Mon. Sept. 8 11:35 p.m.-S.O. WSB	9.9	10.0	9.7	52	Starlight Movies— "Pursued" (Repeat)	WAGA	5.7
8. "SO THIS IS NEW YORK"— Henry Morgan, Rudy Vallee, Leo Gorcey; United Artists; 1948; NTA	Repeat	Movietime U.S.A. Sat. Sept. 6 1:30-3:00 p.m. WLW-A	9.9	10.3	9.3	32	Baseball— Pittsburgh vs. Milwaukee	WSB	12.0
9. "THE AVENGING RIDER"— Tim Holt, Cliff Edwards; RKO; 1943; C&C	Repeat	Wild West Theatre Sat. Sept. 6 12:30-1:30 p.m. WLW-A	9.6	10.0	9.3	40	Jungle Sports Page Baseball— Pittsburgh vs. Milwaukee	WSB WSB WSB	5.3 5.7 10.5
9. "MR. PEABODY AND THE MERMAID"— William Powell, Ann Blyth; Universal 1948; NTA	Repeat	Gold Cup Theatre Sat. Sept. 6 6:00-7:30 p.m. WLW-A	9.6	10.3	8.7	31	American Playhouse— "The Search" (Repeat) Silent Service	WSB WAGA	11.4 13.5

OMAHA

Stations: KETV, KMTV, WOW. TV Homes: 178,200. Survey Dates: September 8-15, 1958.

1. "SECOND CHANCE"— Robert Mitchum, Linda Darnell; RKO; 1953; C&C	1st Run	Movie 7 Sun. Sept. 14 8:00-9:30 p.m. KETV	20.2	22.5	18.5	36	G.E. Theatre Alfred Hitchcock Decision	WOW WOW KMTV	18.8 22.3 18.5
2. "HIGH NOON"— Gary Cooper, Grace Kelly; United Artists; 1952; NTA	Repeat	Million $ Movie Sun. Sept. 14 10:15 p.m.-S.O. WOW	19.6	21.5	17.5	52	Movie Masterpiece—"Leave Her to Heaven" (Repeat) Movies of the 50's— "Sabre Jet" (1st Run)	KETV KMTV	11.6 7.3
3. "LEAVE HER TO HEAVEN"— Gene Tierney, Cornel Wilde, Jeannie Crain; 20th Century Fox; 1945; NTA	Repeat	Movie Masterpiece Sun. Sept. 14 9:30-11:20 p.m. KETV	14.8	22.0	10.0	32	What's My Line News Million $ Movie— "High Noon" (Repeat)	WOW WOW WOW	26.8 22.5 20.5
4. "EACH DAWN I DIE"— James Cagney, George Raft, Jane Bryan; Warner Bros.; 1939; AAP	1st Run	Movie Masterpiece Wed. Sept. 10 9:35-11:20 p.m. KETV	14.6	17.0	12.5	35	Sheriff of Cochise Weather, News, Sports Jack Paar Show	KMTV KMTV KMTV	25.0 16.8 10.2
5. "BACK TO BATAAN"— John Wayne, Anthony Quinn, Beulah Bondi; RKO; 1945; C&C	Repeat	Movie Masterpiece Fri. Sept. 12 9:35-11:20 p.m. KETV	14.1	18.0	11.0	34	Thin Man Weather, News, Sports Highway Patrol Academy Theatre—"One Touch of Venus" (Repeat)	KMTV KMTV WOW WOW	15.8 17.0 14.8 12.5
5. "STATION WEST"— Dick Powell, Jane Greer, Burl Ives; RKO; 1948; C&C	Repeat	Movie Masterpiece Tues. Sept. 9 9:35-11:20 p.m. KETV	14.1	16.0	11.0	33	Whirlybirds Weather, News, Sports Jack Paar Show	WOW WOW KMTV	21.3 19.8 12.2
6. "TUTTLES OF TAHITI"— Charles Laughton, Jon Hall; RKO; 1942; C&C	Repeat	Saturday Matinee Sat. Sept. 13 2:15-4:30 p.m. KETV	12.6	14.0	11.5	43	Baseball Game of the Week— New York vs. Chicago Water Ski Thrill Show	WOW KMTV	9.4 8.7
7. "DYNAMITE PASS"— Tim Holt, Lynne Roberts; RKO; 1950; C&C	Repeat	Key Korral Sat. Sept. 13 5:00-6:00 p.m. KETV	12.3	12.5	12.0	45	Cartoons Annie Oakley Last of the Mohicans	KMTV KMTV WOW	7.8 7.8 7.8
8. "ONE TOUCH OF VENUS"— Robert Walker; Ava Gardner, Dick Haymes; Universal; 1948; NTA	Repeat	Academy Theatre Fri. Sept. 12 11:00 p.m.-S.O. WOW	12.0	12.5	11.5	40	Movie Masterpiece— "Back to Bataan" (Repeat) Jack Paar Show	KETV KMTV	11.0 9.2
9. "THE BIG SKY"— Kirk Douglas, Dewey Martin, Elizabeth Threatt; RKO; 1952; C&C	Repeat	Movie Masterpiece Thurs. Sept. 11 9:35-11:20 p.m. KETV	11.7	14.0	8.5	31	Playhouse 90 Weather, News President Eisenhower Sea Hunt	WOW WOW WOW WOW	21.3 17.0 12.5 10.0

a good quarter is always in season...



and we've had three great ones! WRCA-TV has stacked up quarterly records one after the other this year. The third quarter was the sweetest! WRCA-TV's share of audience was up a juicy 17% over last year... sales up a mighty 26%. It has been the biggest third quarter and the biggest first nine months in the station's history! Whatever your product, don't miss the record-breaking harvest of the last quarter... on the NBC leadership station in America's richest market.

SOURCE: NSI, JULY-SEPT., 1958 VS. 1957 **WRCA-TV·4** NBC IN NEW YORK SOLD BY NBC SPOT SALES

Post-Election Day Fever Key To Chi Ruckus Over Live Talent Axings; Stations Complacent, AFTRA Bitter

By LES BROWN

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Soaps Dominate On Spot Spending, Autos Way Off

Spot television, often considered the unglamourous sister of network tv, and chiefly used by giant advertisers to supplement their network buys, isn't running true to form during the first half of the '58-59 television season. A study of the top network spenders finds that out of the first 15, six of the advertisers did not qualify in the spot picture as big spenders.

General Motors Corp., ranked second in the first six months of '58 in network buys was not among the top 50 spot buyers. GM on behalf of its divisions shelled out over $11,000,000 in gross network time charges alone during the first half of '58. Chrysler, which ranks as the fifth largest backer of network tv also is not among the top 50 spot tv spenders. Ditto for Ford, Kellogg, American Tobacco and Pharmaceuticals.

While this group would lead one to think that the spenders of network tv are shunning spot for financial or other reasons this is not necessarily so, for four of the top five network spenders are the largest spenders in spot television. Procter & Gamble ranks both number one in network and spot tv and General Foods, while being the third largest web spender is the fourth largest spot buyer. Colgate-Palmolive, the fourth largest network buyer is the third largest spot purchaser. Holding down the fifth slot in network buys is Lever Bros., which ranks number two as a spot buyer.

A total of 29 of the top 50 network spenders do not appear on the top 50 spot tv list though and while the largest of the bluechip corporations may be backing network tv buys with spot, the majority of network buyers either can't afford it or don't find it a good buy.

Two Chi Announcers Buy Their Own Stations

Chicago, Nov. 4.

Two WGN announcers are leaving Chicago this week to operate radio stations of their own. Howard Dorsey to KFMA in Davenport, Ia. and Jim Johnston to an AM-er in Watertown, N. Y. Dorsey will be partner and general manager of the Davenport station and will continue to make weekly trips to Chi for "World Is Yours," a tv show on which he has been commercial announcer for six years.

Johnston will detour for six months to WQUA, Moline, Ill. to learn the commercial end of the business while the facilities of his Watertown station are erected.

Hartford—Harvey Olson, program manager for WDRC here, has been upped to v.p. in charge of public ralations, a new post. Replacing is Charles Parker.

WMCA's Ticket

A precedent for radio outlets may have been established with WMCA's (Nathan Straus' owned indie in Gotham) decision to take an editorial stand on leading political candidates for office.

As part of his regular Friday editorials, Straus last week took to the air to proclaim WMCA's endorsement of specific state and congressional candidates. In this instance, Straus advocated the election of the Democratic ticket with Averell Harriman as head. Advocacy of the Dems was repeated on Sunday (2) at same time.

Chi's Whoop-De-Do

Chicago, Nov. 4.

If the Windy City observance of National Television Week turns out to be one of the splashiest in the country, as it promises to by present blueprint, this will have happened at least partly because the local industry knows it needs a good public relations job done on itself in a hurry.

The bad press resulting from personnnel cutbacks at WNBQ and the AFTRA complaint to the FCC against network practices at the owned stations here is felt to have affected all of television in this city. Even the indie WGN-TV, feels itself splashed in the mud-slinging, as a mere bystander in the controversy.

As a matter of fact, it was WGN-TV that took the initiative in whipping up the cooperation of all five Chi stations (including the educational one, WTTW) and three major industry organizations in the city—the Chi chapter of Academy of Television Arts and Sciences, the Broadcast Advertising Club, and Chicago Unlimited. This was effectuated by the position of Jim Hanlon, WGN-TV's press chief, as a pivotal figure in all three organizations.

The five stations have pledged to cooperate in the on-the-air campaign with filmed and live announcements and special program features and interviews, and each has appointed a representative to committee for the coordinated Chi observance. Kiwanis, Rotary and Lions Clubs will all get the NTW pitch during the week of Nov. 16, and Kiwanis is contributing a motorcade through the Loop plugging the theme of National Television Week on Nov. 20.

WOR-TV's Taped Grapplers

WOR-TV is picking up a video taped wrestling show from Boston. "Wrestling—Bedlam from Boston," title of the taped show, debuts Friday (7) in the 9:15 to 10:30 p.m. time slot.

Addition of wrestling ups the sports shows on the station, which now includes: "Harness Racing," "Top Pro Golf," "Championship Bowling," "Big League Bowling," and "Blue Ribbon Bowling," as well as Saturday's "High School Football Game of the Week."

CBS Radio

Continued from page 35

86 of them at the gathering voted in its favor. Nine negative votes were cast, with eight stations abstaining from voting. The rest of the approximately 200 affils were not present at the meeting.

It was pointed out that under the new arrangements, affiliates would have a chance to do more regional sports broadcasting after 8 p.m. thus bringing in additional revenue. Realistic affiliates reps thought the new network program consolidation plan was an attempt to "patch up an old tire" but what was really needed was a "new kind of tire for an old car." In any event, they were willing to try to operate within the revised setup, aware that many national advertisers apparently weren't too hot on network radio particularly in evening time, but that network radio should exist, especially in view of its news coverage from all global points.

Charles C. Caley of WMBD, Peoria, was re-elected chairman of the CBS Radio Affiliates Assn. Board of Directors at last week's meeting in Gotham. He was retained in his job by acclamation.

John S. Hayes of WTOP, Washington, was reelected vice-chairman and Worth Kramer, WJR, Detroit, and Lee B. Wales, Storer Broadcasting Co., Miami Beach, were once again chosen directors-at-large.

Board of Directors also includes Joseph K. Close, WKNE, Keene, District 1; George M. Perkins, WROW, Albany, District 2; Harold P. Danforth, WDBO, Orlando, District 4; Hoyt B. Wooten, WREC, Memphis, District 5; Joseph M. Higgins, WTHI, Terre Haute, District 6; Frank Fogarty, WOW, Omaha, District 7; J. C. Kellam, KTBC, Austin, District 8 and Westerman Whillock, KBOI, Boise, District 9. Hayes, vice-chairman, represents District 3.

On the surface, all appeared to be relatively calm at the affiliates meeting and the resolution passed at the end of the conclave gave the impression that the broadcasters were impressed with "the objectives and purposes set forth in the new Program Consolidation Plan . . ." and expressed their "appreciation to the members of the Committees who have produced this new forward-looking radio network broadcast concept."

However, there was some discontent with the revised program setup and future financial arrangements between the web and its affiliates. It was evident that a few dissatisfied affiliates would be willing to give up their alliance with CBS Radio in favor of NBC Radio. A couple of such overtures were reported.

Crutcher's Death A Shock to NBC

Sudden death of Jack Crutcher 10 days ago in Brussels, only a week after he had wound up a gruelling sixmonth assignment at the World's Fair on behalf of NBC-RCA International, came as a shock to execs at the network and the parent company.

Crutcher, who was 41 years old, was found dead in his Brussels apartment, having suffered a cerebral hemorrhage apparently in his sleep. He was found by the superintendent of the apartment building who notified the U.S. Embassy. Latter in turn notified NBC in New York and arrangements were made for removal of his body to St. Louis, where his mother and sister reside. His wife and two children, living in California, also survive.

As director of NBC color tv exhibit at the fair (where over the sixmonth span more than 2,000,000 visitors witnessed tint tv) Crutcher was responsible for turning out 120 15-minute live tint "productions" per week, operating seven days a week. It was a feat that so impressed his superiors in N.Y. that they had decided on some far-reaching plans for Crutcher in connection with the future expansion of NBC International. His next assignment was to have been South America, and it was while taking a brief sabbatical in Brussels that Crutcher suffered the fatal stroke.

Crutcher came to the Brussels assignment cold, having never before ventured into production. For years he was Hollywood-berthed turning out comedy scripts for Ozzi Nelson and other tv (and prior to that radio) performers.

BRUNSWICK'S 400G FOR TV BOWLING

Chicago, Nov. 4.

Brunswick, makers of bowling equipment, has purchased a skein of seven distaff kegler shows on NBC-TV, the first of which goes on Dec. 13 in what will be the web's Saturday afternoon sports block. "Women's Major League Bowling," as it's titled, will be slotted at 5 p.m. (EST), directly after the NCAA football games. It will be on film.

Estimated expenditure by Brunswick is $400,000. McCann-Erickson is the agency.

Zenith's Peak Profits

Chicago, Nov. 4.

Zenith Radio Corp. reported net profits in third period and first nine months as new alltime highs for any corresponding periods in the company's history. Net income for the nine months (ended Sept. 30) was $6,537,561 or $6.64 a share, a gain of 33% over the same period in 1957. Profits in the third quarter rose to $3,547,877 or $3.60 a share from $2,487,164 or $2.53 a share the same period last year.

Zenith also established new alltime highs in factory shipments of tv sets and dollar value of shipments.

Day after Zenith's report was published, the company's stock went up seven points on the big board.

THE POINT WE'RE EXCLAIMING IS THIS:

"THE SWEET 65" IS POWER-LOADED!



...and 59 other big-star big-money pictures like "RELENTLESS", "BLACK ANGEL", "SIN TOWN".

ALREADY SOLD IN 70 MARKETS!

Contact: SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
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Previously he held down such NBC-TV chores as director of administration for color, and manager of special events and administrative exec of "Wide Wide World." Since June he has served as manager of administration.

Soaps Dominate On Spot Spending, Autos Way Off

Spot television, often considered the unglamourous sister of network tv, and chiefly used by giant advertisers to supplement their network buys, isn't running true to form during the first half of the '58-59 television season. A study of the top network spenders finds that out of the first 15, six of the advertisers did not qualify in the spot picture as big spenders.

General Motors Corp., ranked second in the first six months of '58 in network buys was not among the top 50 spot buyers. GM on behalf of its divisions shelled out over $11,000,000 in gross network time charges alone during the first half of '58. Chrysler, which ranks as the fifth largest backer of network tv also is not among the top 50 spot tv spenders. Ditto for Ford, Kellogg, American Tobacco and Pharmaceuticals.

While this group would lead one to think that the spenders of network tv are shunning spot for financial or other reasons this is not necessarily so, for four of the top five network spenders are the largest spenders in spot television. Procter & Gamble ranks both number one in network and spot tv and General Foods, while being the third largest web spender is the fourth largest spot buyer, Colgate-Palmolive, the fourth largest network buyer is the third largest spot purchaser. Holding down the fifth slot in network buys is Lever Bros., which ranks number two as a spot buyer.

A total of 29 of the top 50 network spenders do not appear on the top 50 spot tv list though and while the largest of the bluechip corporations may be backing network tv buys with spot, the majority of network buyers either can't afford it or don't find it a good buy.

Two Chi Announcers Buy Their Own Stations

Chicago, Nov. 4.

Two WGN announcers are leaving Chicago this week to operate radio stations of their own, Howard Dorsey to KFMA in Davenport, Ia. and Jim Johnston to an AM-er in Watertown, N. Y. Dorsey will be partner and general manager of the Davenport station and will continue to make weekly trips to Chi for "World Is Yours," a tv show on which he has been commercial announcer for six years.

Johnston will detour for six months to WQUA, Moline, Ill. to learn the commercial end of the business while the facilities of his Watertown station are erected.

Hartford—Harvey Olson, program manager for WDRC here, has been upped to v.p. in charge of public ralations, a new post. Replacing is Charles Parker.

WMCA's Ticket

A precedent for radio outlets may have been established with WMCA's (Nathan Straus' owned indie in Gotham) decision to take an editorial stand on leading political candidates for office.

As part of his regular Friday editorials, Straus last week took to the air to proclaim WMCA's endorsement of specific state and congressional candidates. In this instance, Straus advocated the election of the Democratic ticket with Averell Harriman as head. Advocacy of the Dems was repeated on Snnday (2) at same time.

Chi's Whoop-De-Do

Chicago, Nov. 4.

If the Windy City observance of National Television Week turns out to be one of the splashiest in the country, as it promises to by present blueprint, this will have happened at least partly because the local industry knows it needs a good public relations job done on itself in a hurry.

The bad press resulting from personnnel cutbacks at WNBQ and the AFTRA complaint to the FCC against network practices at the owned stations here is felt to have affected all of television in this city. Even the indie WGN-TV, feels itself splashed in the mud-slinging, as a mere bystander in the controversy.

As a matter of fact, it was WGN-TV that took the initiative in whipping up the cooperation of all five Chi stations (including the educational one, WTTW) and three major industry organizations in the city—the Chi chapter of Academy of Television Arts and Sciences, the Broadcast Advertising Club, and Chicago Unlimited. This was effectuated by the position of Jim Hanlon, WGN-TV's press chief, as a pivotal figure in all three organizations.

The five stations have pledged to cooperate in the on-the-air campaign with filmed and live announcements and special program features and interviews, and each has appointed a representative to committee for the coordinated Chi observance. Kiwanis, Rotary and Lions Clubs will all get the NTW pitch during the week of Nov. 16, and Kiwanis is contributing a motorcade through the Loop plugging the theme of National Television Week on Nov. 20.

WOR-TV's Taped Grapplers

WOR-TV is picking up a video taped wrestling show from Boston. "Wrestling—Bedlam from Boston," title of the taped show, debuts Friday (7) in the 9:15 to 10:30 p.m. time slot.

Addition of wrestling ups the sports shows on the station, which now includes: "Harness Racing," "Top Pro Golf," "Championship Bowling," "Big League Bowling," and "Blue Ribbon Bowling," as well as Saturday's "High School Football Game of the Week."

CBS Radio

Continued from page 35

86 of them at the gathering voted in its favor. Nine negative votes were cast, with eight stations abstaining from voting. The rest of the approximately 200 affils were not present at the meeting.

It was pointed out that under the new arrangements, affiliates would have a chance to do more regional sports broadcasting after 8 p.m. thus bringing in additional revenue. Realistic affiliates reps thought the new network program consolidation plan was an attempt to "patch up an old tire" but what was really needed was a "new kind of tire for an old car." In any event, they were willing to try to operate within the revised setup, aware that many national advertisers apparently weren't too hot on network radio particularly in evening time, but that network radio should exist, especially in view of its news coverage from all global points.

Charles C. Caley of WMBD, Peoria, was re-elected chairman of the CBS Radio Affiliates Assn. Board of Directors at last week's meeting in Gotham. He was retained in his job by acclamation.

John S. Hayes of WTOP, Washington, was reelected vice-chairman and Worth Kramer, WJR, Detroit, and Lee B. Wales, Storer Broadcasting Co., Miami Beach, were once again chosen directors-at-large.

Board of Directors also includes Joseph K. Close, WKNE, Keene, District 1; George M. Perkins, WROW, Albany, District 2; Harold P. Danforth, WDBO, Orlando, District 4; Hoyt B. Wooten, WREC, Memphis, District 5; Joseph M. Higgins, WTHI, Terre Haute, District 6; Frank Fogarty, WOW, Omaha, District 7; J. C. Kellam, KTBC, Austin, District 8 and Westerman Whillock, KBOI, Boise, District 9. Hayes, vice-chairman, represents District 3.

On the surface, all appeared to be relatively calm at the affiliates meeting and the resolution passed at the end of the conclave gave the impression that the broadcasters were impressed with "the objectives and purposes set forth in the new Program Consolidation Plan . . ." and expressed their "appreciation to the members of the Committees who have produced this new forward-looking radio network broadcast concept."

However, there was some discontent with the revised program setup and future financial arrangements between the web and its affiliates. It was evident that a few dissatisfied affiliates would be willing to give up their alliance with CBS Radio in favor of NBC Radio. A couple of such overtures were reported.

Crutcher's Death A Shock to NBC

Sudden death of Jack Crutcher 10 days ago in Brussels, only a week after he had wound up a gruelling sixmonth assignment at the World's Fair on behalf of NBC-RCA International, came as a shock to execs at the network and the parent company.

Crutcher, who was 41 years old, was found dead in his Brussels apartment, having suffered a cerebral hemorrhage apparently in his sleep. He was found by the superintendent of the apartment building who notified the U.S. Embassy. Latter in turn notified NBC in New York and arrangements were made for removal of his body to St. Louis, where his mother and sister reside. His wife and two children, living in California, also survive.

As director of NBC color tv exhibit at the fair (where over the sixmonth span more than 2,000,000 visitors witnessed tint tv) Crutcher was responsible for turning out 120 15-minute live tint "productions" per week, operating seven days a week. It was a feat that so impressed his superiors in N. Y. that they had decided on some far-reaching plans for Crutcher in connection with the future expansion of NBC International. His next assignment was to have been South America, and it was while taking a brief sabbatical in Brussels that Crutcher suffered the fatal stroke.

Crutcher came to the Brussels assignment cold, having never before ventured into production. For years he was Hollywood-berthed turning out comedy scripts for Ozzi Nelson and other tv (and prior to that radio) performers.

BRUNSWICK'S 400G FOR TV BOWLING

Chicago, Nov. 4.

Brunswick, makers of bowling equipment, has purchased a skein of seven distaff kegler shows on NBC-TV, the first of which goes on Dec. 13 in what will be the web's Saturday afternoon sports block. "Women's Major League Bowling," as it's titled, will be slotted at 5 p.m. (EST), directly after the NCAA football games. It will be on film.

Estimated expenditure by Brunswick is $400,000. McCann-Erickson is the agency.

Zenith's Peak Profits

Chicago, Nov. 4.

Zenith Radio Corp. reported net profits in third period and first nine months as new alltime highs for any corresponding periods in the company's history. Net income for the nine months (ended Sept. 30) was $6,537,561 or $6.64 a share, a gain of 33% over the same period in 1957. Profits in the third quarter rose to $3,547,877 or $3.60 a share from $2,487,164 or $2.53 a share the same period last year.

Zenith also established new alltime highs in factory shipments of tv sets and dollar value of shipments.

Day after Zenith's report was published, the company's stock went up seven points on the big board.

THE POINT WE'RE EXCLAIMING IS THIS:

"THE SWEET 65" IS POWER-LOADED!



...and 59 other big-star big-money pictures like "RELENTLESS", "BLACK ANGEL", "SIN TOWN".

ALREADY SOLD IN 70 MARKETS!

Contact: **SCREEN GEMS, INC.**

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD MIAMI TORONTO

From the Production Centres

Continued from page 34

reau. **Jim Hurlbut** takes over Angell's last broadcast chore, "Sounds of the City," on WMAQ . . . **Max Cooper**, pressagent turned producer, left town over the weekend to Florida and points south to shoot a pilot of a projected offbeat sports teleseries . . . King's Jesters tick off 16 years on WBBM's "Gold Coast" show this week and their 33d in show biz as a trio . . . **Ralph Atlass**, Westinghouse Broadcasting veep in charge of WIND, delivered the station's first editorial last Thursday (28) on the Education-Welfare Bond Issue. He recommended an affirmative vote . . . **Gary Mann** signed on as regular singer on WGN-TV's "Fran Allison Show" . . . **Ed Farron**, former announcer at WBBM who was bumped a week ago, joined a stock brokerage firm.

IN LONDON . . .

Dolores Gray, who first became a star in London when she appeared in "Annie Get Your Gun," shared top of the bill on "Sunday Night at the London Palladium" with **Domenico Modugno**. He's the Italian song writer, whose "Volare" has become an international smash. Also on the bill were **Pinky and Perky** . . . ABC-TV is to run a special 15-minute **Armistice Day show**, "The Bomb," on Nov. 9. There will be no credits for anyone involved, not even the stars, director, writer, etc. . . . **Victor Francen**, who played the lead in "The Strong Are Lonely" in Paris and on Broadway, repeated his role in Granada-TV's television last week . . . **Charlie Drake** and the **Beverley Sisters** starting new series for BBC-TV . . . **Anna Russell**, who is completing another British tour, was featured in "Music for You" on BBC-TV last Sunday (2) . . . CBS filmed the pilot of a new series entitled "The Diplomat" in London last week. **Philip Abbott** came in from New York to play the title role. The web will now decide whether the skein should be completed in London or Hollywood.

IN SAN FRANCISCO . . .

First California tv teaching project started last week, when KQED, Frisco, began beaming 14 weekly hours of teleclasses to 140,000 students, 4,500 teachers and 40 public school districts in Frisco area. School districts have put up $55,000 of necessary outlay for teleclasses and Fund for Advancement of Education has added another $25,000. **Raymond L. (Larry) Smith** is KQED's director of school broadcasting and classes being taught include physics, Spanish, current events (with ex-CBS news analyst **Ann Hunter**), natural science, math and music . . . KSFO issued a new rate card, according to General Manager Bill Shaw. New rates are up almost 20%—Shaw points to comparison of July-August Pulse surveys for '57 and '58 as justification of raise, notes KSFO audience was up 82% overall. Cost of a single one-minute spot on **Don Sherwood's** morning show is now $45, on **Bob Colvig's** afternoon show $40, in any other Class A time $35 and in all other time $30 . . . KCBS did first network station editorial in Frisco area last Friday (31), coming out flatfootedly against State Proposition No. 17. New General Manager **Maurie Webster** voiced the five-minute edit. This isn't quite so brave as it sounds—no one favors No. 17 and it was put on ballot simply as a stalking horse for the "right-to-work" proposition, over which California is in a great lather.

IN CLEVELAND . . .

WHK skedded for all-night broadcasting with **Tom Brown** as host . . . WEWS to switch from **Bill Gordon** live 11 p.m. Saturday stanza to film programming. Gordon remains on daily 1 p.m. show . . . Westinghouse Broadcasting kicked off its editorial programming on "for" county charter with **Roland V. Tooke**, vice president, and **John McClay**, general manager talking on tv. **Gordon Davis**, radio general manager, doing AM stints . . . **Ken Armstrong**, WJW-TV news director, bopped on the head by Russian while touring in Kiev. Armstrong was not seriously injured in the stone-throwing incident. The Russian, reportedly a mental case, jumped to his death beneath passing trolley. Armstrong spent five days in the hospital, said he was "well treated" . . . KYW's **Bud Wendell** and **Dick Reynolds** staged four-hour "Sugar Diabetes" talkathon for volunteers to ring doorbells for donations, etc.

IN DETROIT . . .

Don McLeod is celebrating his 10th year as WJBK disk jockey this week . . . WJR is auditioning talented young musicians for a junior symphonic band . . . **Bob Reynolds**, WJR's sports director, has been named a member of the Board of Electors for the 1958 Heisman Memorial Trophy award to the outstanding football player . . . WWJ and WJR made elaborate plans for election coverage, remote crews, tote boards and special trend reports . . . **Walter Gehrke**, chairman of the Board of First Federal Savings and Loan Association, credits the Bud Guest program on WJR with helping boost savings from nearly $39 million in 1948 to more than $236 million in 1958.

IN PHILADELPHIA . . .

Democrats bought two-hour live political telethon by Senate candidate Gov. Leader on WRCV-TV (1) . . . Schmidt & Sons, Philly brewers, sponsoring 20 pro ice hockey games on WCAU-TV, Saturdays continuing through March 21 . . . **Glen Derringer** and sister **Brenda** (duo-organists) appear on the Jimmy Dean show (Nov. 5) . . . **Pearl Buck** to be guest speaker on initial broadcast of "University Round Table" on WCAU (13) . . . Meteorolgist **Wally Kinnan** preemed weather show, on WRCV-TV, bankrolled by the Bell Telephone Co. of Penna. . . . **Barry Nemcoff**, WCAU staffer and parttime journalism instructor at Temple U., named tv news editor of WCAU-TV . . . "What in the World?," winner of the 1952 Peabody award, returned to the air (2) over WCAU-TV. **Dr. Froelich Rainey**, professor of anthropology at the U. of Pennsylvania, will again be moderator.

IN BOSTON . . .

Guy Glampapa, film ed of WNAC-TV since '51, upped to film operations mgr. and **David S. Baker** promoted to asst. film operation mgr. . . . **Jerry Williams**, WMEX commentator, honored by City of Hope for civic philanthropic contribs . . . WHDH-TV preems "Curt Gowdy Show," news, views and interviews, Wed. (5) following the fights . . . WHDH radio puts new completely equipped mobile radio studio into operation this week and first use is broadcast of **Fred B. Cole** show from shopping area Roslindale . . WBZ monitored the Vatican Radio day and night to get first news of election of new Pope . . . **Tony LaCamera**, Boston Sunday Advertiser and Boston American tv columnist, back from round of interviews in Manhattan . . . **Morgan Baker**, director "Housewives Protective League" program on WEEI, making p.a.'s in supermkts . . . WGBH-TV, Channel 2, to be operating with maximum power of 100,000 watts effective Sunday (9).

IN MINNEAPOLIS . . .

WLOL started something new for Twin Cities, a "two-headed" disk jockey show, its stellar platter spinners, **Dan Anderson** and **Pete Boysen**, combining on a daily 6 to 9 morning program . . . Groupe of ministers protested to WCCO-TV because station has slotted its "Minnesota Football" show Sunday mornings at 10:30, fearful that it will curtail churchgoing. One pastor complained he'd want to watch show, but can't at that hour. Show includes pictures of previous day's U. of Minnesota football game and coach **Murray Warmouth**. Station regretfully informed ministers schedule prevents change in time for show . . Twin Cities' educational tv station, KTCA-TV, one of nation's 32, now entering second year. In first year it presented 3,500 programs, including 1,500 live. To help it raise $60,000, which it needs in addition to its earned income (80%), school children took envelopes to parents for latter's donations . . . At cost of nearly million dollars, WTCN-TV bought Paramount's 700 pre-1948 library, augmenting its already formidable features lineup. Latest Nielsen figures reveal its "Movies Spectaculars" nightly 10 o'clock show now tops competitors in rating, edging out KSTP-TV's 11 o'clock Jack Paar network show during their competing final 60 minutes.

IN PITTSBURGH . . .

Barry Kaye's late night interview strip from Holiday House over WAMP dropped from three to two hours (midnight to 2 a.m.) . . . **Robert Ferguson**, executive veep of Ch. 7 in Wheeling, W. Va., reelected to two-year term on NBC Affiliates Board of Directors. He's also prexy of West Virginia Broadcasters Assn. . . . **Ed Conway**, WIIC newscaster, and his wife have dated the stork again . . . **Karl Kraft** has resigned from Ch. 2 announcing staff and will be replaced by **Jim Gerard**, coming here from WLW-D in Dayton . . **Zoel Silverman** upped from sales trainee to account exec at KDKA radio . . . **Helen Castaldo**, formerly in Ch. 2 film department, after living in Italy for a couple of years, has returned to station as secretary to **Bob McGaw** assistant program director.

Radio Reviews

HARRY GOLDEN
(Monitor)
Producer: Al Capstaff
Director: Elliott Drake
5 Mins., Sun. (2), 5:40 p.m.
R. MANISCHEWITZ
NBC Radio, from New York
(Al Paul Lefton)

Harry Golden, who hails from the East Side of Gotham's melting cauldron and is now living in Charlotte, N.C. where he publishes the Carolina Israelite and is the author of the current best-seller, "Only in America," is being packaged by the Al Paul Lefton Co. ad agency in these five-minute NBC Radio segements.

Latching on to the colorful Golden is a sound idea but in the initial segment caught Sunday (2) the editor-philosopher seemed to be building up to an arrant pitch for Manischewitz's bottled gefulte fish. During the briefie on "Monitor" he hurriedly spoke of the wonders of Yiddish cooking, sighing madrigally over kreplach, chicken liver, schmaltz and gefulte fish, all basic staples in Jewish households. He did manage however to get off an amusing yarn about the Methodist lady's husband who thought he would locate a 20-pound gefulte fish in his favorite body of water.

Golden comes over strongly with a warm, unaffected style of recounting yarns. More time to story-telling and less to the sponsor's products would add considerably to the precious few minutes allotted him. *Rans.*

BACKGROUNDS OF MUSIC
With John Brownlee, host
Director: Kathy Reyner
25 Mins., Sat., 6:30 p.m.
WCBS Radio, from New York

A healthy chunk of good music and sensible program notes form the basis of "Backgrounds of Music." John Brownlee of the Metropolitan Opera and director of the Manhattan School of Music, is well cast in the role of operatic disk jock.

On the program caught (1) Brownlee was indeed in his element with interesting narration of Verdi's "Il Trovatore." Recordings featured scenes from the first act of the Italian opera with such famous arias as "Tacea la notte placida" and "Di tale amore che bersi." Music was conducted by Renato Cellini and featured Zinka Milanov as Lenora; Jussi Bjoerling as Manrico; Leonard Warren as Count de Luna; Margaret Roggero as Inez, and Nicola Moscana as Ferrando.

Program comes at an hour of the day when sagging spirits call for such lofty musical fare and Brownlee is a particularly fitting figure to annotate the Saturday dinner-time operatic stanza. The Alan Freed and Peter Tripp devotees won't dig this one. *Rans.*

Radio Followup

Guest of Honor

Affable Ed Herlihy, NBC's versatile announcer-emcee who's handled everything from the Horn & Hardart Children's Hour to quiz shows, is running a Mon.-thru-Fri. gauntlet in "Guest of Honor." For this noonday WRCA, N.Y., airer which runs for two hours has an obstacle course of plugs that would tend to disrupt almost any spieler's continuity.

Between commercials which averaged one every five minutes plus the five-minute newscasts on the hour and half-hour, Herlihy nevertheless on Friday (31) managed to make a salute to the late Glenn Miller a fairly cohesive affair. Show, incidentally, devotes 10 hours weekly as a tribute to a top name in the recording and music industry.

That's a lotta time for a tribute. But the superfluous matter subtracted, actually there aren't too many hours left for a pure salute. And if the Miller memorial pattern is any criterion, ovations to other greats of the music world include a round of interviews with the guest and his associates plus turntabling of some appropriate waxings.

In effect, "G. of H." is a glorified disk jockey show that's a cut above the average platter pilot's product because of its "angle." Human interest element is strong as manifested in the interviews and the show undeniably is a peg to hang countless singles and album excerpts. In most cases this makes for pleasant listening both for dialers as well as pressagents whose clients are getting "exposure." *Gilb.*

Inside Stuff—Radio-TV

George Abrams' status and tenure as advertising chief of the Revlon account is whispered on the wobble. His sounding-off in the press against "The $64,000 Question," heretofore not notably hit by the quiz-blitz, supposedly angered boss Charles Revson. Although the continuance of the bellwether and long toprated program controlled by Entertainment Productions Inc. is now uncertain, the behind-scenes palaver involving Revon, Abrams, Steve Carlin and CBS has been quite acute.

On Sunday night (26) in its "The Way of Life" series, BBC radio put the spotlight on nude shows and prostitution in the West End of London. The program featured interviews by a minister of religion with a producer at a newly opened club theatre and with two of the show girls backstage; with two hostesses, who frankly admitted that they were subject to temptation and that their job was to get male customers to spend money; and with two young prostitutes.

The program was surprisingly frank and there was no attempt to gloss over the spread of vice in the West End. The prosties made no bones about the fact that they indulged in that way of life purely for the monetary gain; and one, when asked for her definition of sin, said "when one did it for nothing." The program wound up with a discussion between the minister and a rabbi.

William S. Paley, chairman of the board of CBS, will receive a special award at the Thursday, Nov. 20, Broadcast Pioneers' luncheon reception at the Hotel Ambassador, N.Y.

The special award was voted him earlier this year by the Broadcast Pioneers at the NAB convention. Ralph W. Weil, prexy of the organization, will make the presentation.

CBS-TV's "Conquest" science show which bows in Sunday, Nov. 16 is conceivably the most cooperative undertaking in tv annals. With two big reports due on the human brain and ocean waves, it appears every interested outfit in the land is pitching in to make the shows puncture-proof. Some of the organizations actively participating are Nat'l Academy of Science, Yale Univ., U.S. Navy, Stevens Institute of Technology, Dept. of Interior, American Assn. for Advancement of Science, Univ. of Michigan, U.S. Soil and Beach Erosion Board, U.S. Coast Guard, National Institutes of Health, Johns Hopkins Univ. (a tv packager in its own right) and an outfit known as CBC Public Affairs. Only body, it appears, not participating is Society for Prevention of Disparaging Remarks About Brooklyn.

The National Assn. of Broadcasters will sponsor a Broadcast Management Seminar next July 6-17 at the Harvard Business School if enough broadcasters are interested. Proposed studies will deal with administrative skills involved in top executive jobs. Enrollment will be limited to 60, at a cost of about $500 a head for the course.

NBC veep Lloyd Yoder may be having popularity troubles at his new assignment in Chicago, but in Denver, where he hasn't worked in years, he's still esteemed as an outstanding citizen. That was proved last week when Yoder received one of 50 Distinguished Citizens Awards doled out at the city's centennial celebration, the only person in broadcasting management to be so honored. Others in radio-tv to receive the accolade were performers Ted Mack and Ralph Edwards. Yoder had managed KOA in Denver for 12 years until 1951.

Dorothy Lewis, prexy of the International Assn. of Women in Radio-TV and exec director of "Covering the UN," weekly news service, was cited by the United Church Women during their assembly in Denver last week.

Mrs. Lewis was among five American women honored by the organization and also elected to the board of managers of the UCM, an affiliate of the Nat'l Council of Churches of Christ in America. Mrs. Lewis was presented with the citation for her work in the field of mass communications.

'Invisible Man' Lives Up to Title So Far As Coast Is Concerned

Hollywood, Nov. 4.

Though CBS-TV is on the hook for plenty of coin for its 13-week commitment on "The Invisible Man" vidseries starting on the web tonight (Tues.), it's not going to get its full money's worth as far as exposure of the series is concerned. Web has been unable to clear its own o&o outlet here, KNXT, with the result that the show won't be seen at all in the Los Angeles area.

Situation can change on a moment's notice, if CBS-TV can come up with a sponsor for the series. But as long as it's a sustainer, KNXT won't carry the Official Films package. Station has a fat commercial order in the time slot, with Nucoa Margarine in for every-week sponsorship of the "People's Choice" reruns.

KNXT set the Nucoa deal several weeks back, before the network had decided on its Tuesday 8-8:30 programming. When the web installed "Keep Talking," station fought off the network's effort to get it to carry the show, and same situation now obtains for "Invisible Man." KNXT is also carrying local vidfilm in the Tuesday and Wednesday 7:30-8 periods (6:30-7 local time), but that's per the new affiliation agreement turning over sustaining 7:30 periods to the stations. The 8 o'clock slot, however, represents network option time.

St. Louis — CBS has contracted for the building of a completely modern structure exclusively for KMOX, CBS-owned St. Louis station, KMOX General Manager Robert Hyland announced last week. It will mark the first time in 20 years that CBS has had a building constructed to house only radio facilities.

SUSSKIND!

"David Susskind last week turned in a fascinating and wholly enjoyable OPEN END show on WNTA-TV. It was adult, it was literate, the conversation flowed smoothly and the participants, along with Susskind himself, injected into their gabfest the kind of informality and sense of humor that's so frequently missing from this type program." VARIETY, OCTOBER 29

"One of the most civilized and delightful conversations ever heard hereabouts on TV, a heartening illustration of how a literate and witty discussion can be a most attractive commodity." JACK GOULD, NY TIMES

OPEN END

TUESDAY NIGHT 11 PM ON WNTA-TV CHANNEL 13



Television Followup Comment

Continued from page 39

an integrating "theme," a notion which instead of typing up all the loose ends merely served as an artistic and formating straitjacket.

With its new-found freedom of format, the Fisher show emerged as a merely routine musical-variety hour, which is still more than a jump ahead of what it's been to date. Much of the trouble still lies in the writing of Ken Englund and Bobby O'Brien; while aware that Fisher can't carry the hour on his own back, they've failed to come up with satisfactory utilization of their guests. Moreover, the chit-chat dialog they've furnished Fisher is both insipid and too time-consuming.

Eddie Cantor was on for one of his now-rare guest shots, and his stint, covering virtually the entire last half-hour, was devoted to an Al Jolson salute, with Harry Akst on hand to participate. Trouble, is it seemed more a salute to Fisher than Jolson, with Cantor and Akst going to some lengths to imply that Fisher is the heir-apparent to the Jolson mantle. Fisher turned out some okay Jolson numbers, "Rockabye," "Mammy," "Toot Toot Tootsie," "Swanee," "April Showers" and the other standards, but a Jolson he ain't, lacking the vocal agility, the ability of movement, the spirit and charm and the overbearing personality of Jolie.

In fact, the highlight of the turn was when Cantor stepped out of his chair to duet with Fisher on "Carolina in the Morning," supplanting Fisher with some oldtime harmony that carried the kind of vocal authority and ease that one doesn't see so often anymore. Cantor limited himself to the one number, but the show could have used some more of him.

Otherwise, Fisher on his own did more than nicely on the vocal front, turning in a pleasing "Thank Heaven for Little Girls," a strong "Pennies from Heaven," and some excellent duetting with Anna Maria Alberghetti on a trio of standards, "Why Do I Love You," "Make Believe" and "You Are Love." Miss Alberghetti, as always, was attractive and in excellent voice in the duet and in her solo turn, "Une Belle Die." George Gobel, in his first stint of the season on the Fisher show, had a funny staircase entrance bit but bombed with a long and unfunny folksong routine.

There's one technical annoyance on the show, the constant and needless switching of camera angles from side to side during a conversation. *Chan.*

Playhouse 90

Maria Schell bowed on the American tv channels over CBS-TV in "Playhouse 90" on Thursday (30) in a weak Mayo Simon adaptation of a New Yorker story by Henriette Roosenburg. Title was "Word From a Sealed-Off Box" and plot dealt with three women and a man, prisoners in Nazi-occupied Holland shortly before the end of World War II and described their common bond of resistance to the Gestapo. The adaptation was weak and lagging and consequently handicapped Miss Schell in her attempt to portray the young teacher of languages who also served as a courier for the resistance movement.

Despite the shortcomings of the script, there were scenes in the 90-minute production that quickly revealed Miss Schell's ability to handle dramatic scenes with considerable virtuosity, notably in the first act where she was seen as a Gestapo prisoner confined to solitary quarters. Her behavior in the cell was a perceptive piece of acting.

Jean Pierre Aumont appeared briefly in opening scenes as the leader of the underground movement. He was on so little as to leave scarcely an impression. Vivian Nathan and Betsy Von Furstenberg played the other prisoners with Miss Von Furstenberg rising markedly in portrayal of a black marketeer. Theodore Bikel gave a good performance as the Gestapo chief.

Fred Coe, who ordinarily infuses his production with an electric intensity, failed to do so in "Word From a Sealed-Off Box," nor did Franklin Schaffner's direction give off continuous sparks. Some excellent camera work was evident however in the opening scenes. Too bad, Miss Schell had to grapple with such a soft shell of a paly. *Rans.*



Mgt. William Morris Agency

Webb

Continued from page 30

state of flux, and this will stimulate business. We're not wealthy, but we're willing to gamble. The big companies in tv have no financial worry at all. They should go along with helping the medium; the public is entitled to the best we can give them. How can you lose on a 13-week deal when you have possession of the negatives?" he stated.

Webb predicted that the 13-week deal for producers will become commonplace, and he added, "instead of carping about it, why not take the gamble and meet the clients half-way? It we bofh gamble, we'll see if we can't bring about this renaissance in tv more quickly. Here at Mark VII, we're more than willing to take that chance.

"I don't care if we don't make a profit on the 13 films, just so we break even, and take care of our overhead. However, if a show proves itself in 13 weeks, I think a new arrangement should be made to give the producer a profit. I don't think the producers should give their wares away, but they should be willing to sacrifice providing they come out even.

"This will take a great deal more courage on the part of the client, to try a new type of show and see if it can make it in 13. Actually, on a 13-week deal the client notifies the producer regarding renewal in five or six weeks after the show is on the air, and that isn't much time to judge. The sponsor is going to have to use more old-fashioned intuition and horse-sense and not rely wholly on ratings. Unfortunately, many sponsors have been victims of splendorous, magnificient pilots of a series which then turned out to be not so good. So today they're afraid to take a chance. When we talk to the agencies these days, they're not satisfied with just a pilot, they ask us what about the second, third and fourth shows.

"Actually, it takes longer than 13 weeks to prove a show, in many cases, and here is where the sponsor must rely on his judgment, not solely on the ratings."

Brit. Vidpix

Continued from page 31

cial tv station beamed 107 programs, of which 16 consisted of American films equalling 13% of the running time. The remainder of the program contained 11 films, made in Britain mostly under Anglo-American auspices, and of the balance of 80 programs both live and recorded, no more than six or eight had some minority non-British element in them, either in their writing, production or their performance. The British-made films, the report explains, earn all the dollar revenue necessary to pay for the American filmed imports.

While the Television Act, the report adds, echoes a widespread desire that British tv should provide the fullest possible scope for British creative talent and should predominantly reflect British cultural values, no reasonable person would think it right for Britain to isolate itself from the rest of the world. Indeed, if the attempt were made it would soon be found that the work of British writers, actors, directors and producers was no longer wanted abroad.

Atlanta—James E. Bailey and J. Robert Kerns, managing directors of WAGA Radio and WAGA-TV, announced appointment of Dale Clark, known as "dean of Atlanta newsmen," as news director of WAGA-Radio and WAGA-TV. Clark has been associated with news department of WAGA radio 14 years and news side of WAGA-TV since station opened 10 years ago.

Television Reviews

Continued from page 39

chase in the woods between a seen and unseen man, a car seemingly driven by an unseen man, a knock-down dragout fight between a seen and unseen protaganist, etc. Some of these segments were shocking, some amusing, and some just didn't stand up dramatically.

Not helping the situation was the humdrum script penned by Michael Connor and Michael Carmoy. Scripted characters from the "doomed" scientist to the heavy were cliche-ridden. Plot lines also were unnecessarily complicated, with the use of too many wrinkles over the half-hour span. Insufficient time and effort was spent in establishing the situation and characters, for one thing.

Photography, including the trick shots, was good. The English scientist who becomes invisible is anonymous in the credits. He went around during most of the episode with a bandaged face. Lisa Daniely, as his widowed sister, was wooden in her role. Deborah Watling, child actress playing the scientist's niece, was okay. Michael Goodliffe played the heavy competently. Supporting cast did an okay job.

Show at this point is without a sponsor. It's the first of the new science-fictioners this season to get an airing. Unless the public flips for novelty alone, prospects for the show don't look bright, judging from the preem. *Horo.*

WJZ-EDITORIAL
With Larry Israel
Director: Harry C. Shoubin
Writer: Gwinn Owens
10 Mins., Thurs. (23), 10:50 p.m.
WJZ-TV, Baltimore

WJZ-TV has gone editorial, joining the still few in number stations that tell viewers what they think, and finished product is a neatly done, literate and simply but effectively produced spot that does the channel credit.

This is second in a newly-launched series of editorials, promising to cover topical but local subjects. The first hit the Baltimore Transit, this one treated traffic and safety hazards as related to suburban home development and the next will cover the proposed Charles Center.

They're being presented on a time-to-time basis. Ten minutes is all station gives it and this before the "Late Show," but 10 is all it seems to need.

Pros, cons and suggested solutions are presented by manager Larry Israel, who simply sits at table and speaks directly into camera. In this edition, Israel covered hazards presented in typical row house development in and around city, with emphasis on automobile danger to children, cited lack of planning on part of builders and then concluded with solutions.

It was straightforward, well-constructed and intelligently presented. To, date subjects have been surefire ones, not likely to offend too many. What will happen when hotly-contested topics are hit will be interesting to watch. *Cedro.*

BASIC RUSSIAN
With Dr. Arash Bormanshinov
30 Mins.; Mon.-Wed.-Fri., 2:30 p.m.
MOHAWK-HUDSON COUNCIL ON EDUCATIONAL TELEVISION
WTRI-TV, Albany

Mohawk-Hudson Council on Educational Television has launched an ambitious project, over local Stanley Warner-owned station, in this course. It is primarily aimed at high school students desiring to earn graduation credits, by studying, via television, the Russian language. An examination will be given at the completion of two "air" years.

Dr. Arash Bormanshinov, assistant professor of Russian and German at Rennselaer Polytechnic Institute in Troy, conducts the program. "Essentials of Russian," by Von Gronicka, is the textbook used. Supplementary material is offered —this obtainable by writing the Council in care of WTRI.

Dr. Bormanshinov is obviously new to the video medium, which is far from an easy one for a subject as difficult to teach, within the allotted time and format, as Russian. However, there were indications toward the end of the second origination viewed, that the competent college instructor had begun to relax and to project more effectively. Smiling as he held up a camera—to illustrate the meaning of Russian he had written on a blackboard—he suddenly became warmer, friendlier. Greater use of visual backup material, as well as emphasis on imagination and flexibility—within the pattern set down —would help.

When caught, the half-hour was largely concerned with drill and repetition; as such, required unusual concentration (students are supposed to be either in classrooms, or in groups at home, when "taking" the course). Pronunciation of common words and phrases, and the writing of Russian, were other facets—well handled.

The professor should avoid shirts with two-pronounced stripes; also a large-stone ring on the right hand distracts in closeups. *Jaco.*

Goldwyn Pix

Continued from page 31

Have Music," "Cynara," "Raffles," "One Heavenly Night," "Roman Scandals," "Beloved Enemy," "Condemned," "The Cowboy and the Lady," "Bulldog Drummond," "Strike Me Pink," "Come and Get It," "The Devil to Pay," "The Wedding Nights," "Goldwyn Follies," "Palmy Days," "Woman Chases Man," "The Unholy Garden," "Kid Millions," "Dead End," "Wuthering Heights," "Stella Dallas," Hurricane," "We Live Again," "The Westerner," "Dark Angel," "Nana," "The Masquerader," "Whoopee," "The Real Glory," and "Splendor."

AFTRA-Indies

Continued from page 31

paying the full national rate at the outset.

These rates cover one-time use in any or every market in the country. For reruns, the customary AFTRA code applies, 75% of the national rate for the first rerun, 75% for the second and 50% for third, fourth and fifth reruns. Claude McCue, local exec secretary, said that the indie stations haven't raised any serious objections to the formula, but added that an agreement hasn't been reached yet because of the other stumbling-blocks in negotiations.

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HO 7-9262

Political Copy

Continued from page 35

ercise their rights of continuity acceptance over the copy submitted, and this apparently was due to misinterpretation of the law and FCC rulings on "political issues," as opposed to those on "candidates for public office." Latter group falls under the provisions of Sec. 315 of the Communications Act, and licensees are forbidden from tampering with copy except in obvious cases of obscenity, etc.

However, the "public issues" rulings are a different matter altogether, rules being covered not by Sec. 315 but by the "FCC Report on Editorializing by Broadcast Licensees." This "Report" gives the station a broad power over broadcast of public issues, calling on the station to use its "best judgment and good sense" in the handling of such issues, structuring it to assume a "positive" role and to assure itself that it find "responsible representation" for each side of an issue.

Many California stations, particularly those in the Los Angeles area, used these rules to exercise stringent censorship over the material submitted by Californians for Public Schools. Others, unaware of the fine points of the law, believed they had to accept the material as submitted, and aired it without blue-pencilling. It was these commercials that produced the furore, resulting in protests to the FBI, along with the FCC. In fact, mention of President Eisenhower in the commercials drew a prompt disavowal from the White House.

Even the right of continuity acceptance, however, didn't solve the problem for stations. Under their interpretations of the rules, they could have refused business from both sides on the Proposition 16 issue, ducking the matter altogether. But once having given facilities to the measure's opponents, they felt obliged to allow their facilities for its proponents, under the "fairness and balance" clauses of the FCC "Report on Editorializing." Although they may have felt that Californians for Public Schools were not "responsible representatives" of the pro side, there were no other representatives available, and in the end, stations felt there was no other choice but to accept their commercials.

Those stations who did censor the copy did a heavy job of it. One station exec in L.A. said that the original copy was "real hatemongering stuff" and was immediately rejected. Group then offered two other commercials, a watered-down version of one of them being the final choice by the station. This particular outlet checked its Washington attorneys before making a decision on the matter, but other outlets weren't so fortunate in their ability to get advice.

The seven L.A. television outlets were lucky. Same group submitted commercials to them, but because all it could afford was eight-second ID's, it kept its copy clean, arguing only on the tax advantages passage of the measure would afford. Stations accepted this without demur, though they used the customary "following is a paid political announcement" disclaimer preceding the copy.

CBS and 'Lady'

Continued from page 1

been tremendous, with the album a sock seller and the three companies playing to smash business.

The Broadway production, currently in its 139th week at the Hellinger Theatre, has been a steady sellout, while the London edition has been going clean since its opening last April 30 at the Drury Lane Theatre. The road company, currently in the 53d week of an indefinite run at the Shubert Theatre, Chicago, has been playing to healthy business, although not in the capacity groove.

Duggan, Salkin Settle

Chicago, Nov. 4.

West Coast tv personality Tom Duggan, a Chicago exile, has settled his differences with former agent and business manager Leo Salkin, who had sued Duggan several years ago for jumping contract. Duggan, according to his attorney Sol R. Friedman, has agreed to a settlement of $15,000

WISK: 'For Women Only'

St. Paul, Nov. 4.

WISK, owned by the Tedesco brothers who built it with their own hands, now advertises itself as the Twin Cities' "for-women-only radio station."

Its programming includes, along with two-minute newscasts and editorials, "quickie" lectures of 30 to 60 seconds duration on sex, marriage and family problems by one of its staffers, James Alden.

Alden gives this advice to the lovelorn and anguished five to eight times a day.

The station also is employing Dr. Jacob Berg, a local consulting psychologist, to discuss feminine problems submitted to him by women dialers.

WLIB'S NATIONAL CLIENTS

WLIB, N.Y., which programs primarily for the Negro market, signed eight new national sponsors to spot schedules running as long as 60 weeks.

SCOTS, TOO, FEAR YANK-TEMPOED TV

Glasgow, Nov. 4.

A television board for Scotland is advocated here by the Scottish Nationalist Party "if Scotland is not to be submerged in a stream of Anglo-American ideas and culture."

The party has asked the British Government to allocate the remaining four television frequency channels to a non-profit-making board.

The Nationalists also hit out at Scot indie tv services. "Their most popular items are their Scottish programs," they claim, "but nevertheless Scottish commercial tv has so far not produced a single Scot play or a play from Scotland.

"Despite promises of greater Scottish emphasis, because of its commercial nature, the probability is that 'canned' programs from America and England at cheap rates will remain the vital thread in its organization."

Third TV Channel for Britain May Invite Whole New 'Program Mosaic'

By HAROLD MYERS

London, Nov. 4.

The future role of the tv programming companies, if a third network is allocated to the Independent Television Authority, was explained by Sir Robert Fraser, ITA's director general, when introducing the annual report to the press. It was proposed, subject to the programmers acceptance, to end the existing "mosaic" whereby the three principal areas were divided among four major companies on a split-week arrangement and to reallocate the territory on a seven-day-a-week operation.

The details, Sir Robert revealed, had been settled by the ITA with the program companies as far back as 1955, under what has become known as the "option agreement." The bare details of this agreement have been common knowledge for

(Continued on page 54)

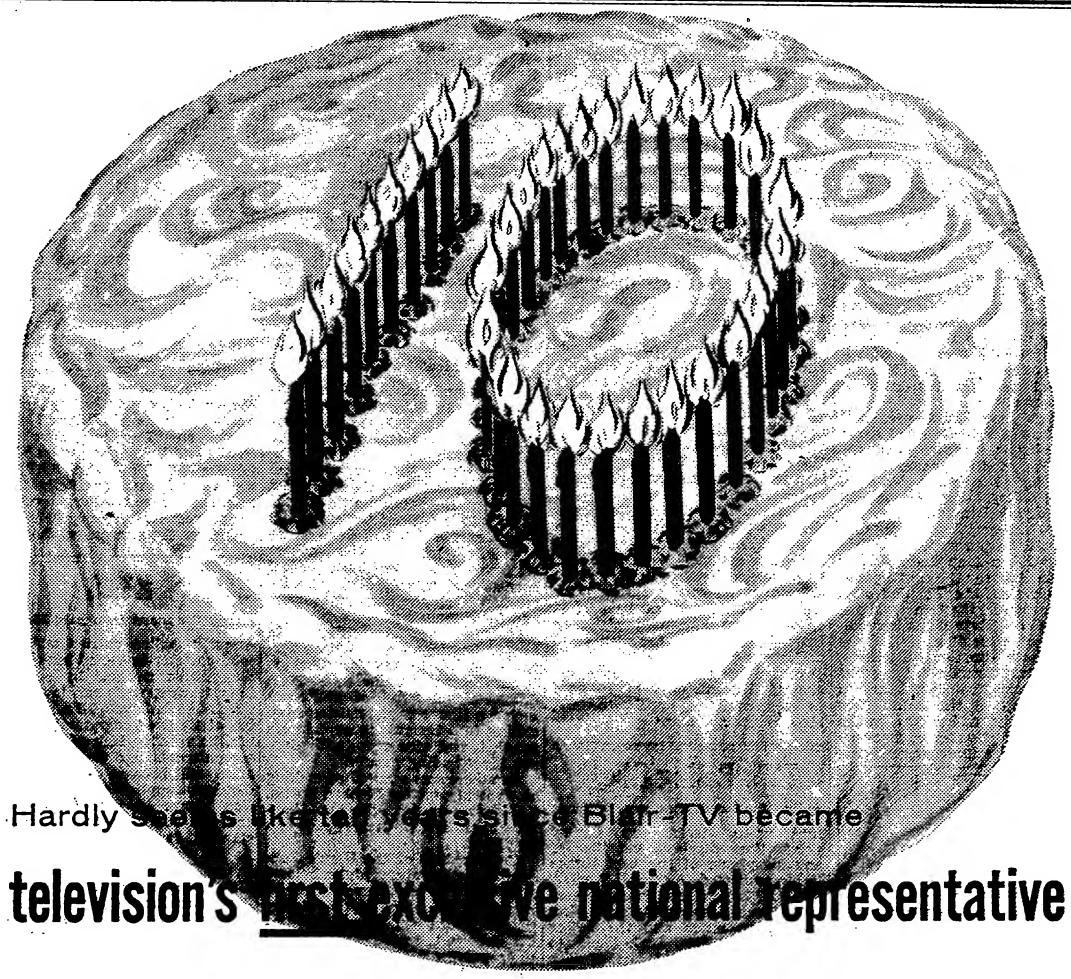
Shelley Hull Exits Jaffe To Join Bates Agency

Hollywood, Nov. 4.

Shelley Hull has exited Henry Jaffe Enterprises to join the Ted Bates agency as a production supervisor in the Hollywood office. Hull was associate producer of Jaffe's "Shirley Temple Storybook," and earlier, "Producers Showcase."

Prior to his Jaffe stint, Hull was with MCA, where he was associate producer on "General Electric Theatre," and with ABC-TV as a director.

Pittsburgh—James L. Snyder, news director of KDKA radio for the last three years, has been appointed assistant to Guy S. Harris, the station's programming head.



The cake says "Anniversary"—just ten years since Blair-TV began operations in November of 1948, as television's first exclusive national representative.

In those ten significant years, television has outdistanced all other forms of national advertising.

The TV-homes total has leaped from 172,000 in early 1948 to more than 43,500,000.*

Spot television, barely started with 9-million-dollar volume in 1949, is headed toward a 400-million dollar year in 1958.

Yes, in ten significant years television has proved itself the most powerful selling force ever developed. In that development, Blair-TV has taken an active part.

From the outset Blair-TV followed principles thoroughly proved by the experience of John Blair & Company in station representation, including:

Development of a mature staff to concentrate on television exclusively.

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Limitation of our list to stations and markets we could sell effectively.

The start of our next ten years provides a fitting occasion to express our deep and sincere thanks to the stations listed below—stations whose alert cooperation has enabled us to help advertisers take full advantage of the almost-limitless selling power inherent in Spot Television.

*TvB estimate—10/15/58

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WNBF-TV—Binghamton
WHDH-TV—Boston
WBKB—Chicago
WCPO-TV—Cincinnati
WEWS—Cleveland
WBNS-TV—Columbus
KFJZ-TV—Dallas-Ft. Worth
WXYZ-TV—Detroit
KFRE-TV—Fresno
WNHC-TV—Hartford-New Haven
KTTV—Los Angeles
WMCT—Memphis
WDSU-TV—New Orleans
WABC-TV—New York
WOW-TV—Omaha
WFIL-TV—Philadelphia
WIIC—Pittsburgh
KGW-TV—Portland
WPRO-TV—Providence
KGO-TV—San Francisco
KING-TV—Seattle-Tacoma
KTVI—St. Louis
WFLA-TV—Tampa-St. Petersburg

Third British TV Channel

Continued from page 53

some time, but have never before been publicly referred to in an ITA report.

The ITA topper explained that with the coming of a second commercial network there would be six major outlets in London, the Midlands and the North. The existing major companies, Associated-Rediffusion, Associated Tele Vision, Granada-TV and ABC-TV, would have the first option to operate four out of these six outlets on a seven-day basis. The remaining two contractors might be chosen from among the other programming companies already operating on a regional basis, but there were no advance commitments.

Under the present division of the territory, London is shared by A-R and ATV, the former having the five weekdays; the Midlands territory is divided between ATV and ABC-TV, the latter taking care of the weekends; ABC-TV also has the weekend allocation in the northern areas, with Granada-TV in charge of the weekday programming.

The division of the three territories among the four majors has yet to be agreed. So far, the "option" only applies to the principle of reallocation.

On the prospects of the third network Sir Robert listed several possibilities. The new station could, of course, be allocated to the BBC; it could be handed over to a new public corporation, which would either have to be financed out of license revenue or pay its way from the sale of advertising; thirdly, it could be handed over to the ITA to run a new competitive service within the commerical framework; or the Government could decide to set up a new public authority on the lines of the ITA to take over the operation and administration. Sir Robert didn't consider the latter a likely course.

At what time the Government intends to make up its mind about a third channel appears to be obscure. As of the present, it is still trying to enlist a team to serve on a Royal Commission and make a detailed investigation, but there is no certainty that that course will be pursued. It seems unlikely that a snap decision will be made before the anticipated Spring election, but, banking on a return to power, the Conservatives may announce their plans immediately after an election.

The whole situation, of course, would be transformed in the event of a Conservative defeat and a Labor victory at the polls. The Socialist Party, which was hostile to the introduction of commercial tv, is hardly likely to give a blank check to the program companies without imposing severe restrictions. Among them could be a tax on advertising, which would seriously affect earning capacity of the commercial networks. Such a tax would be at source and imposed on the advertiser; at the present time, all ad expenditure is an accepted relief against taxation.

The Socialists, too, would look askance at any influence-moulding industry which was able to rack up such sensational profits as are currently being earned in commercial tv. If anything, the Laborites would want to curb the earning power of such companies, rather than extend them.

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Clyne Proposes

Continued from page 1

tronic extension of utilizing the same headliners who made their mark in films and radio and many of whom date back to the great old days of vaudeville.

"We'll be worse off than the movies," he observes, "unless the networks and the affiliates do something to cradle new talent. That also goes for the talent agencies. But, no, the moment somebody is 'hot' or even looks hot the pricetag on him goes up.

"I've proposed a 1%-of-the-gross from each station affiliate into a common talent fund to scout, groom and develop new talent. The big leagues do it with baseball. Big business does it as a matter of course. But the very thing that makes the entire tv medium possible—good talent—gets the biggest sluffoff."

Clyne is serious about propogating the talent idea. His $60,000,000 of tv show billings makes it sound business for him, since some of the McCann-Erickson clients sponsor items from a $11,000,000 "Desilu Playhouse" deal and Bob Hope and Frank Sinatra spectaculars to panel, whodunit and soap opera strips.

Clyne indicts the stations and the nets alike "for their lack of imagination. Just like research and development is part of big corporate enterprise, so too the development of new program ideas and components should be part of day-to-day management planning. Instead, all we do is for agents and packagers to bring us ideas. We have the bankroll; they have the shows. We can only be as good in merchandising impact (ratings, etc.) as their shows."

TV's Rating Blight

Continued from page 1

sens when stacked up against prime time displays, yet it's far and away one of the best things tv has produced. A "Small World," the Ed Murrow-Fred Friendly contribution to Sunday afternoon electronic razzmatazz and the better things in tv life, isn't likely to have a chance in terms of Top 10 thinking. A Bing Crosby special, because of opposition entries, won't court Top 10 favor. A "Playhouse 90," because there's Groucho Marx and Tennessee Ernie as rivals, suffers on the Nielsen charts. Even a "Maverick," one of the slickest of the westerns, loses out in the Top 10 rating sweepstakes because of the Ed Sullivan-Steve Allen-Jack Benny competition. Yet these, over the course of a season's span, are the shows worth remembering and that contribute—no matter what the ratings say—toward taking tv out of its trivia classification.

In fact the list of qualitative, worth-watching, doomed-to-low-rating shows is fairly impressive. Yet the intra-network bleeding, scratching and screaming over which network captured the most half-hours on the rating charts, down to the last fractional percentage point, throws the real meaningful picture completely out of focus and puts the accent where it doesn't belong.

Over the span of the season, it's more than likely, regardless of Top 10 evaluations or night-by-night competitive standings, that NBC and CBS (and perhaps to an equal degree the revitalized ABC) will emerge with a fairly well distributed quota of clinkers and, qualitatively speaking, hits. A measurement that will pinpoint this aspect of programming, it's felt, would help the industry immeasureably in wronging existing evils; in ridding tv of inferior programs and perpetuating the worthwhile.

The nihilist school of "video snobs" contends on the one hand that "tv is suicide-happy; bent on self-destruction." The network chieftains, on the other, maintain that programming is better than ever. The truth lies somewhere in between. As long as there is a Groucho Marx, a Phil Silvers, a Jack Benny, a "Playhouse 90," a few good westerns, an "Omnibus" and a "Small World"—tv will be keeping pace with progress.

As yet nobody's come up with a better measurement. But that doesn't mean it can't be done.

Harris Probers

Continued from page 26

merce Commission, Civil Aeronautic Board and Federal Power Commission, federal independent agencies under its jurisdicition, along with FCC.

Although the Pittsburgh channel 4 matter is before a federal grand jury here, the subcommittee wants to go into it further to "clear up" accusations which had been made in public sessions earlier, Robert W. Lishman, subcommittee general counsel, explained. Thus, the invitation to all the accused to come and have their say.

Only one person mentioned in earlier hearings has not been formally asked to testify. That is Sen. George Smathers (D-Fla.). Congressional rules of politeness forbid a House subcommittee from calling in a Senator to explain his conduct, and vice versa with Senate investigating groups.

Smathers was accused of making an appointment for Richard Berlin, a Hearst executive, with then-Commissioner Mack. Hearst was an applicant.

Continuation of the Harris Subcommittee involves highest level politics. The top Democratic and Republican leaders of the House, Sam Rayburn and Joseph W. Martin Jr., will decide the position their parties will take on the future of the controversial investigating subcommittee. And that will determine what happens to it following its present expiration at New Year.

CBS Creative Staff

Continued from page 35

Charles Russell and Eva Wolas ("Pursuit"), Cecil Barker ("Red Skelton Show"), Stanley Rubin, David Lewis Larry Burns, Peter Kortner and Julian Claman. On the exec producer level, there's Norman Felton, William Self and Edgar Peterson. Bob Banner is being moved last to film the Garry Moore show.

At NBC, only active staff producers are Al McCleery, as exec producer on "Ellery Queen," Bob Finkel, producing the Tennessee Ernie Ford show, and Bill Asher, producing-directing the Dinah Shore "Chevy Show." Others on staff are Jack Chertok, who operates primarily on program development, Bob Henry, who produced the summer "Chevy Show," Allen Handley, who did last Sunday's Sid Caesar entry and operates primarily on one-shots, and Tom McKnight, operating on development of new properties. There's also Jess Oppenheimer, who's currently dickering for his release from a five-year contract.

Web leans heavily on outside packages for its programming, and on this basis, packagers can bring in producers of their own choosing. Thus, Hal Kanter produces-directs the Milton Berle stanza; George Englund dittoes on Eddie Fisher; Bill Burch is the George Gobel producer; Ralph Edwards produces "This Is Your Life" with his own staff. On film, Groucho Marx show is still produced with John Guedel, this going way back, of course, even to the days when NBC did so much of its own production.

At ABC-TV, situation is entirely different, due to the fact that KABC-TV, web's o&o here, is feeding three shows onto the web. Thus, KABC-TV staff producers are getting into the network act, though the only web-payrolled producer is still exec producer Bob Adams. On the local front, Jimmy Baker gets billing as producer on "Stars of Jazz," Gene Banks on "Day in Court" and Banks and Bob Arbogast on "Traffic Court." Moreover, KABC-TV v.p.-general manager Selig Seligman takes exec producer credit, as does program director Pete Robinson, on the courtroom shows.

KTLA

Continued from page 30

Angeles as live entries and make solid cost-per-thousand buys in less competitive markets by virtue of their track records and low cost.

Schulke believes KTLA, by virtue of its live programming schedule, its relative lack of heavy film commitments and its studio affiliation, will become the heaviest individual supplier of tape syndication shows in the country. His analysis contends that only nine stations, the indies in New York, L. A. and Chicago, will furnish the bulk of programming, and that all the others have either heavy film commitments that prevent extensive live program development or are saddled with low capital funds for development purposes.

RTDG

Continued from page 27

would participate, "in keeping with their duty as members."

Independent group thought until Monday afternoon that they might have to establish an interim indie directors union so that NABET could avoid raiding under the AFL-CIO banner. However, they were informed later that it was only necessary for them to disassociate themselves from RTDG officially in order to make the way legally clear for NABET absorption.

Spokesman for new body, which has all ABC radio directors and assistant directors and all ABC-TV stage managers and A.D.'s, hoped that full directors in tv would follow them "when they realize that the majority of the shop is leaving RTDG." Breakaways expressed dissatisfaction with RTDG's bargaining strength and feel the larger NABET organization will be able to enforce higher demands.

Last week, Michael Kane, RTDG prexy, said only 20 out of 900 members "voiced a dissident note" and "This does not represent the disintegration of a union."

Last-Place Nats Lose 350G Client

Washington, Nov. 4

Washington's Nats, in the American Baseball League cellar again, have lost their tv-radio sponsor, National Brewing Co., which did not exercise its option after completing a three-year contract.

Ball Club President Calvin Griffith commented: "I've just returned from Cuba and, frankly, haven't had a chance to talk to new sponsors."

Brewery reportedly paid $350,000 a year for radio-tv rights.

B'cast Promotion

Continued from page 26

of BPA, who will deliver the keynote address.

Panel on breaking into print will have Pete Rahn, AM-TV editor of St. Louis Globe Democrat, repping the consumer press and Steve Libby of Communications Counsellors (N. Y.), the trade press. Robert Riemenschneider, media director of Gardner Advertising, St. Louis, and Dr. Thomas Coffin, director of research for NBC, N.Y., will form another panel analyzing ratings. Another panel evaluating promotion as a key management function will be comprised of Joseph M. Baisch, general manager of WREX-TV, Rockford, Ill.; John Stilli, sales manager of KDKA-TV, Pittsburgh; and Lon King, asst v.p. in charge to tv promotion and research for Peters-Griffin-Woodward, N.Y.

TV's Stompers

Continued from page 2

No. 209 and will feature combos of men in radio-tv and advertising fields. George Scanlon, account exec at WCBS Radio, and Thaine Engle, commander of the Post and manager of broadcast promotion at NBC, are handling ticket distribution. Hal Davis of Grey Advertising, once again is lining up the talent.

Last year Benny Goodman and Helen Ward whooped up a storm at the concert with the "Batten, Barton, Durstine and Osborn Blues." A similar project is in the works this year.

Washington — Charles W. Godwin, Mutual Broadcasting System's v.p. for station relations, has been named to represent his network on the NAB's Radio Board of Directors. He succeeds Armand Hammer, former MBS president and board chairman, who is now a dircetor of the web.

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Joe Floyd's Great 4-State TV Beam!
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KPLO tv Pierre — Valentine — Chamberlain
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REPRESENTED BY H-R
In Minneapolis: Wayne Evans & Assoc.



Nielsen's Top 10 In Britain

(Week ending Oct. 19)

Sunday Night at the London Palladium	(ATV)	79%
Take Your Pick	(AR)	77%
The Army Game	(GRANADA)	
Double Your Money	(AR)	
Val Parnell's Startime	(ATV)	76%
Wagon Train	(GRANADA)	75%
Armchair Theatre—"The Time of Your Life"	(ABCTV)	74%
Dotto	(ATV)	73%
Spot the Tune	(GRANADA)	71%
International Soccer— "England vs. Czechosolavkia"	(AR)	70%

AFTRA Strike Threat

Continued from page 27

tive inferred from the sponsors that they'd continue paying card rate for the time. They own even if they have to substitute kines and old films in place of fresh material. That, he believed, would go for daytime TV too: But it is not known whether the offer to support also includes paying the specialists who are under contract to produce, direct, write shows between Nov. 20 and 30, and who probably won't be available for deferred telecasts. Nor is there any certainty that bankrollers will continue sponsoring daytime telecasts indefinitely in light of the probability that rerun films and kinescopes won't keep the audience up and the cost-per-1,000 low.

AFTRA spokesmen readily admit they are asking for considerably more than the current SAG film commercial rates. They explain that tape commercials will be a key means of livlihood in the future. A union source asserted that advertisers are upset, not because of tape so much, but if AFTRA wins its tape demands it will set a precedent which SAG will follow in negotiating its next telefilm commercial contract. To explain this, he said that the prospect in the next couple of years is for the large majority of blurbs to remain on film. "So naturally," he added, "they fear precedent more than they do fact."

"It's a big political factor with AFTRA to scoop SAG in some way," a web spokesman declared. He referred to the fact that AFTRA and SAG are currently waging a fight before the NLRB for control of tape commercials.

Another executive said that AFTRA can gain considerable importance and prestige by winning the point for high tape residual payments. (Both AFTRA and SAG are acutely aware that if NLRB orders a national referendum to resolve the issue of tape jurisdiction, the loser could readily go out of biz the day tape really gets going, and hence both have made a series of gestures to win over thesps.)

Though the networks are trying to tape as many shows in advance of Nov. 15 as they can, many executives don't feel they can get too many done.

For instance, CBS cannot muster all the required components at this stage to tape in advance the $500,000 budgeted "Wonderful Town," which Westclox is signed to sponsor. Show is due on Nov. 30. A night earlier, CBS will do another Victor Borge special, with Pontiac bankrolling. This too is an expensive show. NBC will have "Kiss Me Kate" for Hallmark on the 20th (but this will be on tape). In all, there are six live specials scheduled for NBC and CBS between the middle and end of November, when a strike is most likely to take place, ABC has one skedded.

In addition to the demand for continuing rates on taped (and transcribed radio) commercials, the networks are strongly resisting AFTRA on at least two other demands, first of which, it is reported, is a point adamantly defended by the union. (1) Union demands that the networks write into the next contract a proviso against feeding programming to an affiliate engaged in a local strike against AFTRA. (AFTRA locals made this a "must" demand during last summer's union conclave.) (2) AFTRA demands that the networks agree not to use tape reruns or kinescopes during a strike by AFTRA. At the negotiations table, AFTRA was told by the networks that this is impossible—"like trying to stop the automobile manufacturers from selling cars during a strike by UAW."

Columbia U Honors Emilio Azcarraga

Emilio Azcarraga, prexy and director of Cadena Radioifusora Mexicana, which operates station XEW in Mexico City, and head of Mexico's chief tv network, Telesistema Mexicano, will be a recipient of Coumbia University's 1958 Maria Moors Cabot gold medal for the "advancement of international friendship in the Americas."

Azcarraga is the first representative of radio-tv to obtain a Cabot prize. Three other Latin American newsmen also will be on hand today (Wed.) at Columbia University to receive their honors from Dr. Grayson Kirk, prexy of the university.

Dozier

Continued from page 26

lineup like Fred Coe, Herb Brodkin, Gordon Duff and John Houseman, Dozier states, the variety of top writers, directors and stars available to the series becomes far broader than with a single producer. To the objection raised in some industry quarters that a show tends to lose a sense of continuity or single viewpoint with a multiple-producer setup, Dozier points out that a variety of viewpoints tend to keep the show fresher, with new approaches to story and star values that tend to be eliminated with a single producer.

"There's even an element of competition that's good for a show," Dozier states. "It may not be conscious competition, but each of these producers look at the other guy's work and make up their minds they're going to do it better. The diversity of viewpoint, the competition and the ability to attract a wider range of talent tend to keep the show fresher and more exciting than with a single producer," he states.

While the quartet of producers on "Pursuit" report to an executive producer, Norman Felton, the producers on "Playhouse 90" enjoy a unique distinction—they report directly to management, which in this case is Dozier and v.p.-programming director Guy della Cioppa.

CBS-TV's Femme 49'ers May Be Blown Up to Big Wing-Ding in '59

CBS Daytime Televisit Week will, in all probability, be extended to include all affiliates of CBS-TV in 1959, as result of this year's successful endeavor.

Forty-nine women from each state in the union including Alaska came to Gotham in September as guests of CBS-TV to meet up with daytime personalities and to report back to their local newspapers regarding their video adventures. It proved effective in cementing relations between newspapers, local affiliates and a keener awareness of daytime tv among the women representatives.

Approximately 180 affiliates with a like number of newspapers may be involved in next year's project, if CBS management approves the blueprints for the 1959 project. Also, advertising agency personnel may be invited to join with the woman representatives in forum discussions, perhaps along the lines of the N. Y. Herald Trib sessions on public affairs.

CBS-TV, last week, also unveiled "Byline: New York" a filmed account of the activities of ladies who covered the video daytime activities for their hometown gazettes. The film, produced by David Gordon and scripted by D. Z. Shefrin of CBS News, was shown at a special screening for agency execs at the Waldorf-Astoria.

Narrated by Walter Cronkite, it depicted the women attending the various studio activities, parties, filing dispatches and interviewing daytime personalities and network execs. It also showed the group descending upon Mayor Wagner at City Hall and flooding Hizzoner with souvenirs from the mayors and governors of various states in the union.

NIX THIRD VHF FOR PROVIDENCE

Washington, Nov. 4.

Federal Communications Commission has dropped the idea of giving Providence, R. I., a third VHF channel. It said the proposal wouldn't serve the public interest and ordered an end to rule-making proceedings on the matter.

Air hazard considerations, required changes in present tv channels and sites and other factors were cited in the decision. Commissioners T. A. M. Craven and John S. Cross dissented.

"GEE! THIS IS SOME SMOKE!"



He's switched to a brand of cigarettes he saw advertised on WGN-TV. And he's *sold!* The program he saw was Festival of Stars where he and 1,068,000* viewers watch—and buy as a result—every week. (*Nielsen —Sept. 7-Oct. 4, 1958).

A receptive, loyal audience to top-rated programs, is the WGN-TV audience.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

The station that puts "GEE!" in your Chicago sales! **WGN-TV**

Chicagoans watch Channel 9

Jocks, Jukes and Disks

By MIKE GROSS

Vic Damone (Columbia). "SEPARATE TABLES" (Hecht, Lancaster & Buzzell*) is a pic title tune that makes sense in the current disk wars and Vic Damone gives the ballad a treatment that's good for plenty of play. "WE KISS IN A SHADOW" (Williamson*) is a romantic ballad item out of the Rodgers-Hammerstein catalog and the crooner knows just what to do with it.

Domenico Modugno (Decca). "COME PRIMA" (MCA*) uses a rocking feel effectively and has Modugno in an English lyric pattern that ought to get him back in spinning contention. "STRADA 'N' FORSA" (Leeds*) sets up an Italian lyric for Modugno with an attractive beat to help it along.

Lester Lanin Orch (Epic). "OVER THE RAINBOW CHA CHA" (Feist*) is another oldie with a cha cha treatment that ought to get it back on the spinning parade. "I WANT MY MAMA" (Robbins*) is a fine danceable slicing out of the standard repertoire.

Sons of the Pioneers (RCA Victor). "A FIDDLE, A RIFLE, AN AXE AND A BIBLE" (Feist*) is a melodic folk item with a popular flair, from 20th's "Mardi Gras" pic. "MY LAST GOODBYE" (Bourne*) is a soft ballad handled in group's standout harmony styling.

Ralph Marterie Orch (Mercury). "PRETEND CHA CHA" (Brandom*) is the old Marterie click but this time in cha cha dress and it works out extremely well. "FLIGHTY" (Dreyer†) flies at an attractive instrumental pace, making it a good programming bet.

Nick Noble (Coral). "BON JOUR, BON SOIR, BONNE NUIT" (Famous*) has a lilting feel that will appeal to the jocks who like songs that have some taste. "A LUCKY SILVER DOLLAR" (Southern†) has the handclapping flavor that pulls coins into the jukes.

Billy Dawn (Coed). "SUSIE WE GOOFED AGAIN" (Winneton†) is a frisky item with a teenaged flavor that will get proper attention from the younger set. "THIS IS REAL" (Roncom*) is a rhythmical ballad in which Billy Dawn gets a good assist from a femme vocal group.

Bobby Edge (Jubilee). "BARB'RY ANN" (Portrait†) blends a folk flavor with a hot beat that should pay off in the spinning column. "FIDDLE & BOW" (Royalty*) strikes up a happy beat for lighthearted terping.

Lee Laurence (Metro). "LONELY BALLERINA" (Kassner*) has some pretty melodic touches but not enough for a pop stepout. "HIS SERVANT" (Jefferson*) is an average religioso that gets a meaningful delivery.

The Stereos (Warner Bros). "FREEZE MAMBO" (Prince†) is a solid terp item for the hip-swinging juve crowd who should make it a good juke item. "SOLE MIO ROCK" (Lark†) is the Itaian pernial with a rocking flavor to attract the teeners but it's a doubtful shot.

Lee Andrews & The Hearts (United Artists). "ALL I ASK IS LOVE" (G&H†) has the beat and the vocal action that usually get a good spinning workout. "MAYBE YOU'LL BE THERE" (Triangle*) is another oldie fashioned for the younger generation but they'll probably pass this one by.

The Versatiles (Atlantic). "PASSING BY" (Progressive†) gives the Versatiles a tidy item with a catching beat that could go places. "CRYING" (Progressive†) is a weeping rocking ballad that's sure to pull in plays in certain areas.

Leon Merrin Orch (20th-Fox). "THE MARDI GRAS MARCH" (Feist*) gets a rousing instrumental run that will help promote the "Mardi Gras" pic for 20th Fox. "BOURBON STREET BLUES" (Feist*) is from the same pic and features an interesting blues flavor.

Witches Three & Friends (Disneyland). "JINGLE BONES" (Disney*) is a weirdie pegged on a witch's Xmas day but it has a spinning chance because of its offbeat approach. "JUNGLE TREE" (Disney*) puts Christmas in the jungle and it gets lost there.

Jane, Joan & Maryann (Paris). "BE MY LIFE, BE MY LOVE" (Greta†) works into an okay spinning property for the jean set with a lilting beat and juve-flavored delivery. "WOULDN'T IT BE WONDERFUL" (Greta†) is another neatly fashioned item that that will win some spinning friends.

Jerry Madison (Kem): "MERRY MARY" (St. Lawrence†), a takeoff on a nursery rhyme, is a cute rhythm side crooned pleasantly by this youngster. "DON'T EVER MAKE ME CRY" (St. Lawrence†) is a routine rocking ballad.

Marty Gold Orch (Kapp). "HEY, PAESANO CHA-CHA-CHA" (Brigadier*) is a charming novelty cha cha which could hit big spinning proportions. "I'M NOT AFRAID ANYMORE" (Shapiro-Bernstein*) is an excellent ballad vocalled by Johnny Wells whose similarity to Perry Como is uncanny.

*ASCAP. †BMI.

Best Bets

LLOYD PRICE ..... **STAGGER LEE**
(ABC-Paramount) ..... **You Need Love**

Lloyd Price's "Stagger Lee" (Sheldon†) reworks an old folk item into a hot current property via a beat that's surefire jock & juke material. "You Need Love" (Pamco†) is another strong item that will win the rocking crowd.

* * *

EDDIE COCHRAN ..... **C'MON EVERYBODY**
(Liberty) ..... **Don't Ever Let Me Go**

Eddie Cochran's "C'mon Eeverybody" (Metric†) has the right kind of beat and pepped-up vocalizing that will continue to keep him a teen fave. "Don't Ever Let Me Go" (American†) sets a winning beat in a vocal trapping that the kids go for.

* * *

AL MARTINO ..... **HERE IN MY HEART**
(Cub) ..... **Two Lovers**

Al Martino's "Here In My Heart" (Mellin†) puts the crooner back with his first click and he should be able to do it again with the rocking beat that's been added. "Two Lovers" (Selma†) is a big ballad that fits Martino's vocal temperament.

* * *

REG OWEN ORCH ..... **MANHATTAN SPIRITUAL**
(Palette) ..... **Ritual Blues**

Reg Owen's "Manhattan Spiritual" (Zodiac†) is a nifty swinging instrumental headed for big returns all over the spinning circuit. "Ritual Blues" (Zodiac†) has a moody blues quality but an infectious beat to pull it through.

* * *

JIMMY MARTIN ..... **SONG OF THE DUGONGS**
(Gone) ..... **Jack Cobb**

Jimmy Martin's "Song of the Dugongs" (Gilt†) is a strong folk item built for a sure commercial payoff. "Jack Cobb" (Gilt†) follows the lines set by the click "Tom Dooley" but not so effectively.

* * *

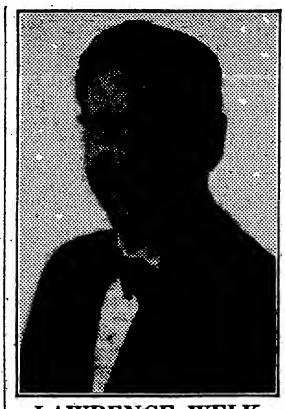
ROGER WILLIAMS ..... **THE WORLD OUTSIDE**
(Kapp) ..... **Tchaikovsky Piano Concerto # 1**

Roger Williams' "The World Outside" (Chappell†) gives the pianist another clicko side, this time with the help of a standout choral backing. "Tchaikovsky's Piano Concerto No. 1" (Garland) gives the keyboarder enough room to display his fancy fingerwork.*

* * *

EL ROJO ..... **WHEN YOU CHA CHA CHA**
(Redd-E) ..... **B-B-B Baby**

El Rojo's "When You Cha Cha Cha" (Jefferson) should continue the cha cha craze through its hip-swinging style and attractive lyric. "B-B-B Baby" (Jefferson*) has a frisky rhythmic pattern that's okay for some spins.*



LAWRENCE WELK
and His Champagne Music
Present
"KEYBOARD KAPERS"
With Tiny Little, Jr., Larry Hooper
Frank Scott and Jerry Burke
(Coral Album No. 57214)

Album Reviews

Don Ameche-Elaine Stritch: "Goldilocks" (Columbia). Leroy Anderson (music) and Joan Ford-Jean Kerr-Walter Kerr (lyrics) have worked up a lighthearted, appealing score for their "Goldilocks" legituner. It's heavier on material than melody but it's a serviceable item in the original cast set genre and should be highly marketable with the showtune buffs. Elaine Stritch carries the burden of the vocal responsibility with a gruff but fetching piping style and Don Ameche does well in the talk-song styling that's become standard for the musical comedy leading men today. Pat Stanley and Russell Nype round out most of the other spots nicely. Lehman Engel's musical direction is sharp, as usual.

Meyer Davis Orch: "Dancing With Smart Set" (RCA Victor). The dancing-at-home crowd gets another nifty addition for terp-tables with this new Meyer Davis package. Maestro Davis has programmed a dance card that covers enough styles and rhythms to keep the dancing feet moving. In the set are medleys that make waltzing, foxtrotting, hoedown or what have you easy as pie.

Tommy Sands: "Sands Storm" (Capitol). Tommy Sands sticks to the rock 'n' roll groove here which ought to keep his young fans happy but will limit the sales potential with the adult buyers. "Oop Shoop," "Maybellene, "Tweedly Dee" and "Hey Miss Fannie," or any of the others for that matter, are strictly for the jeaners. He knows what the young folks want, however, and he gives it to 'em in top style.

Mary Martin: "Walt Disney's Story of Sleeping Beauty" (Disneyland). This package should answer the problem of what to get the pre-teen set for Xmas. It's an ideal gift item that'll hold up as a strong bread-and-butter item for the Disneyland company. The music from the score of the Disney pic based on Tchaikovsky's "Sleeping Beauty Ballet" adapted by George Bruns serves as an excellent setting for Mary Martin's narration and vocalizing.

The Keymen: "Dance With Dick Clark" (ABC-Paramount). The tie here with the ABC-TV disk jock Dick Clark makes the set a natural for teenage approval. With Clark currently running a hot tv "Bandstand" show and with the package following the pattern of his dance programming, the LP ought to be a regular item on the home turntables. Laying down the beat for the blue jean and white saddle shoes set are the Keymen, who are familar with the simple rudiments of the beat.

Somethin' Smith & The Redheads: "Crazy People" (Epic). Something happens when Somethin' Smith and his gang take over on a popular standard — and it's usually for the better. The boys have a brisk and almost irreverent approach to their material but it always comes out as irresistible listening. The nifty repertoire was arranged and conducted by O. B. Masingill.

Ray Ventura Orch: "La Belle Bardot" (Dot). Peg for this package is Brigitte Bardot and with that marquee lure it ought to do well across the counters. But Ray Ventura makes what's in the groove count, too. He's taken tunes and themes from French pix, including Mlle. Bardot's "And God Created Woman," and given them a sprightly and enjoyable Gallic touch. The photo of the Bardot femme on the cover will also attract customers even though it's only a head shot.

George Feyer: "Memories of Viennese Operettas" (RCA Victor). The Viennese mood is right up George Feyer's keyboard alley. This is strictly for those who dig the Alt Wein schmaltz but there are enough around to make this a worthwhile packaging angle. Feyer covers enough ground here to keep everybody happy. Included are such representatives from the "Blue Danube" school as Lehar, Stolz, Kalman, Linke and Straus and they are all treated handsomely. Feyer gets a rhythm accomp from Al Warner on bass and Tommy Lucas on guitar.

Jennie Smith: "Love Among The Young" (Columbia). Starting with the Alec Wilder-Norman Gimbel title tune, Jennie Smith works through a standup repertoire that ably shows off her ingratiating styling on the rhythm and ballad patterns. It's her first set for Columbia—she bowed last year in an RCA Victor package—and from the sounds on this package she shapes as an important addition to the Col family. Helping to build the romantic motif are such pleasing items as "A Very Special Love" and "Young and Foolish." Ray Ellis' orch gives an invaluable assist.

June Christy: "June's Got Rhythm" (Captiol). The loose and easy quality that's usually found in intime clubs has been successfully transplanted into the grooves in this new June Christy package. The vocal mood is light and airy with an unstrained swinging beat that makes the thrush sound better than ever before. She's also got a good selective sense of repertoire ("They Can't Take That Away From Me," "Blue Moon," "My One And Only Love") which helps give everything a lift. Bob Cooper's arrangements and batonning give everything a boost.

Bing Crosby: "That Christmas Feeling" (Decca). There's probably no other singer around with as many Christmas tunes in his groove than Bing Crosby, but Xmas and The Groaner have virtually become synonymous so there's probably lots of sense to this newest entry for the 1958 season. In it are the pops, the hymns and the carols culled from Crosby's longtime Decca catalog. For the collectors are "The Twelve Days of Christmas" and "Here Comes Santa Claus," which he does with the Andrews Sisters.

John Scott Trotter Orch: "A Thousand And One Notes" (Warner Bros.) There's a lot of instrumental pleasure to be found in John Scott Trotter's package. It's more than just a mood music album, for there's enough imagination and musicianship involved to keep the listener interested in what he's going to do next. His range is wide, covering "Fiddle Faddle," "Blue Tango," "In An Eighteenth Century Drawing Room" and "Anna" to give an idea of how long is Trotter's trot.

Toni Carroll: "This One Is The Toni" (MGM). There are styles that work in night clubs and there are styles that work on disks and seldom has a singer been able to score on both. In Toni Carrol's instance it seems that she's building a style pegged for nitery enjoyment by using a breathless and intime mood. Somehow, though, it gets to be a bit pretentious coming out of the home speaker.

Charles Magnane & All-Star Orch: "Panorama" (Grand Award). Accordionist Charles Magnane fits right into the Paris scene that he's chosen for this musical "Panorama." Assisted by an "all-star" group featuring Terry Snyder (drums), Bob Haggart and Jack Lesberg (bass), Dick Hyman (piano) and Al Caiola and Tony Mottola alternating on guitar, Magnante presents a melodic Gallic front that will appeal to the mood music fans. *Gros.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ALL IN THE GAME (8)	*Tommy Edwards*	*MGM*
2. IT'S ONLY MAKE BELIEVE (4)	*Conrad Twitty*	*MGM*
3. TOPSY (6)	*Cozy Cole*	*Love*
4. TOM DOOLEY (3)	*Kingston Trio*	*Capitol*
5. CHANTILLY LACE (2)	*Big Bopper*	*Mercury*
6. TEA FOR TWO CHA CHA (7)	*Dorsey-Covington*	*Decca*
7. THE END (2)	*Earl Grant*	*Decca*
8. ROCKIN' ROBIN (1)	*Bobby Day*	*Class*
9. I'VE GOT A FEELING (1)	*Ricky Nelson*	*Imperial*
10. BIRD DOG (10)	*Everly Bros.*	*Cadence*

Second Group

DAY THE RAINS CAME	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*
TO KNOW HIM IS TO LOVE HIM	*Teddy Bears*	*Dore*
LONESOME TOWN	*Ricky Nelson*	*Imperial*
I'LL REMEMBER TONIGHT	*Pat Boone*	*Dot*
WITH YOUR LOVE	*Jack Scott*	*Carlton*
TEARS ON MY PILLOW	*Imperials*	*End*
NEAR YOU	*Roger Williams*	*Kapp*
FOR MY GOOD FORTUNE	*Pat Boone*	*Dot*
NEL BLU DIPINTO DI BLU	*Domenico Madugno*	*Decca*
SUSIE DARLIN'	*Robin Luke*	*Dot*

Figures in parentheses indicate number of weeks song has been in the Top 101

PUBS' HEAVY FOREIGN ACCENT

UA Label Going Strong on Jazz With 8 Sets in Nov.; Hike Artist Roster

United Artists Records, which has been revamping its exec staff since the appointment of Monte Kay as v.p. and general manager, is mapping an expanded program of package releases with an initial, but not exclusive, accent on jazz. Both Kay and Robert Alshuler, recently named advertising-publicity and album production chief for the label, are wellknown in the jazz field. Likewise, the newest exec for the diskery is Lester Lees, the new sales chief, who was formerly sales manager for Atlantic Records, which is also prominent in the jazz market.

The UA label is kicking off its new program with eight jazz packages this month. Included are two sets from the film, "I Want To Live," one being the soundtrack and the other featuring the Gerry Mulligan combo playing the Johnny Mandel pic score. Other sets will feature Peewee Erwin, Art Farmer, Bob Brookmeyer, Randy Weston, Lee Schaefer and Rex Stewart, latter LP being taken from the Great South Bay Jazz Festival held last summer.

The pic company subsid has also wrapped up several artists in exclusive deals, including songstress Irene Kral, former vocalist with the Maynard Ferguson band, and the Herb Pomeroy band from Boston. Upcoming for the Christmas market is "The Gift of the Magi," based on the score by Richard Adler for an NBC-TV production. Other UA packages will spotlight Diahann Carroll, Connie Russell and Morgana King.

In the singles field, UA will continue to pitch with pop and rock 'n' roll material, although it will try to be more selective in the number and quality of releases than heretofore. Jack Lewis continues to handle artists & repertoire duties in this field.

UA is also building up its publishing operation. Charlie Janoff, vet songplugger, has been named professional manager for the UA music companies, United Artists Music (ASCAP) and Unart (BMI), to handle exploitation of the company's catalog. Kenny Luttman remains with UA to manage disk jockey promotion.

WB's LPiano Parade

The Warner Bros. label is going on a keyboard kick for November. Diskery is pitching a "Keys a La Carte" promotion with 10 new piano packages scheduled for release this month.

The piano pitch will be spotlighted by a two-pocket 12-inch LP package of material culled from the 10 sets. The double-pocketer will sell for $3.98.

Pianists represented in the WB drive are Ray Sherman, Herm Saunders, Henri Rose, Barclay Allen, Alton Purnell, Geri Galian, Brooke Pemberton, Eddie LeMar, Buddy Cole and Marvin Wright. Six of the packages will be released for the stereo market.

Local 47 Tooters Bowl Over MGA At Circus Stand

Hollywood, Nov. 4.

The American Federation of Musicians, via Local 47, scored a major victory over the Musicians Guild of America with the ousting of the latter tooters from orchestra chores for the Ringling Bros. Barnum & Bailey Circus at the Hollywood Bowl. The circus, which wound up a 10-day stand at the Bowl on Sunday (2), previously had hired MGA men to supply the music during the local stand only to bring objections and threat of pickets from the AFM. Local 47 tooters, after threatening to picket the circus with the sanction of the Central Labor Council, were hired just nine minutes prior to setting up the human chain.

Although the AFM had not received a decision on a restraining order that was previously issued by Superior Judge John Ford against picketing, the union musicians decided to go ahead with the picketing after they received backing from other AFL unions, all part of the Central Labor Council. If the picketing had taken place, expectations were that the circus

(Continued on page 62)

BIG THREE'S 50% O'SEAS REVENUE

Accompanying the rise of the foreign market to nearly 50% of the Big Three's operation has come the need for a closer liaison and understanding of the publishing problems on both sides of the Atlantic. That's why Maurice (Mickey) Scopp, Big Three's v.p. and general manager, brought in representatives from firm's overseas affiliates for an international conclave at the New York home-office last week.

In for the huddle were Paddy Crookshank, European rep for the Big Three companies; Jack Denton, managing director of Publications Francis-Day & Hunter; Ben Nisbet, general manager of B. Feldman & Co. Ltd. of London, and Brian Bradley, director of background music for Francis-Day & Hunter.

According to Scopp, the ties have to be so close now that he considers London "another branch office" like Chicago or Hollywood. The subjects of the confabs with the overseas boys centered on (1) getting foreign material, (2) representing it and (3) exploiting it. Scopp helmed the open discussions and he admitted that all the answers to the developing problems have not been resolved but that headway is being made.

Lyric Translation

One of the major problems confronting the Big Three (Robbins, Feist & Miller) in the U.S., said Scopp said, is the lyric translation. The foreign writer is demanding that some semblance of the original idea be retained in the English translation which at times makes the job tougher for the adapting lyricist. On the other end, the overseas boys say it's getting tougher to get the new U. S. hits for foreign representation. (The Big Three's overseas firms also represent small American publishing firms.) With U.S.-originated tunes close to 80% of the hits overseas, the small-U.S. pubs are in the catbird seat and are getting top prices for their material. In some cases, it was mentioned, the price for a song has gone as high as $7,000. According to Crookshank, "that takes a lot of getting back" with sheet sales falling off 50% during the past year and disk sales off about 20%. Crookshank revealed that the total disk volume is up but that single hits aren't selling as big as they used to. On the bullish side, how-

(Continued on page 62)

ASCAP Taps Antitrust Atty. to Face Justice Dept.; Radio Gabs to Start

ASCAP is now facing problems on two fronts. One involves the Dept. of Justice, and the other, the radio industry, with which the Society will open negotiations for a new licensing pact tomorrow (Thurs.).

The seriousness of the current discussions between the Society and the Justice Dept. is indicated by the fact that ASCAP has hired one of the country's top antitrust legal experts, Arthur Dean, of the firm of Sullivan & Cromwell as a consultant. While the Justice Dept. has had continuing talks with ASCAP during the last three years over its operation under the consent decree, the current discussions have come into sharp focus as a result of the recent Congressional hearings. There is a strong possibility that ASCAP will have to revise some aspects of its distribution, logging and voting systems to get a Justice Dept. bill of health.

On the radio licensing front, there is another strong possibility that ASCAP will not be able to come to an agreement with the broadcasters over a new licensing fee. Since the last pact was negotiated back in 1941 with the broadcasters, radio has undergone a complete revolution and both sides have differing concepts about the role ASCAP now plays in the setup.

The broadcasters have already indicated that they will ask for a reduction in the current licensing fees which now amount to about 2% of the gross under blanket licenses. ASCAP, on the other hand, believes that radio, more than ever, is a purveyor of music, plus spot announcements, and hence should pay for this accented use of music.

Jack Bregman, board member who is chairman of the executive committee, hinted to the membership meeting last week that the question of the licensing fees for the radio industry may go into the Federal courts for arbitration. This procedure is specified under the consent decree if ASCAP's customers refuse to meet ASCAP's terms.

'Blues' With Beer

Hollywood, Nov. 4.

Richard Cannon, Negro bartender working at Ben Blue's Santa Monica nitery, has been signed to an exclusive recording pact by Capitol Records.

Singer, in addition to mixing drinks at the bistro, would do a routine interpretation of "St. Louis Blues" as part of Blue's revue. While doing his number he was spotted by some Cap execs and signed to the diskery deal.

His initial recording, "Blues," was produced by Buck Stapleton and is due for release Nov. 17.

MGM to Debut In 'Legit' Role With 'Whoop-Up'

MGM Records will break into the original Broadway cast album field this season with "Whoop-Up." Deal is first in prexy Arnold Maxin's plan to bring the label into the "upper strata" via legit sets and symph orchs.

"Whoop-Up" is the Ernest Martin-Cy Feuer musical adaptation of Dan Cushman's novel "Stay Away Joe," with a score by Moose Charlop (music) and Norman Gimbel (lyrics). Deal for the cast package was set between Maxin and Stu Ostrow, veepee at Frank Music which is publishing the score. Tuner is slated for a Dec. 18 Broadway preem.

In arranging for his first original cast package, Maxin brought in producers Feuer and Martin for a participation deal on the two additional LPs with which he's planning to supplement the cast album. Usual disk deal is to include the show's producers on a royalty participation on the original cast set only. Other two LPs Maxin has scheduled for the "Whoop-Up" push is an instrumental set by David Rose and a jazz version by Dick Hyman. The LP program is similar to Maxin's treatment of the Alan Jay Lerner-Frederick Loewe score for the Metro filmusical

(Continued on page 63)

Rah-Rahs Rev Up Band Bookings

Colleges are giving the bands a lot of work this season. Howard Sinnott, veepee in charge of bands at General Artists Corp., reports an upbeat in band booking with prices now ranging from $3,000 to $3,500 a night.

The demand for bands for campus dances has become so great, says Sinnott, that colleges are now getting together to coordinate their buying. He points out, for example, that two neighboring colleges will put in a bid for two bands on a specific weekend so that they can alternate them for Friday and Saturday dance dates. It's helped to make routing easier because there are also colleges in the territory who'll take the bands for special midweek concert dates.

Rolling strong in the prom field from the GAC orbit are Ralph Marterie, Stan Kenton, Billy May and Buddy Morrow. The bands' prom drive started in the last week of October and dates have been coming in to fill up the schedule through mid-December before the undergrads take off for the Christmas holidays.

KOLSKY HITS THE ROAD

Joe Kolsky, exec veepee at Roulette Records, is on the road for a three-week tour of distributors, deejays and dealers.

He's concentrating on Roulette's overall sales picture as well as paving the way for the release of new monaural and stereo albums for the holiday season.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*It's All In The Game (Remick)	3	1	1	2	1	1	1	1	1	10	1	98
2	2	*Near You (Supreme)	4	..	2	3	..	4	5	..	3	3	8	56
3	4	*Day Rains Came (Garland)	7	5	..	..	3	..	4	..	4	1	3	55
4	3	*Volare (Robbins)	6	..	..	10	2	3	2	5	2	6	..	52
5	6	*Firefly (Morris)	8	2	..	..	4	6	3	..	6	4	..	44
6	5	*Tears On Pillow (Vanderbilt)	7	..	..	7	5	..	8	3	..	..	5	31
7	..	†Tom Dooley (Beechwood)	10	..	..	1	8	..	..	..	..	8	6	22
8	10	*Born Too Late (Mansion)	..	..	..	9	..	..	7	4	5	..	..	19
9A	..	†Know Him Is to Love Him (Remick)	..	..	..	..	..	..	..	2	..	..	2	18
9B	..	*The End (Criterion)	1	..	3	..	..	..	..	..	..	..	..	18
11	..	*There Goes My Heart (Fiest)	..	4	7	..	..	..	..	..	..	5	..	17
12	15	†Hideaway (Greta)	..	6	4	..	..	..	..	..	..	..	..	12
13A	8	†Patricia (Peer Int.)	..	..	..	6	..	10	6	..	..	..	..	11
13B	..	Find Your Love In Paris (MPH)	..	7	8	..	..	..	..	..	..	..	7	11
15	..	†Bird Dog (A-Rose)	..	..	..	5	..	9	..	..	9	..	..	10

Victor Folds Vik Operation

Vik Records, the RCA Victor subsidiary label, has gone out of business. Victor execs informed the network of Vik distribs last week of the dissolution, although it has been known for some time that the label's days were numbered. There had been no Vik releases, either in the package or single field, for the past several weeks.

Vik Records came into existence about five years ago as a bid by Victor for the indie market. Known for the first few months of its existence as Label X, it was born at a time when the indie labels first came into prominence

(Continued on page 63)

HERB HENDLER AIDE TO WB'S CONKLING

Hollywood, Nov. 4.

Herbert Hendler has been named to the post of administrative assistant to James B. Conkling, prexy of Warner Bros. Records. He will assist in establishing administrative and operational procedures of the label.

Hendler's past associations include 11 years with RCA Victor, during which he served as director of artists & repertoire, and various other capacities in the sales and advertising departments. He organized and managed the Ralph Flanagan and Buddy Morrow bands in 1950-1952. His appointment is effective immediately, and he will quarter in the Burbank studios.

Iron Curtain Kids Swing to U.S. Pops and Jazz; LP Prices 'Fantastic'

By HERBERT WISE
(G. M., Consolidated Music)

Moscow, Oct. 28.

There's no question that popular music is America's greatest export. That's true both in Eastern and Western Europe. Polish, Czech and Russian youth express great enthusiasm for Radio Tangiers (The Voice of America—although they don't call it that) and Radio Luxembourg (commercial). Both stations feature the latest in American pops including rock and roll.

In Krakow (Poland) the wailing of the local jazz club could be heard more than a block away from the rented room they call their club. These "students of song" hold nightly sessions. An attempt is made to imitate the American sound but it rarely succeeds. American jazz musicians show a certain familiarity with their instruments that cannot be duplicated.

And it's not that these people have not heard what our jazz sounds.

The Russians continue to jam our Russian language news programs but allow music to penetrate the curtain. Record collections are extensive and are freely shared by the devotees. Dave Brubeck and Paul Desmond and the Glenn Miller Orchestra have visited many of these far away cities and the aficianado recalls with fond affection the date of the visit, the program and other minutia. The Krakow club has an amazing familiarity with other American artists and recordings. One of the local men had played at Newport this year.

Jazz long play records still bring fantastic prices and there seems to be no resentment toward the seller on the part of the buyer for—what seems to us—the exorbitant prices charged.

Local Music Big

And local music flourishes. Fine legitimate orchestras in Moscow are the rule although hotel orchestras—still playing American tunes—sound like to seventh grade prom band in rehearsal. Moscow opera is topnotch.

Moscow teenage boys speak to you on the street and ask 1. "Do you speak English"? and 2. "Are you a businessman"? The later question has nothing to do with your occupation but implies some sort of bartering is in the offing. He most likely wants to purchase American style clothing. Suits with narrow lapels or button down shirts of nylon and dacron are the most popular. Failing this, long conversations reveal interest in the American automobile, American salaries for workers and American music in that approximate order.

With this desire on the part of the European to acquire, perform, listen to and participate in American music we can only regret the absence of a record department at the Brussells' American exhibit. Crowds constantly gathered round the tables in the Soviet pavilion where poor quality, unattractively packaged LP's were offered for sale.

Everest's Bert White In Europe to Cut Longhairs

Bert White, director of classical artists & repertoire for the newly formed Everest label, left for Europe last week for five weeks of recording sessions in London and Paris. Accompanying him was Harry F. Belock, prexy of Belock Instrument Co., Everest's parent company. Raoul Poliakin, Everest's musical director, and Joseph Kane, recording engineer, will join White in London.

White will record Sir Adrian Boult, Jenos Ferencsik and Malcolm Arnold recording the London Philharmonic; and Sir Eugene Goossens, Aaron Copland and Rudolph Schwarz, musical director of the BBC Symphony, conducting the London Symphony at Walthamshow, London, from Nov. 10 to Nov. 30. The Orchestra Lamoureux, under the direction of Igor Markevitch, will be recorded in Paris from Dec. 8 to 14.

Wally Robinson Joins Nogas' Mgt. Operations

Wally Robinson, ex-pop publicity manager for Columbia Records, has joined the personal management firm of John & Helen Noga in charge of eastern and foreign operations. The Nogas handle singer Johnny Mathis, among others.

Robinson will set up a New York office late next month when his association with the Nogas take effect. As one of his initial targets, Robinson is now studying the radio market abroad as a possible outlet for U.S. disk artists.

Vogel's Candy-for-Kids Charity in New Drive

This is the 35th year that the Jerry Vogel Foundation Inc., sparked by the music publisher, is launching its Thanksgiving drive. Some $20,000 annually is collected and virtually 98c-on-the-dollar disbursed for candy and other goodies for children and patients in the U.S., Hawaii and Alaska.

The certified audit indicates that 1,000,000 packages of candy were shipped in the 1957-58 semester to institutions and hospitals.

British Disk Bestsellers

London, Nov. 4.

Bird Dog ..... Everly Bros. (London)
Stupid Cupid ..... Francis (MGM)
Come Prima ..... Marini (Durium)
Move It ..... Richard (Columbia)
King Creole ..... Presley (RCA)
It's All In Game .... Edwards (MGM)
A Certain Smile ..... Mathis (Fontana)
Born Too Late .... Poni-Tails (HMV)
Hoots Mon .. Rickingham's XI (Decca)
Volare ..... Martin (Capitol)

Ivy Jazz Band Ball Set for Roosevelt, N. Y.

Stan Rubin will head "The Ivy Jazz Band Ball" at New York's Hotel Roosevelt Nov. 28. Along with Rubin's 13-piece orch will be college dixieland bands from Holy Cross, Lehigh, Williams, Yale, and the College All-Stars with Mike Allen. Campus singing groups will be repped by Colgate, Georgetown, Princeton, Yale, Skidmore and Smith.

In addition to the undergrads, the Roosevelt bash will feature 25 vet jazzsters. Among them will be Eddie Condon, Wilbur De Paris, Buck Clayton, Rex Stewart, Pee Wee Russell and Coleman Hawkins.

Inside Stuff—Music

Vet tunesmith Ray Walker, who recently observed his 60th anniversary as a cleffer, is currently bedded in Brooklyn Lutheran Medical Center, but is happy, nevertheless. One of the dwindling number of still living show biz personalities who went overseas to entertain American troops in World War I, Walker has long had a yen to see an account of his experience in print. Now, commemorating 40th anniversary of the signing of the Armistice, the November issue of Hobbies magazine carries the Walker reminiscences as related to VARIETY musicologist Jim Walsh. Story is illustrated with photos of Walker, surrounded by sheet music of his erstwhile song hits; the Mayo Shock Troupe Unit, of which he was a member; Irving Berlin, Elsie Janis, Geoffrey O'Hara and one of the late Arthur Fields riding a Hippodrome elephant down Broadway to present an Edison "Army and Navy" phonograph to the First Signal Corps.

Joe Franklin will discuss the article on his Armistice Day "Memory Lane" program from WABC-TV, N.Y. Walsh will give a similar program from WSLS-TV, Roanoke.

The 60th birthday anniversary of George Gershwin has sparked more books on his and Ira's careers—while for the first time "The Gershwin Years" gives more accent to his lyricist-brother, latter is himself working on a book of lyrics, annotated with background stories on the songs and song ideas. As his intimates aver, this will emerge "perhaps for the first time as a more definite autobiographical close-up on Ira Gershwin who, for a long time, also hid behind the nom-de-plume of 'Arthur Francis.'" Latter was a hybrid contrivance from his brother's and sister's first names, Frances (Frankie) Gershwin is Mrs. Leopold Godowsky Jr.

The "Listen and Learn Language Series," a division of Dover Publications, has tied in with Decca Records for distribution. Deal was set by Harold Friedman, record consultant. Dover's recorded language course consists of three 10-inch LPs and an instruction book in a box container. Package retails for $4.95. The Dover disk sets of French, Spanish, German and Italian are now being shipped to the 43 Decca branches. Dover currently is preparing a course in Russian.

MGM Records has tied in on the Robert Q. Lewis album, "The Wonderful World of Fairy Tales," with Classics Illustrated Jr. The promotion consists of a gratis copy of the Classics Illustrated mag to be inserted into the album jacket along with a subscription coupon offer entitling the disk buyer to a 50% subscription reduction on the mag. MGM is releasing the Lewis package via its low-price Lion label.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Kansas City—(Katz Drug Co.)	Portland—(Hunter's Record Shop)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	2	1	1	..	2	1	1	1	7	..	1	8	1	..	4	4	8	4	1	..	129
2	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	5*	3	7	4	7	5	3	3	6	5	2	1	..	..	1	..	2	6	..	2	114
3A	3	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	..	9	10	5	6	2	2	2	..	..	5	..	..	8	3	5	..	..	..	5	70
3B	10	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	..	..	..	..	2	1	8	..	..	2	..	..	1	1	2	1	70
5	7	**VAN CLIBURN** (Victor) **Tchaikovsky C'nc'rto** (LM 2250)	..	..	8	..	..	..	5	6	3	..	3	2	..	..	6	1	..	..	..	3	62
6	9	**JOHNNY MATHIS** (Columbia) **Johnny's G'r'st Hits** (CL 1133)	6	5	6	3	10	8	..	..	4	4	..	..	..	..	9	3	..	..	4	..	59
7	4	**GIGI** (MGM) **Soundtrack** (E 3641)	4	..	..	10	1	7	..	5	10	..	..	..	..	..	2	8	..	3	..	4	56
8	5	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	..	..	..	7	..	4	8	4	5	9	..	..	2	..	..	..	6	5	7	..	53
9	11	**RAY CONIFF** (Columbia) **Concert in Rythm** (CL 1163)	..	..	2	..	9	..	7	..	..	..	10	..	..	7	..	6	7	7	3	..	41
10	12	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	9	4	3	..	7	..	..	..	..	..	..	7	2	..	..	..	6	40
11	6	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	8	..	8	5	9	4	10	8	..	..	..	..	..	5	9	..	8	..	..	31
12	20	**HARRY BELAFONTE** (Victor) **Sings the Blues** (LC 1006)	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	10	7	19
13	15	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	..	..	3	..	..	..	..	..	9	6	..	9	..	..	..	..	..	..	17
14A	8	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	2	..	..	10	8	..	..	..	10	..	..	10	..	..	..	..	..	15
14B	14	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	8	15
16A	16	**ELVIS PRESLEY** (Victor) **King Creole** (LPM 1884)	9	..	..	6	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	9	10
16B	21	**DOMENICO MODUGNO** (Decca) **Nel Blu Dipinto Di Blu** (DL 8808)	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	10
16C	18	**JONAH JONES** (Capitol) **Jumping With Jones** (T 1039)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	8	..	..	..	..	..	10
19A	..	**MITCH MILLER** (Columbia) **More Sing With Mitch** (CL 1243)	..	..	5	..	..	10	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9
19B	..	**DAKOTA STATON** (Capitol) **Late, Late Show** (T 876)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	10	..	..	..	..	9
19C	..	**LAWRENCE WELK** (Brunswick) **Presents Dick Kessner** (BR 54044)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	9
22	..	**PAT BOONE** (Dot) **Yes Indeed** (DLP 3121)	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	8
23	13	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	..	..	9	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7
24	20	**ROGER WILLIAMS** (Kapp) **Fabulous Century** (KXL 5005)	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	8	5
25	..	**ROBERT RUSSEL BENNETT** (Victor) **Victory at Sea, Vol. 2** (LM 2226)	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	2

ABC-Par's 'Teen Commandments'

ABC-Paramount has teamed three of its top diskers, Paul Anka, George Hamilton IV and Johnny Nash, in a special disk tagged "The Teen Commandments," a suggested 10-point guide for teenage conduct. Don Costa, diskery's pop artists & repertoire director, did the orch backing.

"The Teen Commandments" broke on KDKA, Pittsburgh, when deejay Art Pallan read them over the air. The author of the "Commandments," incidentally, is anonymous. Pallan then sent it to Norm Prescott, deejay at WBZ, Boston, and his reading pulled in a hefty mail response.

Sam Clark, ABC-Par prexy, figured it would be an opportunity to perform a public service if he got the "Commandments" disked, so he rounded up the trio for the session. Label is sending out 3,500 deejay copies, suggesting it would be an appropriate manner for the spinners to close their program.

BOBBY SHAD LAUNCHES TIME & JUNIOR LABELS

Bobby Shad, who exited his artists & repertoire post at Mercury Records a couple of weeks ago, is going into the disk business on his own. He's formed two labels, Time and Junior, for his diskery bow.

The labels are going into market this week and Shad will stick to a pop singles pattern until February when he plans to launch an album program. The LP blueprint calls for a release schedule of between four and six albums a month.

Shad, who's concentrating on new talent, already has pacted 10 diskers to his companies. He's also set up a string of indie distributors around the country with different ones handling each line.

Arpina Tavatiam, who was with Shad at Mercury, moved over to Time and Junior as exec aide.

RCA's Etch of Menotti's 'Golovin' After B'way Bow

Gian-Carlo Menotti's new opera, "Maria Golovin," will be put on the market by RCA Victor within a few days after the Broadway preem today (Wed.) at the Martin Beck Theatre. The disk cast will include all of the singers who appeared when the opera bowed as an NBC Opera Co. production at the Brussels World's Fair in August. Among them are Frana Duval, Richard Cross, Patricia Neway and William Chapman, also of the Broadway cast.

It'll be the third Menotti opera in the Victor catalog, others being "Amahl and The Night Visitors" and "The Saint of Bleecker Street." Menotti is also repped on Victor disks as the librettist on "Vanessa," for which Samuel Barber wrote the music.

Republic Did Not Sell Film Song to TV; Exits Test Suit by Publishers

One of several test suits involving use of music in motion pictures sold to television was settled and marked discontinued last Friday (31) in N.Y. Federal Court. This was the case of Broadway Music Corp. versus Hollywood Television Service Inc. Back of this was the information that the song, "Harriet," by Abel Baer and Paul Cunningham, in a Republic picture, "My Pal Trigger," had not been infringed upon since that particular film had not been sold to television.

The music men, through Julian T. Abeles (& Bernstein), are suing on the ground that the film synchronization rights did not give the picture companies the right to sell to television; that these tv rights were another property value which, according to the attorneys, could embrace damages into the millions.

Instead of monetary damages, however, Broadway Music, along with Southern Music, Shapiro-Bernstein and Carl Fischer Inc. sued divers vidfilm distributors for an interpretation, by the courts, of the law as it affects the music rights for video.

The defendants have made motions to dismiss, claiming "no cause of action"; a decision on that will probably be forthcoming in two weeks.

Guy Lombardo orch booked for Nov. 9 one-nighter at Music Hall, Houston, under the asupices of Ted Roggen.

Big Pubberies, Logging Under Fire As Rank-and-Filers Tee Off Against 'Big Brass' in Stormy ASCAP Meet

HUB JUDGE WON'T K.O. RIOT CHARGES VS. FREED

Boston, Nov. 4.

Alan Freed will have to stand trial on the indictment charging him with inciting to riot. Superior Judge Charles Fairhurst Monday (3) refused to quash the indictment filed against Freed in connection with a brawl that followed one of his rock 'n' roll shows here last spring.

At the same time, Judge Fairhurst refused to rule on a second indictment brought against the New York deejay, charging violation of state's anti-anarchy law. Freed was indicated May 8 and has been free on $2,500 bail.

Howard Miller's Chi 4th

Chicago, Nov. 4.

Fourth "Howard Miller Show" at the Opera House is down for Dec. 6, with the vet Chi disk jockey again trotting out a lineup of currently hot jukebox artists. Latest showcase so far boasts the Everly Bros. and Conway Twitty, with at least eight other acts forthcoming.

Per previous three outings, there will be two performances.

The era of peaceful membership meetings for the American Society of Composers, Authors & Publishers, which lasted for a few years, came to an end with a bang last Thursday (30) afternoon at the Waldorf-Astoria, N. Y., when the rank-and-file oppositionists once again began throwing rocks at the administration. It was a tough war of words, but without any serious casualties except for some tempers which were lost in battle.

The mood of the dissidents was tipped at the very outset of the meeting when Pinky Herman interrupted prexy Paul Cunningham's report with the proposal that the formal portion of the session be skipped in favor of speeches from the floor. Although voted down, Herman's motion received a considerable sprinkling of ayes in the voice vote. General counsel Herman Finkelstein, who played a key role in the counterattack on the critics, termed the proposal to dispense with the president's report "incredible" and "irresponsible."

Some dissension was even evident on the dais when board member L. Wolfe Gilbert spoke about a report in Walter Winchell's column that ASCAP's "brass" was about to dump him from the board. Gilbert demanded to know whether there are such a force in the Society as "big brass" and whether they could control the elections to the board. Cunningham parried this challenge by replying that the only "big brass" in the Society was the membership itself.

'ASCAP Incapable': Evans

The fireworks from the floor were launched by Redd Evans, songwriter and publisher who was among those who complained about ASCAP's operation to the Dept. of Justice eight years ago. This was Evans' first appearance at an ASCAP meet since that time because, he explained, it was clear that the present leadership of ASCAP was incapable of reforming itself. Instead of getting better, the ASCAP setup was getting

(Continued on page 62)

DUNN, BAYLESS NAMED TO BOARD OF CAPITOL

Hollywood, Nov. 4.

Lloyd W. Dunn and James W. Bayless have been elected to the board of directors of Capitol Records. The election was at the annual meeting of stockholders and now brings to nine the number of directors on the board.

In addition to prexy Glenn E. Wallichs and veepee and counsel Daniel C. Bonbright, the other board members include L. J. Brown and J. F. Lockwood of London; A. J. Gock of Los Angeles; J. B. Lovelace of Beverly Hills, and J. A. Wells of New York. Robert E. Carp is secretary and Walter H. Theiss is treasurer. Dunn is veepee of sales and merchandising and Balyess is v.p. of manufacturing and engineering.

WB Label Waitin' For A Hit Ere Brit. Tie

The new Warner Bros. label isn't yet ready for a disk distribution tie in Great Britain. According to Hal B. Cook, label's sales veepee, diskery is waiting until it can command at least a $50,000 guarantee from a British firm.

There are now 24 packages (September and October release) in the WB line but Cook figures that the diskery will be in a better bargaining position once a "leader" steps out of its line. He also pointed out that a "leader" LP also sparks interest in the rest of the product and forces the overseas disk affiliate to push the rest of the line.

WB launched its disk activity in the U.S. in September with foreign ties only for Canada and Australia.

Joe Reichman orch will end an 18-month engagement at the Hotel Adolphus' Century Room, Dallas, on New Year's Eve. The Leighton Noble orch will open on New Year's Day at the spot.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	4	KINGSTON TRIO (Capitol) Tom Dooley	..	4	2	..	4	..	..	3	2	3	4	3	6	3	1	1	1	7	1	2	129
2	3	CONWAY TWITTY (MGM) It's Only Make Believe	..	1	1	1	2	10	2	1	5	4	1	..	5	2	6	8	4	3	3	..	28
3	2	COZY COLE (Love) Topsy	..	2	..	..	1	1	1	5	1	..	2	1	1	1	7	6	7	..	2	2	125
4	1	TOMMY EDWARDS (MGM) It's All In The Game	1	6	9	9	7	2	..	2	4	1	..	..	4	5	..	2	8	..	..	8	86
5	5	TEDDY BEARS (Dore) To Know Him Is to Love Him	..	3	3	2	..	9	4	6	..	..	..	..	2	..	..	..	3	4	9	3	73
6	6	BIG BOPPER (Mercury) Chantilly Lace	6	..	7	..	..	..	..	8	9	..	5	..	7	6	..	..	5	1	4	..	52
7	7	DORSEY-COVINGTON (Decca) Tea for Two Cha Cha	..	..	..	..	5	5	..	4	..	6	..	5	3	..	8	..	..	..	10	6	47
8	..	PLAYMATES (Roulette) Beep Beep	..	9	6	7	..	..	..	..	..	..	..	..	..	..	5	..	..	..	8	1	30
9	8	EARL GRANT (Decca) The End	..	..	4	..	3	..	9	..	..	..	..	9	..	..	..	..	..	..	7	..	23
10	19	JOHNNY MATHIS (Columbia) Call Me	..	..	8	..	..	3	3	10	..	..	..	10	..	..	..	..	..	..	..	..	21
11A	9	ROBIN LUKE (Dot) Susie Darlin'	9	..	..	5	..	..	..	..	..	7	..	4	..	..	..	..	..	..	..	..	19
11B	22	RICKY NELSON (Imperial) I've Got a Feeling	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	..	5	..	..	..	19
13	10	RICKY NELSON (Imperial) Lonesome Town	..	..	..	..	..	..	..	9	..	..	..	..	..	9	3	..	..	..	..	5	18
14A	..	TONY BENNETT (Columbia) Firefly	..	..	..	..	..	8	..	..	..	..	..	..	..	..	4	4	..	..	..	..	..	17
14B	..	KALIN TWINS (Decca) Forget Me Not	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..	..	..	..	..	..	17
16	..	ELVIS PRESLEY (Victor) One Night	10	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	16
17	18	ESQUIRES (Paris) Hideaway	..	..	..	..	..	6	5	7	..	..	..	..	..	..	..	..	..	..	..	..	..	15
18	12	BOBBY DARIN (Atco) Queen of the Hop	..	..	..	..	..	7	..	..	..	..	..	..	8	4	..	..	..	..	..	..	..	14
19A	17	RAYMOND LeFEVRE (Kapp) The Day the Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	13
19B	..	DION & BELMONTS (Laurie) No One Knows	..	..	..	..	..	..	..	..	..	..	7	2	..	..	..	..	..	..	..	..	..	13
21A	..	APPLEJACKS (Cameo) Mexican Hat Rock	..	..	..	..	4	..	..	..	..	..	..	..	8	..	..	9	..	..	..	..	..	12
21B	..	ELVIS PRESLEY (Victor) I Got Stung	..	..	..	..	..	7	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	12
21C	..	MOONGLOWS (Chess) Ten Commandments of Love	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	5	..	..	..	..	12
24	..	PAT BOONE (Dot) I'll Remember Tonight	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	3	..	..	..	..	..	11
25	15	BOBBY DAY (Class) Rockin' Robin	..	..	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	10

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

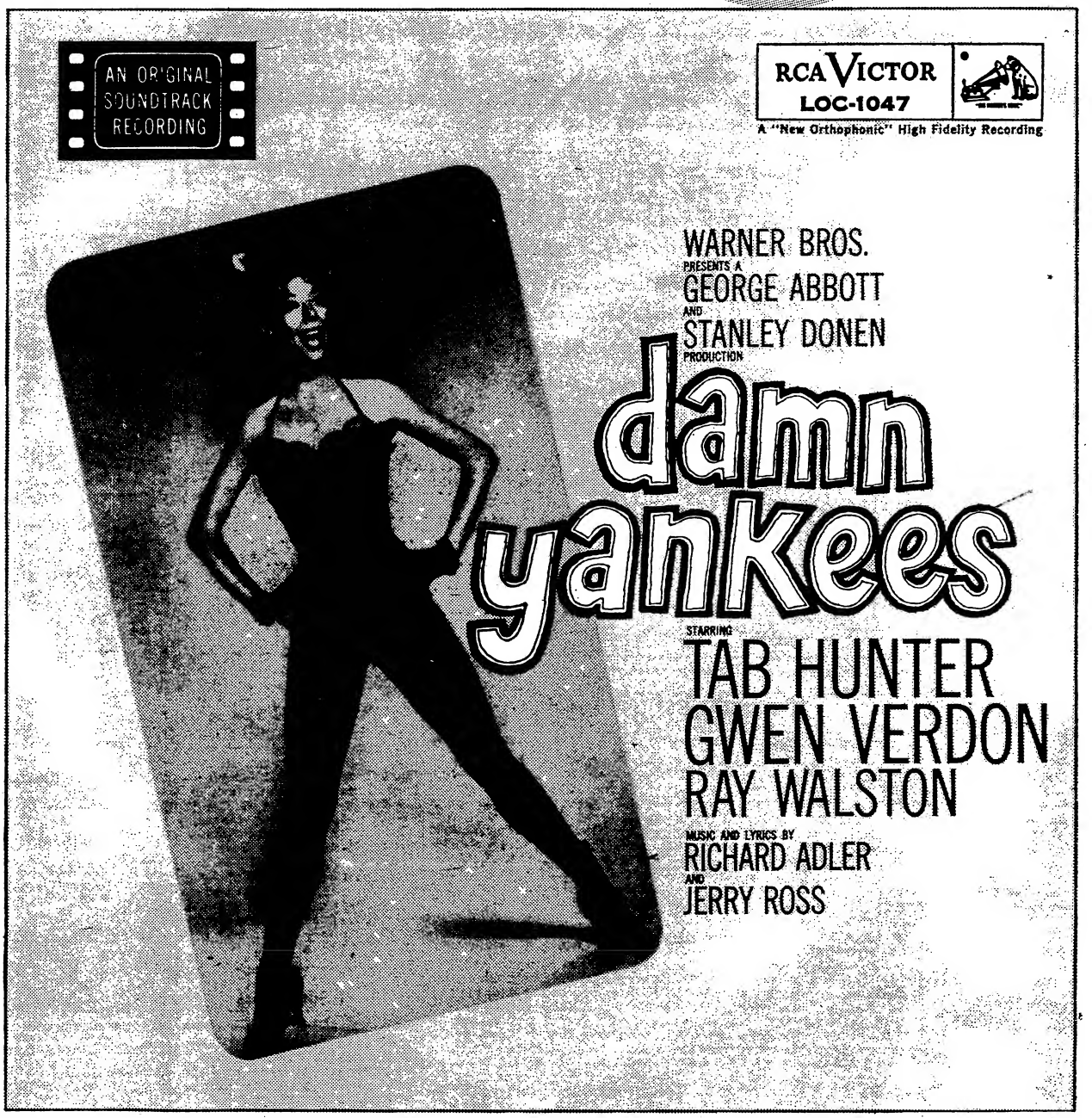
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Star—WNEW—New York	Fred Fiske—WWDC—Washington	Lou Dennis—WBRY—Waterbury	George Friary—WIDE—Biddeford	Frank Sweeney—WLAM—Lewiston	Tru Taylor—WSAR—Fall River	George Fennell—WHIL—Medford	Frank Tacs WSMN—Nashua	Bob E. Lloyd—WHEC—Rochester	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Jerry Glenn—WARD—Johnstown	Ken Garland—WHIM—Providence	SOUTH: Bob N. Perry—WCKR—Miami	Burl Q. Womack—WSAV—Savannah	Ken Rowland—WKLO—Louisville	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Bob Scott—KELP—El Paso	Bill Jenkins—KBOX—Dallas	Beauregard Davis—WLOW—Norfolk	MIDWEST: Howard Miller—WIND—Chicago	Gene A. Humphrey—KFBI—Wichita	Sandy Singer—WLOL—Minneapolis	Gary Owens—WIL—St. Louis	Frank Allen—KOWH—Omaha	Will Lenay—WSIA—Cincinnati	Tom Edwards—WERE—Cleveland	Joe Augelio—WOHO—Toledo	John Michaels—WOKY—Milwaukee	FAR WEST: Pearl Jacobson—KIEM—Eureka	Allin Slate—KIEV—Glendale	Elliot Field—KFWB—Hollywood	Bob Crane—KNX—Los Angeles	Ted Randal—KPIX—San Francisco	Kim Cathcart—KMYR—Denver	Barney Sullivan—KRAM—Las Vegas	Mark Allen—KPOJ—Portlandd	Nat Brook—KRKO—Everett	TOTAL POINTS
1	6	7	Conway Twitty	MGM	†It's Only Make Believe	8	4	3	1	5	7	8	3	..	5	3	6	..	..	7	7	..	2	..	..	..	1	1	5	1	2	9	9	..	1	..	3	..	6	..	1	1	..	3	..	185
2	2	5	Kingston Trio	Capitol	†Tom Dooley	1	6	1	..	7	10	..	..	..	..	6	9	1	..	..	5	..	3	..	2	..	..	3	1	2	3	1	..	..	4	..	4	1	1	5	9	2	..	1	3	184
3	1	11	Tommy Edwards	MGM	*It's All in the Game	2	1	..	..	..	..	..	..	..	1	..	5	..	2	1	4	3	1	..	1	..	4	8	4	3	6	10	10	6	..	2	1	..	..	..	2	4	3	5	4	182
4	4	9	Cozy Cole	Love	*Topsy No. 2	6	2	2	..	10	..	..	..	..	3	..	..	..	..	2	..	1	5	..	..	..	3	4	2	..	1	2	1	..	2	1	2	..	5	..	4	3	..	2	1	178
5	7	10	Big Bopper	Mercury	†Chantilly Lace	4	7	4	4	..	8	2	7	..	4	7	3	5	..	10	..	..	..	..	5	..	..	..	3	..	..	5	..	..	3	..	9	..	..	..	..	..	4	..	..	104
6	5	8	Earl Grant	Decca	*The End	3	5	6	..	6	3	..	..	..	..	..	10	4	..	9	..	4	7	..	..	..	..	..	10	..	4	4	8	..	5	..	..	..	..	..	..	6	..	..	..	82
7	3	10	Dorsey-Covinton	Decca	*Tea for Two ChaCha	5	9	..	..	..	..	..	..	..	2	..	..	..	..	6	..	2	10	..	..	..	..	7	..	..	7	3	..	..	..	..	6	..	..	..	5	..	2	..	..	68
8	19	4	Four Lads	Columbia	*Mocking Bird	..	..	..	..	3	2	..	..	..	..	..	2	..	6	..	..	10	..	9	..	3	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	58
9A	12	4	Teddy Bears	Dore	†Know Him to Love Him	..	..	5	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	7	2	2	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	4	10	49
9B	21	4	Dinah Shore	Victor	*Scene of the Crime	..	..	..	..	1	1	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	49
11	25	13	Everly Bros.	Cadence	†Bird Dog	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	4	..	..	..	..	..	..	..	..	..	..	..	4	5	..	..	..	8	..	..	..	..	42
12	14	7	Joni James	MGM	*There Goes My Heart	..	..	..	2	..	..	..	8	..	..	..	2	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	2	..	..	2	..	..	..	..	..	..	..	..	41
13	15	11	Bobby Day	Class	†Rockin' Robin	..	..	..	..	..	..	..	4	..	..	..	..	..	..	4	9	..	..	3	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	9	5	40
14	24	13	Imperials	End	*Tears on My Pillow	..	..	..	5	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	..	5	..	..	..	8	7	..	..	..	6	5	..	..	..	..	39
15	9	7	Jane Morgan	Kapp	*Day the Rains Came	..	..	7	..	..	4	..	4	8	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	8	..	..	..	..	8	..	..	..	3	..	..	..	..	38
16	..	2	Perry Como	Victor	*Love Makes Wid Go 'R'd	..	..	..	..	..	..	4	..	..	..	..	..	..	9	..	..	..	..	3	..	1	..	..	..	..	..	..	8	..	..	..	..	..	..	9	..	..	..	..	32
17A	10	5	Nat King Cole	Capitol	†Non Dimenticar	7	..	..	..	8	..	..	3	9	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	29
17B	..	3	Ray Ellis Orch.	Columbia	*Up's N' Downs	..	..	..	..	2	5	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	6	..	..	..	29
19	31	4	Perez Prado	Victor	*Guarilone	..	..	..	..	..	..	1	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	..	..	10	..	..	27
20	8	8	Tony Bennett	Columbia	*Firefly	..	..	8	..	..	..	..	..	..	..	..	3	..	..	..	..	9	1	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
21A	17	2	Kalin Twins	Decca	†Forget Me Not	..	..	..	9	..	..	6	..	..	..	9	..	..	..	..	..	..	..	7	..	..	10	10	7	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	25
21B	38	9	Robin Luke	Dot	*Susie Darlin'	..	..	..	..	..	..	..	..	..	..	..	..	..	8	6	..	..	..	6	..	..	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	8	..	..	25
21C	27	3	Frank Sinatra	Capitol	*Mr. Success	..	..	10	..	..	..	..	5	..	..	..	..	..	..	..	..	..	8	..	2	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	25
24	..	2	Applejacks	Cameo	†Mexican Hat Rock	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	2	..	6	10	..	..	..	..	..	..	..	6	24
25	..	1	Pat Boone	Dot	*I'll Remember Tonight	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	3	..	..	9	..	8	..	..	..	..	23
26	33	3	Jerry Vale	Columbia	*Go Chase a Moonbeam	..	..	..	..	..	..	..	1	10	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
27	..	3	Johnny Nash	ABC-Par	*Almost in Your Arms	..	..	..	..	..	..	..	6	6	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
28A	26	6	Ames Bros	Victor	*Pussy Cat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	4	..	..	..	9	8	2	19
28B	23	4	Perry Como	Victor	*Mandolins in Moonight	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
30A	40	18	Doris Day	Columbia	*Everybody Loves Lover	..	..	..	..	9	6	..	..	..	..	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
30B	34	2	Pat Boone	Dot	†For My Good Fortune	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	16
30C	30	3	Don Rondo	Jubilee	*I Could Be a Mountain	..	..	..	6	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
33A	20	4	Esquires	Paris	*Hideaway	10	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	15
33B	..	2	Jack Scott	Carlton	*With Your Love	..	..	..	3	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33C	42	2	Four Coins	Epic	†The World Outside	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	6	..	..	..	..	..	..	..	..	..	15
33D	41	2	Connie Francis	MGM	*Fallin'	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33E	..	2	Five Blobs	Columbia	*The Blob	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	15
38	13	11	Rodger Williams	Kapp	*Near You	9	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	14
39	..	13	Jimmy Clanton	Ace	†Just a Dream	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	13
40A	37	6	Shields	Dot	†You Cheated	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40B	..	4	Four Coins	Epic	*Wendy, Wendy	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
42A	..	1	Tommy Edwards	MGM	*Love Is All We Need	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42B	..	1	Prima & Smith	Capitol	*Old Black Magic	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
44A	..	1	Playmates	Roulette	*Beep Beep	..	..	9	10	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	3	8	..	..	..	..	..	..	10
44B	11	5	Johnny Mathis	Columbia	†Call Me	..	..	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	10

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IF YOU'RE PITCHING FOR BIG LEAGUE PROFITS, HAVE YOURSELF A BALL! WITH THIS ONE!



It's RCA Victor's new original movie soundtrack album of all the wonderful songs from "Damn Yankees," including Gwen Verdon's very special treatment of Whatever Lola Wants. Available on regular L. P. and new "Living Stereo" records. And here are some of the reasons why it's going to be your Most Valuable Player of the Year!

■ National ads in The New Yorker, Esquire, Photoplay, Modern Screen, High Fidelity, Schwann, Long Player, and The New York Times!

■ And...it's going to be featured in NBC-TV network commercials on the Ellery Queen Show, the nights of October 24 and 31!

■ And...it's going to be featured in network radio commercials on Monitor during the months of October and November!

■ And...it's going to have nation-wide disc jockey coverage, plus disc jockey contest and other exciting special promotions!

■ Your point-of-sale display (a traffic-stopping blow-up of the "Damn Yankees" album cover with cut-out figure of Gwen Verdon), advertising mats in two sizes, and special statement stuffers are ready now! Get in touch with your RCA Victor distributor today!

RCA VICTOR
Trademark ® RADIO CORPORATION OF AMERICA

Disk Signings

Hollywood, Nov. 4.

Warner Bros. Records is building up its jazz talent roster under recent signings by George Avakian, a&r director. Avakian has pacted the Chico Hamilton Quintet, the Sonny Moon orch. and a new vocal group called the Stereos.

Cap Inks Cannon

Crooner Richard Cannon has joined the Capitol Records roster. Cannon was picked up by Cap sales execs during an appearance at Ben Blue's Supper Club, Santa Monica, Calif. His first Cap recording, due for Nov. 17 release, was produced on the Coast by Buck Stapelton.

Karen Chandler to Sunbeam

Karen Chandler, formerly a Decca-Coral pactee, has joined the roster of Sunbeam Records, Tommy Valando's disk firm. She's the wife of Jack Pleis, pianist-musical director for Decca.

Paris Pactings

Jack Gold's Paris label has added a St. Paul vocal trio, Hoan, Jane & Maryann, to its roster. Trio has appeared on Arthur Godfrey's tv stanzas under the name of the Schmitz Sisters

Also joining Paris is crooner Nicky De Matteo. Gold found him at the 500 Club, Atlantic City. De Matteo's release is due Dec. 1 while the trio's first slice will be rushed into the market this week.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	COZY COLE (Love)	Topsy*
2	3	CONWAY TWITTY (MGM)	It's Only Make-Believe†
3	4	KINGSTON TRIO (Capitol)	Tom Dooley†
4	1	TOMMY EDWARDS (MGM)	It's All In The Game*
5	7	BIG BOPPER (Mercury)	Chantilly Lace†
6	6	TEDDYBEARS (Dore)	To Know Him, Love Him†
7	5	DORSEY-COVINGTON (Decca)	Tea For Two Cha Cha*
8	10	RICKY NELSON (Imperial)	I've Got A Feeling* / Lonesome Town†
9	9	EARL GRANT (Decca)	The End*
10		DOBBY DAY (Class)	Rockin' Robbin†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*IT'S ALL IN THE GAME	Remick
2	3	†IT'S ONLY MAKE BELIEVE	Marielle
3	4	†TOM DOOLEY	Beechwood
4	2	*TOPSY	Cosmopolitan
5	7	†TO KNOW HIM IS TO LOVE HIM	Warman
6	10	†CHANTILLY LACE	Glad
7	9	*DAY RAINS CAME	Garland
8	6	*TEA FOR TWO CHA CHA	Harms
9	8	*NEAR YOU	Supreme
10	..	*THE END	Criterion

* ASCAP † BMI

Stormy ASCAP Meet

Continued from page 59

worse, he charged, and he laid the alleged inequities in the ASCAP system to the big publishers on the board. He made a special target of ASCAP's logging system in which plugs on indie stations, he charged, are not counted while the network plugs are.

Evans, moreover, charged that Richard Murray, ASCAP exec in charge of publisher relations, was getting "$40,000 a year, but didn't know how the ASCAP distribution system worked." Evans pointed to the report of the hearings before the Congressional Committee on Small Business to substantiate his peint. Evans also charged there was skulduggery afoot in so-called "erasures" on ASCAP's logging sheets. Evans urged that an independent body, such as the British Performing Rights Society, be called in to put ASCAP's affairs in shape.

Evans was the chief spokesman for the opposition which also included publishers Hans Lengsfelder and Fred Fox, latter as the head of Sam Fox Music. Both Lengsfelder and Fox also spoke, but chiefly to clarify points made by others in the discussion.

Would Amend Voting

Pinky Herman, who dissociates himself from the Lengsfelder group but has his own bones to pick with the ASCAP leadership, touched upon his proposal to amend ASCAP's weighted voting system. While Lengsfelder wants equal votes for all members, regardless of their income from the Society, Herman would modify the present system "consistent with the interests of democracy and the equity of each member in the Society."

Finkelstein, as chief spokesman for the administration, stated that the record of the Congressional probe must be judged in the light of the fact that no cross-examination was permitted. He vigorously rapped Evans for stating that the BMI payoff system was more equitable than ASCAP's, as far as the small publisher is concerned. Finkelstein said: "I don't understand how the membership can permit a man who makes such statements to speak."

New Washington, board member from the Coast, also defended the board as a hard-working, selfless body which bends over backward to avoid favoring its own interests.

Stereo Fidelity Sets Four Regional Huddles

Four regional meetings for distributors and salesman will launch Miller International Co.'s Stereo Fidelity label 15-album release. The regional meets will begin Friday (7) with a session in Philadelphia. Attending the confab will be reps from Newark, Boston, Hartford, New York and Philly.

Label's topper Dave Miller has devised special EP packages for deejay promotion. The EPs will contain all material recorded by the "101 Strings" with info pertinent for station usage.

Local 47

Continued from page 57

would have been forced to shut down since all circus performers are members of the American Guild of Variety Artists, part of the Central Labor Council.

The decision to avoid the AFM picketing and to cancel out the MGA musicians, who had been working with the circus since Oct. 24, came about when Arthur M. Concello, exec director of the circus, planed in from N.Y. to settle the dispute between the AFM and Ted Bentley Productions, reps of the circus. Bentley outfit is the one which first negotiated with Local 47 tooters, but later closed a deal with MGA.

Big 3

Continued from page 57

ever, is the performance payoff. The Big Three firm's are now running neck and neck with Chappell Ltd. on the performance scale and the introduction of commercial tv has given them both strong new outlets.

The U.S.-tune dominance in Great Britain is not looked upon kindly by the British songwriter, however. The Songwriters Guild in London is pressing the broadcasting interests there to restrict the play of U.S. originals so that their material can get more exposure. A decision on the SG pressure, it was revealed, is a long way off.

On the Paris end, Jack Denton declared that he's open to do business with any American publisher. As part of his French buildup, Denton has worked out a deal with Howard Miller, deejay at WIND, Chicago, whereby he'll ship a platter via Air France once a week for a spin on Miller's show. The disk will be either a French version of an American song or a French tune that's slated for a U.S. promotion.

And back on the home front, Scopp also is working toward closer ties between the New York and Coast office. The east and west," he said, "must be more conversant on the distinctive film problems."

The HIT! OF THE WEEK
FRAN WARREN
SUNDAY KIND OF LOVE
K 12718
M-G-M Records

MUSIC BY JESSE GREER
JAPANESE TOYLAND
Vocal - Instrumental
Published by SHAPIRO BERNSTEIN

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8619 Sunset Blvd. H'wood 46, Calif. Phone: OLympia 2-9940

3 HITS
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
GO CHASE A MOONBEAM
JERRY VALE COLUMBIA
YOU WILL FIND YOUR LOVE IN PARIS
PATTI PAGE MERCURY
MUSIC PUBLISHERS HOLDING CORPORATION

Watch for THE BLOB
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LLOYD PRICE
Sings
YOU NEED LOVE
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STAGGER LEE
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On The Upbeat

New York

With the music business the way it is, publisher **Happy Goday** is thinking of changing his first name. **Webber Parrish** set as director of album promotion for Dot Records, headquartering on the Coast . . . **Eydie Gorme** at the Latin Casino, Philly, until Nov. 9 . . . Audio Fidelity disks getting an exclusive showcasing during Saks Quality Store's 45-day sales fair . . . **Bill Doggett** opens at Jimmy Menuti's Lounge, Houston, tomorrow (Thurs.) . . . **Isaac Jofe**, currently serving as company manager for **George Melachrino's** tour, will go out Jan. 5 with **Marian Anderson** for his 21st season with the singer . . . **Steve Clayton**, Roulette disker, opens at the Town House, Pittsburgh, Nov. 10 . . . **John Levy** taking over as personal manager for **Ernestine Anderson.**

Hollywood

Bobby Troup's first album under his new RCA Victor pact will be tagged "Bobby Troup Presents Stars of Jazz" which he will produce as well as perform . . . **Margie Raeburn** has cut "To Each His Own," utilizing a rock 'n' roll backing against ballad style vocalizing, for Liberty Records. The flip is "And He Told Me A Lie" by **Ross** ("Witch Doctor") **Bagdasarian . . . Sal Peruggio**, field sales manager for RCA Victor, and Irwin Tarr, in charge of merchandising, were in for a week of confabs with label's Coast topper, **Bob Yorke . . . William B. Williams**, WNEW deepay from N. Y., making his annual visit here . . . **Barney McDevitt, Norine McGee** and **Carole La Vine** holding down Robbins, Feist & Miller offices here while **Eddie Mac Harg** and **Hy Kanter** are in N. Y. for annual meeting . . . World Pacific prexy **Richard Bock** back from Gotham where he cut sessions with **Annie Ross** and the **Gerry Mulligan Quartet.**

Chicago

Oscar Peterson is back at the London House, but sans vet percussionist **Herb Ellis.** Split looks permanent, with **Gene Gammage** replacing on drums . . . **Kiki Williams** is chirping at the Nocturne, Chi key club . . . **Billy Williams** Quartet has a March date at Houston's new Tidelands . . . **Count Basie** comes back to the Blue Note in January for a month.

Philadelphia

Johnny Mathis off on 10-day tour of Australia after closing at the Latin Casino . . . **Eydie Gorme** followed at spot (3) sans **Steve Lawrence** whose Army duties keep him from skedded joint appearance with wife . . . **Harry James** orch plays Sunnybrook Nov. 8 . . . **Georgie Shaw**, just inked to the **Metro** label, signed for three-week run, Nov. 3-23 at Big Bill's, midtown spot where he got start six years ago . . . **Cathy Crosby** cancelled out of Celebrity Room engagement . . . **Dave Appell and The Applejacks** current at Lindenwold Inn . . . **Mke Pedicin** into Andy's Log Cabin Nov. 3-8 . . . **Bill Haley**, now on European tour, signed to make pic in Germany . . . **Tommy Holmes**, formerly with **Ink Spots**, current at Carousel . . . **Freddie Bell & The Bell Boys**, who closed La Maina's, back for Las Vegas run . . . **Ethel Ennis**, featured with **Benny Goodman** orch at Brussels World's Fair, booked for Showboat in February . . . **DeLloyd McKay** back at Orssati's Pump Room . . . **Dick Lee** slated for the Erie Social Club Nov. 9.

A Solid Hit
THERE GOES MY HEART

More Hits from MILLS—
THE MAGICIAN
DEAN MARTIN
on Capitol F-4065
THAT'S MY DESIRE
CREW CUTS
on RCA Victor 47-7371
MILLS MUSIC, INC.

Elvis

Continued from page 1

to descend enmasse on the tank operator, and with signs along the main highways leading to Ray Caserne and a big checking of press credentials at the gate, it created the kind of stir that few other celebrities have ever caused on arrival in Europe.

Elvis' arrival at Bremerhaven port of embarkation was covered—by military order—only by photographers, with no interviews permitted, and the hundred teenage German girls who bought tickets onto the train platform (entry tickets for those not traveling are generally sold for about five cents in European railroad stations) didn't even get a glimpse of him as his military train debarked at a special exit.

D. C. Calls the Shots

Advance word from Washington ordered the military to keep Presley under restraint without too much ado. AFN was given the word not to go all-out for him—no guest appearances, no Presley platter parties, etc. But for the rest of the press, it was a field day from the moment Presley got to Germany. Army has forbidden all other private interviews, but some of the reporters have tried to crash the hotel in Bad Homburg where he spends nearly every free evening with his father and grandmother.

Another difference here is that the press treated him very courteously with heaps of plaudits and only the Army coming in for criticism because of the way it alternately puts him on display and then under wraps, and because it keeps him out of the Entertainment Division—where it's put many a less talented draftee.

Complained an article in a newspaper for the American military in Europe, The American Weekend: "The Army is apparently torn between a desire to keep Elvis locked out of sight and a half-concealed wish that he had enlisted in the Navy or Air Force in the first place. Everywhere Elvis has gone, the Army has been forced to make battle plans well in advance to keep the peace. Presley is far bigger than his company commander, bigger than the generals who watch over him, and the sooner the Army gives in to this truth, the sooner the furor will die down and everybody can get back' to work.

"What about those five to ten thousand letters Presley receives every week? How is the mail room going to cope with that mountain of mail and packages? Will extra trucks have to be assigned, extra personnel? Put him in an entertainment outfit and fly him around Europe and let him bring pleasure to his fellow soldiers. Send him down to Lebanon and Turkey and to France and all those places where our troops are bored to death and hard up for entertainment. Let him sing before Europeans. He will make millions of friends for America. Take him out of 3rd Armored. When the time comes to fight, Elvis will fight just as well as the soldier-typists, radio announcers, golf pros, club managers and sedan chauffeurs who are performing Army jobs in keeping with their previous training and experience."

Vik

Continued from page 57

in the pop disk market. The late Manie Sacks, then manager of the Victor disk division, sparked the label's formation as an independent entity operating through its own distrib channels, apart from the regular RCA outlets.

Except for a handful of releases, the Vik operation did not make much of a dent in the disk market. The label, however, did succeed in developing two important names, Gisele MacKenzie and Pat Suzuki, both of whom will now be recording under the Victor banner. Ben Rosner, who has been heading the Vik operation for the past couple of years, is being transferred to another key spot in the Victor operation.

Vik is the second RCA label to disappear in recent years. Another label, Groove, which was pitching for the rhythm & blues market, bit the dust about two years ago.

Victor's remaining separate label, RCA Camden, is, however, a highly successful operation. Camden specializes in the low-priced LP field and its annual gross has been climbing steadily both in the regular dealer stores and via the rackjobbing outlets in the supermarkets and syndicate stores.

MGM's Legit Cast Set

Continued from page 57

"Gigi." In addition to the soundtrack package, MGM released an instrumental set by Rose and a jazz LP by Hyman.

Maxin is also planning a pop push on the score with plans for six single releases. Already lined up are singles by Connie Francis, Fran Warren, Tommy Edwards, Maurice Chevalier and Johnny Desmond.

Feuer & Martin originally had planned to adapt the "Stay Away Joe" tome as a straight screen treatment for Metro. In the switch from Hollywood to Broadway, Metro got first refusal on the musical adaptation. Tuner represents the first showcasing of the Charlop-Gimbel team as Broadway cleffers. Charlop had a crack several seasons ago on songs for Mary Martin's "Peter Pan," on which he collaborated with Carolyn Leigh.

The "Whoop-Up" cast features Ralph Young, Susan Jonhson, Sylvia Sims, Danny Meehan, Romo Vincent and Paul Ford. Miss Sims, a Columbia Records pactee, has been given an okay to appear under the MGM banner for the original cast package.

Has Victor Herbert's Great Idea Got Lost?

My little crusade re the evident bitterness of 33 fine songwriter-members of ASCAP against their best customers (various radio-tv stations and record companies) is not based on being a spy for the defendants. I know hardly anybody at the networks and only have met Bob Sour once—the only guy at BMI I ever knew.

I just believe Victor Herbert's basic idea has been accomplished: "Fair pay for small rights"—and I'm delighted that we're getting the 20,000,000 bucks. I think Mr. Herbert would too!

The publishers were the villains when SPA was formed, and that great guy, Charlie Tobias, and others hammered through a wonderful contract.

But under the grander name of AGAC (rackety-cack-cack) I think it is bad taste for 33 songwriters to spray around the type of bitter public relations material that does not necessarily reflect the thinking of all its dues-paying members, including me. I was never asked to vote on using AGAC to further a private lawsuit and I think all that stuff in Washington got nowhere except to cause a lot of suspicion that somebody was unduly frustrated in not getting current hits.

I can't believe that 1% of some 3,000 ASCAP writers speak for the whole bunch and that's all my fuss is about.

I pay for these ads myself in the cause of peaceful customer-relations, because I get my payoff when the radio and tv boys play my songs. And I am very, very grateful that they like 'em well enough to do so.

If this be treason instead of reason I guess I'll just have to be unpopular with 33 fine guys.

Pat Ballard

Fedders Firm's 'Bonus' Airlift Also Lifts Resort Take, Gives Acts Work

The incentive premium business, especially in the airconditioning field, has given the resort areas a tremendous off-season shot in the arm. On a par with the convention business, the incentive trade may even be the more lucrative.

One of the biggest operators in this area is the Fedders firm which this year is airlifting 3,500 dealers on a free vacation to Jamaica. Earlier this season, it provided 700 free vacations to retailers in Cannes. With each of these airlifts goes a show of about eight acts, a couple of orchestras, and a complete takeover of a hotel.

Efficacy of this form of premium lies in the fact that the firm has become the biggest in the field. According to Jerry Lansky, an exec of the firm, the incentive airlift program started in 1951 when it planed 91 dealers to Bermuda. Its highest figure was reached last year when it flew 5,000 retailers to Nassau where it took over the Emerald Beach Hotel.

The dealers, usually well-heeled, in all instances gave local niteries, merchants, cab drivers, one of its more prosperous periods. In the airconditioning field, the extra kick to the hotelmen and merchants results from the fact that the trips begin off-season in September when airconditioning sales are virtually over and the West Indies hotels are quiet. In the case of

(Continued on page 70)

O'Keefe

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Canada's

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3,200 SEATS!

When O'Keefe Auditorium opens in 1960, it will offer a 3,200 seat theatre, with no seat more than 124 feet from the stage! All seats will be specially designed for the utmost comfort and visibility — many will be equipped with hearing aids. Acoustical facilities will be unexcelled anywhere in North America — to provide the finest production of every form of entertainment from musical comedy to opera.



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The stage floor will be across 128' of the building. Acting area framed by the proscenium can be reduced from 60' width to 36' when needed. Proscenium is adjustable to these same widths; with a maximum opening 30' high. Mechanically-elevated 50-piece orchestra pit . . . radio and TV control rooms . . . stage-size rehearsal studio . . . largest lounge areas in North America. There will be 8 star dressing rooms, other rooms to accommodate up to 100 people!

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Write or phone: Hugh P. Walker Managing Director, O'Keefe Auditorium, Toronto, Canada. Telephone: EM. 6-7211.

Cugat to Play Pitt Date, So Coaches Drops Beef

Pittsburgh, Nov. 4.

Rose and Tony Calderone, owners of Twin Coaches, have dropped their charges against Xavier Cugat with the Musicians Union as a result of Cugat's firm commitment for a May engagement. Cugat and Abbe Lane were to have played the big room last week, but bowed out, according to Coaches, 24 hours after the 30-day cancellation clause in his contract. The complaint followed, even though the Music Corp. of America insisted the notice had been posted in time.

The new deal, however, is noncancellable, a provision Calderones insisted on as a condition to withdrawing the suit. Jonathan Winters and Jill Corey played the original Cugat-Lane date.

Vet Miami Beach Singer Eyes a 'Little Mortgage' In 8-Year-Old Jody Bell

By LEONARD TRAUBE

Miami Beach, Nov. 4.

If Roberta Sherwood, in her middle 40s, can do it, why not Master Jody Bell, aged 8-going-on-9? Disregarding age and sex, there are some similarities. Miss Sherwood "made it" here a few years ago via Murray Franklin's Lounge; the rest is history. She was at least 20 years late in doing it, although it is little known that she was piping as a teenager, with younger sister Ann, while touring with her famliy on a once-glittering but then ragged railroad carnival long since forgotten, never having come out of its winter quarters in Salisbury, Md., after its disastrous season of 1929.

Jody has a few years to go before he reaches the age at which the "Lazy River" chantoosie first started to make with the songs publicly, at the traditional "jamborees" given by carnivals for those intra-show benefits. But it's the selfsame Miami Beach as the youngster's potential spawning spot. And as his father Harvey Bell tells it, she's practically "Aunt" Roberta to the lad because they're neighbors here.

Jody's pater was "telling" it the other night in the Aladdin Room of the Algiers while on a one-nighter doubling over from his longtime bravura singing post at Jordan's Bar of Music ("not good, but loud"—his own words). He had his "little mortgage" in tow, giving him a solo spot after the usual shenanigans and kibitizing that passed as crackling one-liners between the older Bell and the Aladdin's emcee-host fixture, Bobby Byron.

Jody has been "making the rounds" professionally here for a couple of weeks, and this night was attired smartly but appropriately in a white suit. At 8, it would be foolhardy to judge his singing voice; but it's a "projecting" voice that reflects the benefit of training and coaching, undoubtedly by his sire. What it will be like during adolescence is something else again. The style and stance are there, however, and with scarcely that attempt at "grown up" posture that usually look precociously hammy on kids.

The pipes have a nice husky quality now, but what's especially in his favor is the tempo; most anyone can learn the words and get by on the tune as is, but this juve seems to be a natural with the rhythm. Also, he uses his hands expressively and meaningfully, though nearly deadpan otherwise, perhaps out of normal shyness.

At "show caught" Jody handled four numbers of which "Birth of the Blues" and "Nel Blue Dipinto Di Blu" stood out. Arne Barnett, an old pro and the room's maestro, did his zealous best on the backing from his piano stool. Such cutting is important to all pros, for Jody's turn it meant the difference between "just another kid act" and what may be one of the best around among the sub-teenagers who, a few years hence, could be knocking at the door.

Myron Cohen—Author

The silk salesman-turned-monologist, Myron Cohen, now a foremost reconteur on the American scene, has assembled a bright anthology of jokes and anecdotes under the title of "Laughing Out Loud" (Citadel; $2.95). As befits a monologist who has clicked in London as well as in America—the book jacket accents his 28 guest-shots on Ed Sullivan's teeveer alone, which is beaucoup audience penetration—he knows his humor.

Book is in the idiom of comparable joke anthologies (authored by the late Eddie Davis, Milton Berle, Joey Adams, et al), is well organized, and has bright cartoons (by Shelia Greenwald) to further punctuate this attractive, rewardable volume. Cohen has organized his categories under Garment Gaieties, Comedy at the Copa, Miami Mirth, The Best From Tex, Gay at the Chez, Amusement in Atlantic City, Las Vegas Laughs, Catskill Capers, Gags for Gourmets, Cohen at Home, with two more special chapters quoting hyliners (press) and show biz names. Overall standard is good, anecdotes warm, the barbs not too sharp. It's a readable book of jokes (from which ams and pros will probably borrow) and, more than incidentally, a good promotion volume for author-comedian Cohen.

Abel.

Havana Inns' Kitty For PGA Tourney

Havana hotelmen have completed plans to stage the first golf tournament under Professional Golfers Assn. auspices. A group of Havana inns have put up a $45,000 purse for a tournament that will start Nov. 12 and go for five days. About 40 golfers have already signed up. In addition, they hope to get some top "nonpros" such as Bob Hope to pair up with a money player. This program tourney will be held on the opening day.

Tournament, it's hoped, will not only hypo business during the period of the competition but indicate to those hesitant about Cuban vacations that the political situation in Havana is sufficently stable to insure safety to the tourists.

The four inns which contributed $12,500 each are the Riviera, Hilton, Nacional and Capri. The Cuban Commission threw in an additonal $20,000 for expenses.

Akron Cafe Operators Guilty in U.S. Tax Rap

Akron, O., Nov. 4.

Louis Franklin and Jerome Block, who operated the Gold Cafe here from 1948 to 1957, were found guilty in Federal District Court in Cleveland of having failed to collect cabaret taxes in 1954 and 1955. Witnesses testified that they allowed dancing to jukebox music in the cafe. On that basis, the Government said the 20% tax should have been collected. The taxes involved amount to $3,396.42.

Officials said there also is a $70,000 civil claim pending against the defendants for the period of their ownership—$35,000 in taxes and $35,000 in penalties.

Block and Franklin, both now of University Heights, O., contended that dancing was forbidden in the cafe, and that when customers started dancing to the jukebox, they were stopped and the music was shut off. U.S. Judge Paul C. Weick, who heard the six-day trial without a jury, deferred sentence pending a probation report.

VAUGHAN'S SCOT TREK

Glasgow, Oct. 28.

Frankie Vaughan, in from his U.S. trek, will do some one-nighters in Scotland under the Harold Fielding banner. Singer is set to headline at the St. Andrew's Hall, a 2,700-seater, here, Nov. 10. He will follow with dates at the 3,000-seater Caird Hall, Dundee, and the 3,000-seater Usher Hall, Edinburgh, Nov. 11 and 12.

Musical backing will be by Frank Weir orch.

'Ice Capades' Nearing USSR Pact At SRO for 'Awful Lot of Rubles'

By DAVE JAMPEL

Tokyo, Oct. 28.

"Ice Capades" has just about wrapped up a deal to play four weeks in Moscow next June. So reported producer John H. Harris en route home from huddles with officials of the Russian Ministry of Culture.

"There are still a few little details to be worked out, but the deal is pretty near completed," Harris told VARIETY in Tokyo after 11 days behind the Iron Curtain.

Although the State Dept. will contribute no financial support, Harris revealed that he had its blessing in the venture because, as he put it, "The one truly American entertainment we have is the ice show."

The steps to the steppes were taken by Harris in response to approaches by Soviet scouts who saw "Ice Capades" in America and thawed out to extend an invitation for the tour.

Harris views the Russian jaunt as a nonprofit excursion. He said, "We work 45 weeks a year in the United States and Canada. With only seven weeks left, I don't know anybody who would go that far to make a dollar.

25G—That's Peanuts

"They'll sell out from the time we open until we close. But it takes an awful lot of rubles. We can hardly expect to make any money in Russia. We are taking American expenses and bringing it to Russia. I heard that the Moiseyev Dance Co. traveled in America at $25,000 a week. But we don't go anywhere at $25,000."

"Just to give you an idea," Harris offered, "we did $403,000 in two weeks in Cleveland and over $400,000 for two weeks in New York."

Harris will take his show to Russia on a flat guarantee with both parties contributing to transportation costs. The great problem, Harris said, is to plan everything so it can be done in seven or eight weeks, including traveling. That's all the time they have.

The only Soviet location will be

(Continued on page 70)

Slap Fines on M.C., Op And Acts at Mass. Cafe

Lowell, Mass., Nov. 4.

Julas Linski, 48, of Boston, was fined $75 in District Court Friday (31) for acting as emcee in an immoral night club show. The fine included a penalty for failing to give his right name.

Linski was arrested by state police in a raid two weeks ago at Duke's Club on Frost Road., near here. Frank Costello, 37, proprietor of the club, was fined $200 for presenting an immoral show, and Benny Gailoa, 41, Lawrence, was fined $50 for taking part in the show. All had pleaded innocent.

Julana Brooks, 29, of Kempton St., New Bedford, whose pro monicker is Princess Julana, pleaded guilty to a charge of participating in an immoral show Oct. 18 and was fined $100.

Harry Blackstone Jr. Doubling in Pro Magic As Student at Texas U.

Austin, Tex., Nov. 4.

Harry Blackstone Jr. is demonstrating his adeptness with his famous magician father's bag of tricks as he attends drama school at the U. of Texas and does professional engagements on the side.

Strapping, black-haired 25-year-old worked three years with Blackstone Sr. after highschool and has been made privy to such of the master's tricks as the vanishing bird cage, the dancing handkerchief, pickpocketing and mentalist acts and floating woman trademark. Youngster performs with presence and polish, and exhibits savoir-faire on occasions when first tries misfire. If a slight unbendingness can be translated into an already present authority, performer promises to go far.

Blackstone fils is a fund of information and reminiscences regarding pere, recalls that dad had magic bug as a boy while selling papers in front of McVicker's Theatre in Chicago, where Harry Kellar, hocus-pocus topper of the day, was playing. The young Blackstone had his father take him backstage to see Kellar, who told the would-be magician to see him when he was 18 if he still had the bug. Blackstone Jr. says his dad did just that, on day of 18th birthday, encountering Kellar on tour. Blackstone became Kellar's protege, says the son, and when Kellar died, he passed on acts to his assistant.

Name of Blackstone is being carried on in more than one way, with Harry Blackstone Jr. having presented dad with grandson, Harry III, recently. Elder magician entered professional life as Harry Bouton, but changed monicker legally to family name of Blackstone, after a period as one of the Bouton Bros. (with brother Pete) and as Frederick The Great—dropped because of anti-German sentiment in that era.

Israel Fete in Albany

Albany, Nov. 4.

Batia Ostrovski, Israeli actress and folk singer, will entertain at a city-wide Albany dinner celebrating Israel's 10th anniversary the night of Nov. 8 in the Sheraton-Ten Eyck Hotel. Robert Briscoe, first Jewish lord mayor of Dublin and a leading member of the Irish Parliament, will be the principal speaker. Miss Ostrovski is a member of the popular Obel Theatre in Tel Aviv.

Judge Daniel J. Gutman, counsel to Gov. Averell Harriman, will be chairman for the evening at a $5 tab.

THE GOLDEN GATE QUARTET

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SMALL CAFES MUSHROOMING

Delinquent on Dues, Members Left Out On a Limb By AGVA Hospital Fund

The stringent rules of the American Guild of Variety Artists' hospitalization plan is leaving many members without any protection and without hopes of coverage for as much as five years. Complaints are coming in that momentary lapses in payments of dues, trips abroad, and long periods of unemployment are cancelling out any protection a member can have when illness takes over.

One unfortunate case was unearthed last week, that of Landre & Verna, a vet dance team. A long period of hospitalization found them delinquent for 24 days in their dues, and they were refused any aid from the hospitalization plan that is run under the direction of Margie Coate, director of the Sick & Relief Fund.

Mrs. P. J. Landry (Verna) said: "Last December, my husband, Landre, became ill. He was in the hospital with an undiagnosed illness when we received the notice that AGVA was starting a hospitalization plan due to become effective in February, 1958. His illness continued even after leaving the hospital and it was a very trying and upsetting time for us. With all the worry and anxiety, I became confused as to when our next AGVA payment were due. I thought I had until the last of March and sent our payment in on March 24, 1958.

"Landre was in the hospital again from April 12 through the 14th, again June 10 through the 12th, and the last time from June 16 through June 30, at which time he underwent a very serious kidney operation. When I applied for hospital benefits, I was informed that, because I was 24 days late in paying our February to August dues, we would not be eligible for benefits until 1963."

The team has since applied for and obtained an honorable withdrawal. They cannot work during this period, but neither are they taxed with dues.

The team has also asked AGVA president Penny Singleton to look into the matter, citing their financial and mental strain during this period. Mrs. Landry stated that "It's impossible to put the horrors of that period into a letter. When you are not sure your husband will live until the next union

(Continued on page 67)

Jean Fenn Third Week H.O. at K.C. Muehlebach; Inn Eyes Ditto Runs

Kansas City, Nov. 4.

Hotel Muehlebach currently is breaking a long-standing policy in holding over Jean Fenn to warble a third week in the Terrace Grill. It has been years since any act has played more than two weeks in the deluxe dinner room downstairs.

To rearrange booking schedules, entertainment chief Larry Larrea has been keeping an eye on acts for some time to find one which would hold up for a third week. Miss Fenn in her first appearance in the Grill has held trade at a very pleasant level throughout her original two weeks, and the engagement is extended through Thursday (6), whereas it was set to close Oct. 30.

Larrea has set Evelyn Knight to follow Miss Fenn. Miss Knight opens Nov. 7 for two weeks, and will be followed by Sophie Tucker, in her first engagement in the room, beginning Nov. 21 for a fortnight.

The holdover is the more remarkable since Miss Fenn has played comparatively few night spots on her own. Illness forced her to cancel a series of night club dates last summer and a series of p.a.'s in Europe.

'Clown & Baton' 25G, L. A.

Los Angeles, Nov. 4.

"Clown and Baton," the Red Skelton-David Rose variety show, hit an excellent $25,000 for a split week which encompassed five performances at the Ritz Theatre. The 1,330-seater is scaled to $5.50.

Layout is slated for two and a half weeks. It had a break-in at San Jose, Richmond and San Francisco.

'Jewel' and Freed Loew's State End Before Facelift

Loew's State, N.Y., once the Broadway flagship of vaudeville, will have two stage shows in December and then close for extensive alterations when the house's 3,450 seats will be cut to 1,500 with stores built into the 45th St. side of the house.

Booked for the State are the "Jewel Box Revue" which starts Dec. 3 for three weeks, and the Alan Freed Show coming in Christmas Day and winding up Jan. 4. After the rock 'n' rollers break up the house, the builders come in.

"The Jewel Box Revue" is currently at the Hillside Theatre, Jamaica, where it has been doing excellent business. It started this summer on the Catskill Mt. circuit, thence into the Shubert, Washington, and after that into its present situation. Originally designed for legiters, it's now doing the vauders wherever possible. Show comprises a batch of femme impersonators plus one girl (genuine).

The Alan Freed show, which long played the Paramount circuit where it created record grosses, will shutter the theatre following its 10-day stand.

Plans for the theatre call for a more intimate house which will aim for hard-ticket films. Theatre will be equipped to play films of nearly every process when changes are completed.

Marie McDonald to Bow Tidelands in Houston

Houston, Nov. 4.

Marie McDonald will headline the opening of the posh Tidelands Club Nov. 17 at the new Tidelands Motor Inn. She will be backed by Ted Fio Rito at the piano. Comedian Jackie Miles is booked as the supporting act.

Others signed for the Tidelands this year and early 1959 are the Olsen & Johnson Show, the Hilltoppers, Billy Williams Quartet, Guy Mitchell, Denise Lor and Monique Van Vooren. The Don Cannon orch (10) will be the resident band. Bill Newkirk will book acts for the 25-seat private club, mostly on a two-week basis.

Martha Raye was scheduled to open the club in September, but a carpenters' strike here delayed the opening and forced a cancellation.

Amsterdam's U.K. TVers

London, Nov. 4.

Morey Amsterdam, U. S. comedian, is skedded to plane out from N. Y. to do some tv dates in the U.K. He will be featured on "Sunday Night at the London Palladium" here Sunday (9), and do another peak-hour video date. He will be accompanied by his wife Kay.

Amsterdam was last in Europe some years ago when he played two vaude weeks at Glasgow and Edinburgh prior to a business and vacation trek through Germany, Holland, France, Italy, Switzerland and Greece.

INTIMERIES CUE CHANGING STYLES

By JOE COHEN

A new set of values is spinning in the nitery orbit. While many are bemoaning that the field is shrinking into oblivion, a new set of cafes has come about which may indicate the shape of things to come. At the same time, a new style of performer is coming into being, and new habits are being formed.

While many have been mourning the diminishing number of large-seaters, an ever increasing number of intime cafes have been springing up and with it, performers to suit the new style of nitery operation.

Throughout the country new outlets for talent are rising—the beat joynts in San Francisco the expresso houses in Los Angeles, the revue showcases and the supper rooms in New York the lounges in Chicago, the jazz rooms nearly everywhere and the small rooms in so many towns built around a host or a single entertainer.

To a great extent these have taken the play away from the large rooms. The major cafes admittedly have lost a lot of business and many aren't doing too well until an entertainer of stature becomes available. With salaries of names zooming to the point of breaking the bonifaces, theory is that menu tariffs have been boosted to the point where business from youngsters or the masses has decreased. This business, it's felt, has gone into the smaller rooms.

Fitting Them In

However, with the shift in business has come a new set of performance values. While Tony Martin, for example, would mean a prosperous engagement at the Chez Paree, Chicago, it's doubtful

(Continued on page 70)

DAVIS (& ALL STARS) IN 'PAYOFF' TO HOSP

Hollywood, Nov. 4.

In a gesture of appreciation to the hospital which treated him four years ago following his near-tragic auto accident, Sammy Davis Jr. will headline benefit show in San Bernardino Nov. 15, with flock of name personalities to back him.

Announced to appear will be Judy Garland, Gary Crosby, Danny Thomas, Zsa Zsa Gabor, Shirley MacLaine, Sidney Poitier, Jim Garner and music conductor Buddy Bregman.

It's to be held at Swing Auditorium with proceeds, which could total $50,000, to town's Community Hospital for purchase of equipment.

Thompson Tax-Cut Idea Would Reward 'Live' Talent Situations

Washington, Nov. 4.

An admission tax reduction bill with a new twist—and with bipartisan support already lined up—will be introduced, when the new Congress meets, by Rep. Frank Thompson Jr. (D-N.J.).

The Thompson bill would remove federal taxes on the first $2 of an admission ticket's cost for a program "primarily" involving a live performance. In another section, the bill would scale down the U.S. cabaret tax from 20 to 10%.

In the bill's present form, motion picture theatres would not benefit, but Thompson may reword it later to apply to $2 taxfree advantage to films featured with a "live" stage show.

As now drafted, the bill provides that the $2 tax write off applies to a "live performance" when the "principal act of the program is performed in person within the place of admission."

The bill also says that after the first $2 is exempt, the tax "shall be 1c for each 20c or major fraction thereof of the amount paid in excess of $2." The bill specifically applies the exemption to season tickets as well as single purchases.

Thompson, remembered as cosponsor of the bill which was enacted in 1958 to build a Cultural Center in Washington, has already

(Continued on page 67)

Borge SRO 14G, D.C.

Washington, Nov. 4.

Victor Borge was a sellout in Contitutional Hall, grossing $14,000. In a recital the following evening in the same auditorium, Victoria de los Angeles grossed $4,200.

Both appeared under the sponsorship of Patrick Hayes.

Police Permits In N.Y. Niteries In Court Test

The first legal challenge of the N. Y. Police Department's right to require licenses from cabaret employees has been made in N. Y. Supreme Court by three musicians in a suit brought against Stephen P. Kennedy, N. Y. City Police Commissioner, the Police Pension Fund, and others. Maxwell T. Cohen, attorney for the plaintiffs, has been working on this case for more than a year.

Action stems from the fact that Beril W. Rubenstein and James L. Johnson, both plaintiffs, have been unable to get a permanent license to work in N. Y. niteries because of arrests on their record. The third plaintiff, Johnny Richards, an arranger and bandleader, is suing because his right to employ musicians of his own choice has been curtailed by the licensing requirements.

The plaintiffs' charge that the Police Department's licensing power has been self-assumed; that there never was any statutory authority giving the police such a right to impose a charge of $2 for the cabaret licenses or the right to put such sums in the Police Pension Fund. Cohen estimates that the Pension Fund has now collected $500,000 from the cabaret licenses.

The plaintiffs contend that approximately 5,000 cabaret employees have been denied identification cards. There are about 40,000 employees in the field who needs such licenses. They are asking the court to grant an injunction against the defendants and for an accounting of the Police Pension Fund so that the money collected from the cabaret employees can be turned over to the City Treasury.

Texas Liquor Bd. Raids 4 Dallas Privateries, Arrest Mgrs., Employees

Dallas, Nov. 4.

Local police and Texas Liquor Control Board agents raided four private clubs last week, seized more than 100 cases of liquor and arrested club managers as well as several employees in each spot. Those raided were the King's Club, in midtown Hotel Adolphus; the midtown Club Derby. Artists of Dallas Club (frequented by musicians and visitinng club acts) and the Oaks Club, located in a suburba motel.

Officials said undercover agents visited all four clubs without membership cards, a violation of the Texas Liquor Control Act. Club operators can be charged with a misdemeanor, with maximum penalty of a year in jail, a $1,000 fine, or both. Spots can continue to operate, but building owners will be notified that their property is being used to serve drinks to club members.

Mpls. License Raps

Minneapolis, Nov. 4.

Owners of two loop niteries, the 24 Club and the Washington Ave. '90s, have been ordered to appear before the city council license committee to show cause why their on-sale liquor liceses should not be revoked.

The committee acted on a venereal disease report by Dr. K. R. Kundberg, city health commissioner. Lundberg informed it that on reports of venereal disease patients treated at the city hospital he found that during the past year the clubs had ranked high as "places of encounter."

'Holiday on Ice' in India

New Delhi, Oct. 28.

Spectacle on a scale rarely seen here before keynoted the Indian preem of "Holiday on Ice" in this capital city. Though not the first icer to visit India (a Scandinavian company has preceded it), U.S.-producer "Holiday" is the first to play New Delhi.

Staged on an artifically frozen "lake of ice" in an 8,000-seat (25c to $2 (semicircular segment of the National Stadium here, the Morris Chalfen show features some 50 American and European blade artists.

Moss Empires Sets 15 Pantomimes

Seven Produced by Tom Arnold—Three by Littler—Parnell's Palladium Yuletider

London, Oct. 28.

Out of 15 pantomimes to play the Moss Empires' circuit over the Christmas holiday season, seven will be presented by Tom Arnold and three by Emile Littler.

Val Parnell, who recently resigned as Moss Empires' managing director, but retains his seat on the board, will be presenting the Palladium's annual Christmas show, which this year will be "Sleeping Beauty," due to open on Dec. 23, with Charlie Drake, Bernard Breslaw, Edmund Hockridge and Bruce Forsyth. The second Moss Empires London panto will be "Aladdin," starring Dickie Valentine, which opens on Christmas Eve at the Finsbury Park Empire. This production will be presented by the Lew and Leslie Grade agency.

The seven Tom Arnold shows are "Robinson Crusoe" with David Whitfield at the Birmingham Hippodrome; "Babes in the Wood" with Jack Radcliffe and Jackie Dennis at the Edinburgh Empire; "Humpty Dumpty" at the Glasgow Empire; "Aladdin" at both the Liverpool and Newcastle Empires; "Cinderella" at the Manchester alace; and "Jack and the Beanstalk" at the Nottingham Theatre Royal.

Emile Littler's seasonal trio will be "Goody Two Shoes" with Reg Dixon, Tommy Fields and Connor & Drake at the Hanley Theatre Royal; "Jack and Jill" with Charlie Chester at the Leeds Empire; and Edna Savage and Laura London in "Babes in the Wood" at the Sheffield Empire.

Remaining three Moss pantos will be "Mother Goose" at the Brighton Hippodrome and "Babes in the Wood" at the Southsea Kings, both of which will be presented by Newco Productions; and "Red Riding Hood" at the Morecambe Winter Gardens.

Vaude, Cafe Dates

New York

Harry Mimmo down for the Latin Quarter Jan. 8 . . . **Timmie Rogers** booked for the Apollo Friday (7) and follows with the Howard, Washington, Nov. 14 . . . **Robert Clary** goes into the Queen Elizabeth, Montreal, March 30 . . . **Gretchen Wyler** tapped for the Royal York, Toronto, Dec. 31 . . . Doubletalker **Al Kelly** recently became a grandfather . . . **Jimmy Durante** down for the Latin Casino, Philadelphia, Feb. 6 . . . **Joe E. Lewis** to work the Adolphus, Dallas, March 5 . . . **Fran Warren** set for the New Arena, Pittsburgh, Dec. 1 . . . Davis & Reese to the Eden Roc, Miami Beach, Dec. 10 . . . **Toni Arden** marked for the Diplomat, Miami Beach, March 20 . . . **Wally Griffin** signed for that hotel Feb. 13 . . . **Rover Boys** wander into Sciolla's, Philadelphia, for week of Nov. 17 . . . **Bernard Bros.** lined up for the Moulin Rouge, Los Angeles, Nov. 11 and the Desert Inn, Las Vegas, Dec. 23, and return to Europe for Le Lido, Paris, date starting March 20.

Nancy Kenyon started at In Boboli last night (Tues.) . . . **Henry Youngman** opened at the New Arena, Pittsburgh . . . **Earl Grant** signed with the William Morris office . . . **Jimmy Durante** to Blinstrub's, Boston, Feb. 11 . . . **Nat M. Abramson** head of the WOR Artists Bureau, to again chairman the annual benefit committee for the Actors Temple at the Majestic Theatre Dec. 7.

Hollywood

Joe Loco Quartet hold over at Garden of Allah two weeks . . . Singer **Wynn Gould** back at Ben Blue's nitery in Santa Monica . . . **Barbara Barr** is the new chirp at **Dino's** Restaurant on the Sunset strip . . . **Jimmie Clark Trio** held over at Vaux Supper Club in Balboa . . . Pianist **Jack Russell** opened an indefinite stand at Art Williams' Caribbean Monday (3) . . . Singer - dancer - pianist **Johnny Bachemin** opens in lounge at Dunes Hotel in Las Vegas Dec. 18.

Bobby Troup has been set to headline the new entertainment policy at Jack Denison's Restaurant for the next four weeks . . . Latin-American singer **Dorita** set for a two-weeker at Charles Sofer's Encore Restaurant.

Chicago

Lucille & Eddie Roberts to the Radisson, Minneapolis, Nov. 6 for a pair . . . **Hildegarde** is booked there Dec. 26 . . . **Jean Fenn** held over a week at the Muehlebach, Kansas City . . . **Gogi Grant** set for the Monteleone, New Orleans, Jan. 27 for a fortnight . . . **Evelyn Knight** opens Thursday (6) at the Muehlebach . . . **Jonathan Winters** booked for the Tidelands, Houston, Dec. 31 for two weeks . . . **Granada Dancers**, with **Estrelita & Raul**, open Nov. 5 at the Crescendo, Houston . . . **Marquez** Sisters follow Nov. 17 . . . **Crandall & Charles** inked for Houston's Club Bistro Nov. 19 . . . **Gene Baylos** toplining at Mr. Kelly's here.

Pittsburgh

Kathy Crosby, on doctor's orders, cancelled Town House booking Dec. 5 for nine days. **Playmates** replace her. Also set for same spot: **Kirby Stone 4** week of Dec. 15 and **Chordettes** May 18 . . . **Guy Lombardo** band set for return to Twin Coaches April 3 . . . **Allen & De Wood** last-minute addition to **Eydie Gorme** show this week at Latin Casino in Philly . . . **Lisa Kirk**, opening two-week stand at Ankara Monday (10), comes in a night earlier to work Saints & Sinners "Fall Guy" banquet honoring **John H. Harris** . . . **Eli Mintz** headlines annual B'nai B'rith Donor Luncheon at Penn-Sheraton Hotel Nov. 23-24 . . . **Martha Raye** opens at New Arena Nov. 14 for nine days . . . **Dakota Staton** follows **Ahmad Jamal Trio** into Copa Monday (10) for a week.

Atlanta

Four Mints opened at Domino Lounge in Imperial Hotel on same bill with exotic **Kalantan** and **George Bruton Trio** playing for show and dancing . . . Another new lineup on scene is Peachtree Club's dancing **Concho & Furn**, singing **Tracey Twins** and exotic **Nancy Childress.**

Somethin' Smith & The Redheads staying an extra week at Paradise Room in Henry Grady Hotel, with **Don Grimes** orch (6) playing for show and dancing and spot's Luncheon in Paradise offering magician **Carl Cartwright**, with **Jim Scott Duo** holding forth in Dogwood Lounge . . . Comedian **Bengee Harris** and **Glorio Oakley** topping Atlanta Biltmore Hotel Empire Room's Ice-O-Rama, produced by singer **Freddie Martell**, with music by **Emile Poisson's** orch.

Detroit

Red Norvo strokes the vibes at Baker's Keyboard Lounge . . . Song, dance, comedy and impressions by the **Jaye Bros.** are the new attraction at the Roostertail . . . **Sunny West** chirps at Shepherd's . . . **Glenn Miller** orch, directed by **Ray McKinley**, is at Club Cliche . . . Eight years at Town Pump is being celebrated this week by **Sylvia** who sings saucy songs . . . **Jerry Gale**, pantomimist, heads Gay Haven show . . . **Billy Maxted's** dixieland jazz band is at the Crest Lounge.

Honolulu

New talent's been booked into Princess Kaiulani Hotel's two nitery rooms. **Kimo McVay**, who formerly presided at piano bars at the ex-Christian's Hut and more recently at the Edgewater Hotel, is 88'ing in the downstairs Kahili Room of the Matson-owned Kaiulani. **Mahi Beamer**, a mainstay of the Queen's Surf nitery for several years, opened (30) in the roofside Mauna Kea Room, be backed by the **Kaiulani Serenaders.**

Houston

Ozzie & Anita Reyes, dancers, opened a two-week stand at Club Crescendo. Also on the bill is pantomimist **Pepe Miller** . . . **Joan Dixon**, vocalist, in for fortnight at Cork Club . . . **Myron Cohen** will play two frames at Shamrock Hilton's Continental Room. Supporting him will be the **Billy Williams** orch . . . **Bill Doggett** booked for Jimmie Menutis' Lounge and Club signed **Ruth Brown**, singer, backed by Paul Williamson orch, Nov. 18-19.



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Unit Review

The Clown & The Baton

(RITZ THEATRE, L.A.)

Los Angeles, Oct. 30.

A revue in two acts presented by Harry Zevin. Stars Red Skelton, David Rose Orch (35); features The Modernaires, Rafael Mendez, Eileen Christy. Opened at Ritz Theatre, Los Angeles, Oct. 30, '58; $5.50 top.

There's a certain element of class and a great element of appeal in "The Clown and the Baton," variety show which has relighted the Ritz Theatre as a legit house. But just as evident in the Red Skelton-David Rose revue is a feeling that somewhere all this has been seen before. Despite overexposure of the material, the offering is a commercial one that should fare reasonably in its two-and-a-half-week engagement.

Skelton is a rare comedian who assumes a hundred faces and a hundred persons. There's no denying his sincerity and his overall talent, but whether the public will take readily at a $5.50 top to routines that are similar to or the same as those they've seen on television is another matter. Soloing for the last hour of the show, Skelton proves a most natural clown and a most proficient actor. Pantomime undeniably is his forte, and his desert doctor and old man sketches are priceless bits of makebelieve.

First half of the program centers on Rose and his 35-piece orch playing arrangements that are anything but run-of-the-mill. A few strains of "Volare," slipped into a rousing "American Hoedown," comprise the newest notes, with "The Baton" scoring well with film tunes and his own compositions. From pizzacato to humming strings and stirring brass, the music is excellent.

The fine-sounding Modernaires make no attempt to come up with anything new, concentrating instead on the tunes they sang for years for daytime televiewers. They combine good barbershop quartetting with the standby Glenn Miller hits and "Juke Box Saturday Night," "The Customer Is Always Right" and "Foggy Day in London Town."

One of the brightest points in the show is pert Eileen Christy, a blonde looker with fine vocal quality and a great enthusiasm, both of which keep the show's flickering spark alive and kicking. Rafael Mendez proves with gleaming trumpet and clean sound that his tag as "the world's greatest trumpefer" comes close or all the way to being correct.

All in all, there's nothing wrong with the premise or the personalities of "The Clown and the Baton," and they, in fact, present a pleasing picture. Trouble is the picture has been screened too many times, and usually for nothing.

Harry Zevin, managing director of the Ritz, so far has skedded the American Puppet Theatre and Ken Murray's "Blackouts of 1959" to follow "Clown and Baton" at his Wilshire Blvd. house. *Ron.*

Settle Tooter Dispute In Youngstown House

Youngstown, O., Nov. 4.

The Strand, which is operating a combined burlesque and film program, almost closed down 10 days ago as a result of a dispute with AFM Local 86. Manager Leroy Griffith said the local failed to provide competent musicians for the stageshows, in violation of its contract, and therefore an outside orch, not belonging to Local 86, was brought in.

Herbert McPherson, prez of Local 86, said its pact provides for musicians to work seven nights a week and only two matinees, while Griffith wanted the musicians to work an extra five matinees a week without a raise in pay.

When the outside orch arrived, the motion picture operator and stagehands refused to work. It was agreed that Griffith would pay union scale for the extra matinees for at least a week, after which he will make a decision on whether or not to close the house.

Inside Stuff—Vaude

The widely reported decision by Eddie Jackson to go it alone after 43 years with Jimmy Durante, thus splitting up the last remnant of the original Clayton, Jackson & Durante team, is not too seriously regarded intra-trade. Jackson decided to split away from the Schnoz once before, and the latter's affection for his longtime partner is such that there is always the chance of reunion. Durante has a number of old faithfuls on his staff. When Jackson was on a sabbatical, for reasons of health, Durante got Sonny King to handle the prime vocal chores, which is the fundamental for Jackson's belief that "Jimmy don't want me around no more."

Durante still talks with affection of the time they got $3,000 a week at the old Parody Club, a Prohibition era cabaret in New York where they were the prime draw. They got paid off in three $1,000 bills and the first time it happened Jackson insisted, "Gimme a couple of 100s and the rest in small bills; I want the actors to see how big a bankroll $1,000 can make—just that one G-note doesn't look like 'important' money."

In a perfect example of type casting, vaudevillian Jack Soo, who's played night clubs from the Hub to Frisco for 17 years as a standup Oriental comic, is playing a nitery comic emcee in Rodgers & Hammerstein's "Flower Drum Song," which opened to great reviews at the Shubert, Boston, last week, under his real moniker, Jack Suzuki. He even uses one-liners from his act, most familiar of which is "Back to the laundry." He was tapped for the role of Frankie Wing in the musical while playing in a Chinese nitery in San Francisco. Backed by a line of girls, he emcees the show in the mythical "Celestial Bar" of the musical. All he has to do is be himself; he reports, quipping: "For 17 years I've been doing this act—now comes my big legit chance—and what am I doing?—the same old act." To further complicate matters, Pat Suzuki, pony tailed bombshell piper, is one of the leads of the show—no relation.

George A. Hamid, operator of the Greensboro (N.C.) Fair, rebuts the story in the Oct. 15 issue with the assertion that bad business was due to the fact that the fair was rained out throughout the week. He declares that Gene Autry's show was scheduled for only one performance, and would do a second if business warranted. Considering the weather, Hamid says, Autry did excellently in his one show. Hamid also stated that he tried to hold the fair over for the Sunday at the request of civic organizations, but found that a ruling from the attorney general prohibited him from selling tickets for the rides. Thus kids under 16 were given a strip good for 16 rides. He also said that despite loss of four-and-a-half days, the fair did "all right."

The recent national board meeting of the American Guild of Variety Artists revealed a petty racket by some of the board members from New York. With connivance of several in the administration of the national office, these board members collected for the hotel rooms they didn't use, living at home instead. Legislation was subsequently passed at the instigation of out-of-town members that there was to be no reimbursement for rooms not used.

Double talker Al Kelly, who makes like an expert in virtually any field, took a quick trip to Elko, Nev., last week, to tell cattle ranchers in that territory how it's done. He was invited to the rancher's wingding at the recommendation of Bing Crosby. Kelly left for this date after his speech at the Friars luncheon for Joe E. Lewis. Kelly, also a self-styled expert in diction, is to do a stint on the Eddie Fisher tv show Nov. 11.

Ankara nitery in Pittsburgh permitted Jane Morgan to skip what was to have been the closing night of her fortnight booking last week in order to return to New York for rehearsals of the Perry Como program. As it was, Miss Morgan had to fly out one day to get in a practice session and then come back here for her two shows in the evening. Bon Bons, a singing trio who make their homes in Pittsburgh, happened to be laying off at the time and filled in for a single night at the Ankara between Miss Morgan's windup and Jose Greco's opening Friday (31).

Since Bill Miller, who is set to open Cafe de Paris, N.Y., probably as Bill Miller's Riviera, closed the original Riviera, Ft. Lee, N.J., some years ago, he has been casting about for a site which could bear that name again. When he took over the Royal Nevada Hotel, Las Vegas, some years ago, he told associates that he would go to court to force the Riviera Hotel there to return that label to him. In Havana, where he is involved in the building of the Hotel Monte Carlo, he came upon that scene too late to prevent the Havana Riviera from using that name. It looks like an ambition of several years is now close to fulfillment with the N.Y. operation, which will preem late December.

Jose Vs. Roberto, Cuba

Havana is to have a battle of flamenco troupes to start the winter season. Roberto Iglesias, on tour for S. Hurok in the U.S., has signed to open at the Havana Riviera starting Dec. 23. Jose Greco will return to the nearby Capri Dec. 19. Greco headed the first show in the Capri at its opening late last year.

Riviera has also signed the Israeli import, Hanna Aharoni, who comes in Dec. 2, succeeding the current Olga Guillot.

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The Amazing Stars of "WHAT'S ON YOUR MIND"

Lucille and Eddie ROBERTS

Currently—FLAME ROOM,

RADISSON HOTEL, Minn. Mgt. M.C.A.

House Reviews

Apollo, N. Y.

Larry Williams Band (10), *Hines Kids* (2), *Joan Shaw, Teenchords* (5), *Baby Washington, Ed Townsend, John Bubbles, Pastels* (4); *"Nightfall" (Col.)*

The "big beat" spearheaded by rock 'n' roller Larry Williams, and backed by the Pastels and Teenchords, makes for a noisy and dull session at this Harlem house. To regular Apollo patrons the numerous rock groups which play here offer little in the way of entertainment with their almost identical stylings.

Williams is a master of gyration but deficient in singing talent. He runs through a catalog of six numbers, each resembling the other. In his first Apollo appearanee and with accompanying frantic gestures he races into "Dizzy Miss Lizzy," "Slow Down" and other tunes which because of rapid blending of words are hardly recognizable. Williams is of the Little Richard cult as he stands up to play the 88 and strums the electric guitar. His musical talents are on about par with his singing ability.

The Hines Kids are two teenage youngsters with plenty of stage savvy in their terping and with added experience should make the grade. The spins and the splits are not as yet polished, but the rudiments are there in the form of natural ability.

Little Louis Lyman guides his Teenchords through a songalog which includes "Dance Girl." "Tell the Angel" and "I am so Happy" in okay r&r fashion. After hearing one song by the quintet, you have heard them all. Pastels differ little from the Lyman group except in choosing their numbers.

Baby Washington, another house regular, is dull. As with other singers of her genre, she breaks her voice. On the more pleasant side is the vocalling of Joan Shaw and Ed Townsend. Miss Shaw, attractively gowned, has a pleasing voice, and ditto Townsend. His best rendition is "For Your Love" which gets house approval.

John Bubbles, of the old team of Buck & Bubbles, is a past master of vaude and by far the best act on the current bill. He can still belt out a tune with a flair for showmanship and his numbers are marked by originality. His stepping is still to be admired and the kids on the show could learn a thing or two or possibly three from Bubbles. *Bern.*

Bobino, Paris

Paris, Nov. 1.

Dalida, Francis Lemarque, Jacques Courtois, Paola, Nelson Bros. (2), *Leo Bassi & June, Symins* (3), *Pierre Still, Jean Harold, Olganos* (2), *Giesele Frery;* $1.50 *top.*

Bruno Coquatrix, owner of the flagship house here, the Olympia, has taken over the direction of this 900-seater, Left Bank, nabe-slanted hall. He has put together a solid, folksy bill and turned it into a headline spot for disk names on their way up or toppers after their Olympia stint. Stanza looks good for a sock three weeks.

Dalida is a sultry thrush who is one of the platter bestsellers here. She has been dressed better and given a rep of Hispano and Italo type standards that fit in with her big voice. Though she still has need for more ease in her mike stance, and smoother bodily underlining, she looks to emerge a standard, if not an outstanding and individualistic, singing star here (see New Acts).

Francis Lemarque, an excellent songwriter, now purveys his ditties himself. He does full justice to them with a pleasant manner, beguiling voice and an understanding of his own catchy, poetic numbers. Whether about a hired killer who has no time to relax, Paris charms or street chants, he is in form and a becoming, solid addition to singing ranks here.

Jacques Courtois is a smooth ventrilo with the usual saucy dummy for good results. Paola is a zany songstress with a solid, vulgar streak that is more taking than annoying. Smart repertoire has her in for yocks and mitts, but less on the mugging could bring her in as a good offbeat act.

Nelson Bros. (2) indulge in dancing with instruments and knockabout acrobatics for a good filler in this type house. Leo Bassi & June are a smart risley act with Bassi even juggling with hands and hoofs at the same time. It is a good visual number with Yank chances. Symins (3) have two men throwing around a girl for a solid acro-adagio act.

Pierre Still is a waspish patter comedian who scores in his needled look at current events. Olganos (2) do fine comic and straight bits on the tight wire. Jean Harold has a neat offbeat gambit in picture slides that put the heads of celebrities in strange juxtaposition with other bodies—in a famous painting, etc. It is witty and accompanied by clever talk.

Gisele Frery is an unobstrusive but pretty femcee who keeps this savvy bill rolling. It looks like the Bobino comes back into important house status in its first show this season. *Mosk.*

Peer Hall, Tel Aviv

Tel Aviv, Oct. 28.

Bruno Coquatrix and Giora Godik present Paris' Olympia Music Hall, with John William, Trio Medini, Monique Albin, Duda'im Duo, Trio Oliveras, Arie Lavie, Saltano, Anny Gould, Claude Vasori, Orch-directed by Roman Messing.

After an interval of five months, French impresario Bruno Coquatrix and Israeli manager Giora Godik offered the second Olympia Music Hall program. Ill-fated at the huge Z.O.A. Garden location last May, show now plays the 1,000-seat Peer Cinema Hall in northern Tel Aviv. Venture is under auspices of the French Embassy of Tel Aviv which has lately cooperated in bringing to Tel Aviv singer Charles Trenet and ballet troupe of Jean Babille.

The Olympia program is attractive on many counts, with the acts being presented in lively succession, well emceed and full of variety. The Trio Medini, as curtain-raisers, are comedy acrobats. Most diverting are their musical performances, with one of three (two boys and a girl) playing trumpet and sax simultaneously. Monique Albin is a young French thrush who should have a big future. Highlight is her French version of "Volare."

The Duda'im Duo is a popular Israeli team singing folksy items. The Trio Oliveras perform class acrobatic in humorous fashion. Arie Lavi, who also emcees, is an accomplished actor and puts across two Israeli ballads. Saltano does some novel illusions.

Star-billing is given to negro singer John Williams, handles ballads and pops in French and English, and Anny Gould, who won the French Grand Prix du Disque of 1958. Miss Gould's offerings include songs by Charles Aznavour and Gilbert Becaud as well as items like "Summertime," "Only You," "Love is a Many Splendored Thing." She's assisted by an outstanding piano accompanist in Claude Vasori. Entire show was backed by the Olympia orch under the direction of Roman Messing. *Vern.*

Empire, Glasgow

Glasgow, Oct. 31.

Lonnie Donegan & Group (3), *Annell & Brask, Billy Dainty, Miki & Griff, Carlo Sisters* (3), *Doreen & Sylvia Stephens, Flack & Lamar, Bobby Dowds Orch.*

Current popularity of Lonnie Donegan, known as Britain's skiffle king, is still high, mainly among teenage element, but this is no reason why he should top one of the lightest-weight bills in vaude for some months. On this showing, regulars will be persuaded to give British vaudery a wide berth, for it doesn't rate a No. 1 bill despite individual merit of certain acts.

Donegan leads his trio (drums, bass and guitar) in folk tunes and skiffle music. He is largely inaudible himself in between-song gabbing, but becomes clearer when talking on his own. Singer and his group wisely go in for some comedy business in their act, which has warm support from the juve outfronters. As a general vaude act, however, its worth is questionable.

Annell & Brask, who close the first segment, are gaily garbed mixed duo who wear crinolines and 18th century costumes for an attractive cycling act. Pair wind round and round on unicycles, and male uses a blue-rimmed Penny Farthing style of velocipede for further oldtime effect. Femme perches on revolving ladder atop partner's shoulders while he cycles round stage. Exit to good palming.

Billy Dainty is a diminutive comedian with eccentric walk and potential for future (see New Acts). Doreen & Sylvia Stephens offer accordion selection garbed in the Scot kilt. Flack & Lamar are competent dancers, scoring in a "Me and My Shadow" routine in second part of layout. The Carlo Sisters, femme trio, offer conventional thrills on the trapeze and ropes.

Miki & Griff are amusing, the male registering well with zany style and being cleverer at comedy than his distaff partner. *Gord.*

Delinquent Dues

Continued from page 65

payment, it's very easy to forget when it's due."

In another instance, hospital benefits were eliminated for a member who had spent some time abroad. His agent was instructed to pay the dues when it became due. Inasmuch as AGVA doesn't bill its members, the dues lapsed without the union having given any notice of delinquency.

In another case, a member who had obtained a withdrawal because of extended work abroad was also told he wasn't eligible.

Life insurance benefits are also alleged to be handled in a puzzling manner. One of the most bizarre instances came with the recent death of comedian Joe Frisco. Shortly before his demise, he was awarded a life membership. Upon his death, it was ruled he wasn't eligible for the $500 death benefit payment.

To share in the hospitalization program, it is stipulated that a member must pay dues continuously for five years. When a delinquency occurs, eligibility starts five years after the lapse is settled.

Thompson Tax Cut

Continued from page 65

won for his new bill the support of the Eisenhower's Administration's political egghead group, the Committee of Arts and Sciences for Eisenhower (CASE).

Mr. Robert Rogers, executive director of CASE, which includes many VIP show biz names among its membership, wrote Thompson:

". . . I have long been concerned about the unfavorable affect of amusement taxes on the expansion and development, indeed, the survival, of public performances by live artists, as distinguished from cinema, radio, television, recordings, etc. I am personally in favor of the abolition of all admission taxes where an appreciable portion of the performance is by personal appearance . . . I know that the members of CASE, many of whom are performing artists, would support your bill, as I have here."

Rogers, of the Republican cultural organization, said that the "immediate loss" to the U.S. Treasury in revenue from the drop in admission taxes would be surpassed by additional income taxes paid by musicians, singers, actors, and dancers who would earn more as a result of it.

But whether the Treasury Department will agree remains to be seen. Congressional experts on taxes expect that Department to oppose the Thompson bill or any measure which would reduce Government revenue in the 1959 session of Congress.

The Thompson bill has also drew a "bravo" from Hal Leyshon of the American Federation of Musicians.

Leyshon wrote Thompson that the bill "is completely meritorious and a continuation of your leadership in Congress in behalf of the living arts."

Thompson was a strong supporter of a reduction of the cabaret tax in the 1958 session of Congress, an effort which failed.

In addition to his sponsorship of the Cultural Center bill, Thompson was an author, with Sen. Hubert Humphrey (D-Minn.), of another law which made permanent the State Department's program of sending cultural performing artists overseas under Government aegis.

Congress in 1958 wiped out taxes on the first $1 of a ticket to an amusements event, effective Jan. 1. Now, the first 90 cents is exempt if the ticket price is no more than that. Under the new law, the first $1 will be tax free regardless of the total price of the ticket.

New Acts

SHIRLEY JONES & JACK CASSIDY
Songs, Dancing
45 Mins.
Statler-Hilton, Dallas

Debuting as a nitery team, Shirley Jones and husband Jack Cassidy have tidied up the finest, liveliest duo ever seen here, and act should click wherever they display their talents. From the reception accorded the handsome pair at opening (30) in the Empire Room, Mr. and Mrs. Cassidy can continue the plush pub path for years. They offer an exciting, delightful evening of vocalizing, interspersed with dancing bits, all abetted by their visual assets. Performance is smooth, slick and sophisticated, but warm enough to reach the back row.

Clever intro by Cassidy is "Have You Met Miss Jones?" and she's an eyeful in a clinging, strapless gown, coming on for a duet of "Marriage Type Love," segueing into "I Am Loved." Light patter precedes dueting of "Two Lost Souls" and light dance steps. Follow with "Bess, You Is My Woman Now" for good response. Cassidy solos "Wish You Were Here," as she appears (in one of four costume changes) in a knee-length, low-cut getup for a vocal medley of w. k. tunes from her film efforts in "Oklahoma!" and "Carousel," and the very receptive "You'll Never Walk Alone." They join again for "April Love" before the takeoffs start. Miss Jones, in a brief sequinned leotard, revealing shapely gams, joins Cassidy for an imitation of Ruby Keeler and Dick Powell, with "42d Street" and "Off to Buffalo," aided by terp bits. Satirical stint continues with an impression of Jeanette MacDonald-Nelson Eddy: "Time for us to sing 28 of our favorite songs." This fast bit has Miss Jones sporting curls and a floppy hat, under which Cassidy leans to chant his lyrics. Windup is "Ginger Rogers-Fred Astaire," with the Cassidys doing "Cheek to Cheek."

Exciting show, strictly clean, builds throughout and pair has to beg off. Musical director George Kent gets top support from the Bob Cross band for the intricate show. Choreography, neatly interlacing the boff show, is by Jonathan Lucas, with Miriam Nelson's assist. *Bark.*

ZOZO SAPOUNTZAKI
Songs
20 Mins.
Viennese Lantern, N.Y.

The oddly named Greek import, Zozo Sapountzaki, will no doubt be cut down to a single Zozo once she expands her employment horizon, otherwise she'll cause a crisis among typesetters et al. She's a well stacked singer with a lot of charm and knowhow who should find a haven in the midtowneries after certain corrections.

This Max Loew import has an international catalog, all of it melodic and some of it familiar. She also gives out, as an important byproduct, some provocative torsolos. Her costuming shows her off to excellent advantage as well.

Miss Sapountzaki's pipes aren't too highly developed, but her body-English glosses over a lot of defects. Her spoken English carries with it a charming accent. In all, this Hellenic miss got this crowd to yell for a couple of earned encores.

One of her attributes is her appeal to women despite her physical accent. *Jose.*

MICHELINE BARDIN
Songs-Dance
12 Mins.
Viennese Lantern, N.Y.

Micheline Bardin, a former ballerina of the Paris Opera, is now branching out as a singing single using her ballet training as incidental choreography to her tunes. She has a low and rich voice in which a few rough spots are evident, but the general effect is pleasing.

Miss Bardin uses the familiar French chansons to full advantage and brings out some fullfledged ballet movements to point up her turn. Of course, there isn't enough room at this hospice to do full justice to the terp sequences, but in a few brief moments she does a miniature version of full-scale dances.

However, it's her pipes that she concentrates on and on which she is basing her major appeal. She needs work in this sector. *Jose.*

CUADRO FLAMENCO
Songs, Dance
25 Mins.
El Chico, N.Y.

This Spanish group (three males and a girl) does nicely in providing a combination of music, songs and dancing. Of the trio, one is a guitarist, another a singer and the third works the terp end of the act opposite the femme member of the quartet.

Scoring with their exhibition of flamenco footwork are Angel Mancheno and Pepa Reyes, while Manolo Leiva does a satisfactory job on the vocals. Juan Garcia de la Mata provides fine guitar accompaniment and also registers strongly in a solo stand. *Jess.*

BLANCA
Dance
8 Mins.
Chaudiere, Ottawa

Blanca, an effervescent blond terp-and-thrusher from the Dominican Republic, was lifted from the Christian Lamont Latin Revue, currently at the Chaudiere Club, and solo-spotted to good returns. Femme's stint is too brief but into her eight minutes she crowds more action than a chorus line. What she lacks in terp routining she makes up in zip and wiggle, at one point claiming a male customer for a fast-paced merengue item. Girl is looker, nicely costumed.

Stronger choreographing would make her clicko for niteries and stage. *Gorm.*

MAX DE SOUSA
Songs
30 Mins.
El Chico, N.Y.

Max de Sousa, Portuguese composer and singer, is a likeable performer. Singing in his native language, he delivers a variety of tunes for okay results. His topper, though, involves a neat take-off on the sounds of different musical instruments.

His opening number, in which he employs a traditional Portuguese toy, is colorful, with the act adding up as a good bet for spots catering to a Spanish clientele. *Jose.*

THE MARKSMEN (3)
Songs, Instrumental
33 Mins.
Chaudiere, Ottawa

In some parts of modern show biz, a year is a long time. The Marksmen have been working smaller rooms for more than a year and in that time slicked up an act that would sit nicely on any nitery fare. Stint is solidly built with good material and the threesome works hard throughout to good returns. Stanza exhibits plenty construction, designing and preparation and the boys are able in both chant and musicianship.

Dick Fox is on bass, Eddie Desantison guitar and Tommy Deering, the youngest (22) features accordion but claims ability to handle more that 40 instruments, plus arranging for this and other groups.

Routine includes a brief string of impressions of the usual chant names (Laine, Monroe, cowboy, others), a novelty bit with "Sabre Dance" as done in Italy, China, England, and a dramatic item with trumpet and chant on "Prayer for the Matador."

Besides being clicko for niteries, The Marksmen would fill a television spot nicely and should disk profitably. *Gorm.*

DALIDA
Songs
40 Mins.
Bobino, Paris

Dalida is a thrush of Italian origin who has been skyrocketed to star status by the phenom record sales of her records. Dark, sultry and leggy, she gives out with a big voice and a smartly selected group of love, dramatic and Latino-type standards. Her range is good, but she still needs some more ease in mike stance and a smarter wardrobe to play up her dusky looks and muscular figure. As is, she has a solid delivery and could develop into a fine addition for Yank intime rooms when she picks up some more polish.

She looks to become a staple topliner here. *Mosk.*

5 CLOVERS TO EUROPE

Five Clovers have been booked for a tour of Europe starting Nov. 20 in Genoa. Booking was made by General Artists Corp. through the Marouani office in Paris.

They sail on the Queen Elizabeth tomorrow (Thurs.).

Hotel St. Regis, N. Y.

Fernanda Montel; Milt Shaw and Ray Bari Orchs; $2-$3 couvert.

French chanteuse Fernanda Montel, a regular in the St. Regis' Maisonette, is Gallic glamor on the hoof and makes it pay off big in class nitery trade season after season. Same is true when she essays the French-Canadian boites, the Latin American countries and in her general global preregrinations.

Striking blonde is a couturier's delight—that green gown in contrast to her platinum coiff is eye-filling. Miss Montel is a statuesque personality with complete authority on the cafe floor as she gravitates around the ringside.

She wisely minimizes the French; accents the Franco-American familiars ("Chanson d'Amour," "Parlez Moi d'Amour" and "Hymn to Love"), mixes it up with French rock 'n' roll and a yesteryear Yank pot-pourri ("Alexander's Ragtime Band," "Charleston," etc.), clicks with a "Gigi" medley, and other surefires.

She essays a spoof on the flowers-for-the-star presentation by opening a glamorous-looking gift box and extracting a sleazy-looking raccoon for her "Charleston" nonsense.

Besides his expert batoning Miss Montel has made a straight man out of Milt Shaw with "Remember it Well." They back her up like the Yanks backstopped the pitchers in the deciding game of the World Series. Relief Ray Bari combo is also beaucoup socko for the dansapation. *Abel.*

Queen Elizabeth, Mont'l

Montreal, Oct. 30.

Jacqueline Francois with Jack Elliott, Don Warner Orch (11), Louis Bannet Trio; $2.50-$3 cover.

Returning to Montreal for the first time in several years, Jacqueline Francois proves decisively that she has few peers in the Gallic thrush biz. True, there are more flamboyant performers with gimmick outfits, lush bosoms and startling wardrobes who may score occasionally, but Miss Francois is the polished pro, loaded with assurance, a fine set of pipes and phrasing that is immaculate.

Primarily a recording personality, Miss Francois is a household name with all French collectors but her first appearance here in a east end club failed to make much of an impression despite her platter rep. Act at that time was stilted, forced and lacked any particular routining or showmanship. The Francois now gracing the elegant Salle Bonaventure in the Hilton-operated Queen Elizabeth is a vastly improved person. Backed by the hep pianoisms of Jack Elliott, who does most of her arranging and writes some of her material, plus guitarist Jean-Jacques Tilkay and the bass player and drummer from the Don Warner orch, she does upward of a dozen numbers all in French with one exception.

Songs are varied, from the torchants of Paris to sock interp of "Lady Is a Tramp" and "September Song," both in French. There is no milking or senseless patter when Miss Francois is working, in fact, the act is almost too spartan at times. A more relaxed delivery would soften some of the sharp edges and bring chanteuse into a better relationship with the patrons. She is a cinch to draw heavily in the bilingual areas but might be questionable bet in strictly English-speaking rooms without the support of another act or acts.

Miss Francois is in until Nov. 15 and then is skedded for the Persian Room of Plaza in New York. Monique Van Vooren follows on Nov. 17 with the Dornan Bros. set for Dec. 8. *Newt.*

Statler Hilton, L. A.

Los Angeles, Oct. 28.

Gogi Grant, Slyter, Skinnay Ennis Orch (14); $2 cover.

Gogi Grant, in her fifth engagement at the Terrace Room of the Statler Hilton, comes up with a solid songalog which should draw the conventioneers and tourists to the spot for hefty biz. A very good singer who knows how to belt a tune, Miss Grant clicks, but she would improve her turn by slicing several numbers from the overlong act. It may have been due to opening night over-enthusiasm, but Miss Grant stayed on and on and on — for 40 minutes. Act would benefit if trimmed by at least 10 minutes.

Aside from that, however, it's a good act, as she warbles such numbers as "Best Things In Life Are Free," "How Deep is the Ocean?" a poignant rendition of "Poor Butterfly"; a medley of the tunes she sang in Warner Bros.' biopic (dubbing for Ann Blyth); closing with her disk hit of some time ago, "Wayward Wind." One of the highlights of her act was "I Like a Novelty Song," in which she smartly spoofs the older generation's disdain of rock 'n' roll by reprising such oddball oldies as "Barney Google," "Mairzy Doats," "Where Did Robinson Go With Friday on Saturday Night?" and "Music Goes 'Round and 'Round." It is a clever routine.

Slyter precedes Miss Grant on the bill, and he proves to be an adept sleight-of-hander with a keen sense of showmanship. He's a crowd-pleaser.

Bill is in for three weeks, to Nov. 13. Skinnay Ennis and his crew provide good musical backstopping as well as music for the dancers. *Daku.*

Desert Inn, Las Vegas

Las Vegas, Oct. 28.

Jane Powell, Patti Moore & Ben Lessy, Art Johnson, Ted & Maria Morca, Donn Arden Dancers (13), Carlton Hayes Orch (13); $3 minimum.

Jane Powell has changed her act from the last time around, and it's still one that is a potent turn for any nitery. Miss Powell is a looker with refreshing talent, and she scored handily with first-nighters in the Painted Desert Room with such numbers as "St. Louis Blues," "Goin' Courtin,'" and a most effective jewel box bit from Leonard Bernstein's "Candide." Latter skit is well staged, has dramatic lighting, and in it star proves again that she's a fine actress. With bongo player Jack Costanzo, she clicks with some interesting and unusual vocal moods. Dick Pribor neatly weaves the notes as her musical conductor, fronting the Carlton Hayes orch (13).

Patti Moore & Ben Lessy are always popular here with their distinctive type of comedy. They've added new parodies which are rewarded with consistent laughter and warm mitting.

Two holdover Donn Arden production numbers feature the terps of Ted & Maria Morca, the big voice of Art Johnson, and the Arden dancers (13). Package is skedded for four frames. *Duke.*

Fairmont, San Francisco

San Francisco, Oct. 28.

Ella Fitzgerald & Quartet, Ernie Heckscher Orch (11); $2 cover.

Ella Fitzgerald is without peer in her 46-minute stint of 14 songs. Mostly she does oldies, but the way she does them makes them fresh and lovely. Crowd went wild and she had a rough time begging off.

She comes on with "You Know the Lady's in Love with You" and swings neatly into "Lovely Day to Be Caught in the Rain." Then come a dozen of the finest song renditions extant. Especially effective are her "Russian Lullaby," almost unaccompanied, her beautiful "Angel Eyes," her brisk "You're Laughing at Me," her raucous, lowdown, funny "Alexander's Ragtime Band" and her absolute gas of a "How High the Moon" with bits of scat singing and chords and phrases from other numbers interspersed.

Miss Fitzgerald is relaxed and friendly at the mike, between songs, but when she's working one can see the beads of perspiration rolling off her forehead and there's an awareness, as she sings with half-shut eyes, that she's putting everything she's got into every number. The payoff is there.

Quartet backing her—Lou Levy on piano, Herb Ellis on guitar, John Martin on drums and Vern Alley on bass—is unusually strong, and shares Miss Fitzgerald's jazz feeling and devotion to music wonderfully. Ernie Heckscher's orch is good. Altogether, it's a sock package and will run through Nov. 19. *Stef.*

Cafe Lounge, Wash'ton

Washington, Oct. 28.

Eddie Phyfe Three; no cover or minimum.

Charlie Hapsas opened his classy looking room in the DuPont Circle area as a drink and dine establishment a few months ago but captured little public interest until he recently added the Eddie Phyfe Three, as pleasing a jazz combination as you are likely to hear. Now Hapsas' Cafe Lounge is a solid success.

Headed by Phyfe, a handsome young drummer, the trio includes T. Carson at piano and Billy Taylor on bass. All have played with an impressive list of top jazz artists in their time, and are making a hit here now as a combination for the first time.

Hapsas lined the walls with good oil paintings, and the place generally is tastefully decorated. It's a pleasant place to spend an evening. *Carp.*

Moulin Rouge, H'wood

Los Angeles, Oct. 28.

Roberta Sherwood, Paul Gilbert, Donn Arden's "Wonderful World" revue, Dick Stabile Orch (16); $2.50-$5.50 package.

It's pretty hard to follow an elephant. Roberta Sherwood didn't have that problem at her Moulin Rouge opening Thursday (28), but she did come on after Frank Sennes' latest extravaganza had featured an underwater act, horses (2), and the revolving stage swarming with dancers. She was followed by the elephants (3), flights of pigeons, smoke, phosphorescent paint effects and rain (onstage). Restraint is not a hallmark of the Rouge.

But it would take more than a trio of elephants or a pair of large white horses to ruffle Miss Sherwood. She may be, as she says, "the newest oldest" of the current top club personalities, but there are years of seasoning there and they show. Miss Sherwood never seems in any doubt that the capacity crowds she plays to have turned out to see and hear her, and her easy confidence communicates.

She makes her entrance, as usual, through the big club, shaking hands, exchanging a word or two with aisle-sitters, some old friends, some strangers. Her act is basically the same. The songs are those now identified with her, "Love Is A Many-Splendored Thing," "Lazy River," "All Alone," "If I Can Help Somebody," "All Over Now." She also does some numbers from her album, "Country Songs For City People."

Miss Sherwood, in a nice way, also shows that sex appeal needn't be wasted on the young. For her "gitaway," she does "Bill Bailey." It's a trim, top act, easy in presentation but obviously as disciplined as a metronome, and hits both rounders and squares. She is accompanied by pianist Ernie DeLorenzo and electric guitarist Red Newmark, as well as the Dick Stabile orch.

Paul Gilbert scores with his standup patter and a tv takeoff, a show not-so-improbably titled, "Know Your Doctor." He's a frantic comic who is rewarded with healthy laughs. He tops his chatter with a race through the band, playing snatches of "St. Louis Blues" on the sax, piano, bass, trumpet and drums. It's the kind of thing the Moulin Rouge trade dotes on.

New Don Arden revue, "Wonderful World," has shaken down some from opening two weeks ago. With its lavish costumes, scenic effects and the wild life noted, it is probably unique in this country. Two shows a night are geared for 90 minutes each with Miss Sherwood on for about a half-hour and Gilbert in at 20 minutes. Stabile's crew alternates for dancing with Max Fidler's quartet. Headliners are in through Nov. 9. *Powe.*

Den in the Duane, N.Y.

Milt Kamen, Barbara Dane; Little, Dane & Mason, Al Shackman Trio; $4 minimum.

The current show at the Den in the Duane (formerly Down in the Depths) is good for a few laughs, but comes off best in the music department. The spot has a winner in singer Barbara Dane, while musicalization by the Al Shackman Trio is in the click groove.

Miss Dane, who's been active on the Coast, is a sock songseller and a savvy performer. Delivering in Dixieland style, she belts out a flock of numbers in a husky, expressive voice that's perfect for the selections offered. Her rundown of various blues numbers, including a Yiddish language offering rates high, while her rendition of "Porgy" is excellent. Gal also accompanies herself on the guitar on a number of the tunes offered.

Working the comedy portion of the bill are Milt Kamen and a trio, Little, Dane & Mason (latter in New Acts last week). Kamen has some funny material, although not of the side-splitting variety. His routine, mostly topical in content, deals with Confidential mag, rockets, the depression era, the upcoming election, Brooks Bros. suits and science fiction films. *Jess.*

Black Orchid, Chi

Chicago, Oct. 28.

Phil Ford & Mimi Hines, Gateway Singers (4), Joe Parnello Trio; $1.50 cover.

New layout in this cozery is rare fare for the habitues, a double-deck pastry larded with refreshing charm and whimsy. In Phil Ford & Mimi Hines, show biz has one of its more talented Mr. and Mrs. teams; and the Gateway Singers, out of Frisco, do some droll pied-piping in the folksong dodge.

Ford & Hines keep it light and airy via bits and banter, weirdie lyrics, and some straight chirping by the femme. Miss Hines is the focal member, a rubberfaced pixie with prominent choppers, the better to carbon Bugs Bunny or a Nippon maiden. She's got a fine comedic sense including a neat flair for the subtle adlib. Couple coaxes good laughs when he's blacked out to croon "Tenderly" (with special lyrics) while she mouths in the spot. Score 'em high too as veddy English lovers. And fine reaction for Miss Hines' fluid, almost fragile, sober thrushing via "Till There Was You" and "Lili." Act seemed a bit longish at the opener (24), but left tablers happy all the same.

Recently in town at the Gate of Horn, Gateway Singers are up against a different breed in this chophouse, but their ebullient harmonics and quippery tally a nice audit after the first tentative returns. Their best this sesh were the spoofed "Rock Island Line" and a moxie "Kisses Sweeter Than Wine," Lead man Jerry Walter's annotation remains urbane, but at times he could dilute it for broader appeal.

Joe Parnello Trio's entr'acte jazz is fine, as usual, and they help nicely in spots for Hines & Ford. Don Rickles is due Nov. 6. *Pit.*

Shamrock Hilton, H'st'n

Houston, Oct. 30.

Myron Cohen, Billy Williams Orch (10); private club; no cover or minimum.

The not quite capacity opening night audience was so solidly with Myron Cohen that the laughs sometimes beat his punchlines, but early or late, the yocks were as big as Cohen's delivery is leisurely.

Cohen's material is generally good, yet it's material that a bride might carry (old, new, borrowed, blue). He often gives a brief introduction to his jokes, which takes nothing from them. And he leans often on a Yiddish dialect and a Texas dialect with Yiddish overtones. The crowd wanted more, but Cohen explained that he wanted to quit before he reached the saturation point.

The baritone batoneer, Billy Williams, opens the show with "My Blue Heaven," then plays Cohen on and off to "There's No Business . . ." The Williams orch, house band for the International Club's Continental Room at the Shamrock Hilton, plays the most danceable tunes in this section.

When Cohen finishes his two frames Nov. 12, Gene Whalen, who has been scoring well with his bookings, will bring in Allen & DeWood with Teal Joy for another two weeks. *Skip.*

Crescendo, L. A.

Los Angeles, Oct. 28.

Mort Sahl, Rene Touzet Orch (6); $1.50 cover, 2-drink minimum.

Mort Sahl has rushed back from Washington, this time in a blue sweater, to perpetrate a bit of Zen and Freud on a suspecting Los Angeles. His flowing satire gains stature with each booking, and his current Crescendo stand will do its part to bolster the nitery scene as well as the move toward literacy.

Some of the commentary has seen the light of Los Angeles in prior outings—Sahl still is anxious to describe Sherman Adams' latest difficulties and Billy Graham's trip to unyielding San Francisco—but most of the commentary is, as it must be, as new as Dulles' latest trip abroad.

In shows of 30 minutes, the satirist rushes with furious adeptness through the Pentagon, Chang and segregation, aiming his points with deadly accuracy. He judges that, after six years, President Eisenhower "has decided not to rise above it." And in the next breath he describes his recent bout with mononucleosis at a local hospital. "I'm going to write a book about it with Jim Bishop," he said, "and it'll be called 'God Pulled Me Through.' I know, because I rang for everyone else."

There's nothing sacred when this performer has an opinion, but the fun is compounded by the fact there is no offensive after-taste. Sahl is an amazing comedian who fills a spot that needs filling, and it may just be that, like social comics before him, he'll be long enjoyed and long remembered.

Crescendo has inked Sahl for at least four weeks, and his stay may extend far beyond that. Ailing Billy Ward, scheduled to start the engagement with his Dominoes, was replaced on opening night by Ruth Olay, coming down from the Interlude. Fine rhythms from Rene Touzet and his orch (6) separate the "individual perceptions" netted by Sahl. *Ron.*

Riviera, Las Vegas

Las Vegas, Oct. 28.

The Phil Silvers Show, Trude Adams, Birk Twins, Walter Dare Wahl & Emmet Oldfield, Dorothy Dorben Dancers (12), Ray Sinatra Orch (17); presented by Sammy Lewis; $3 minimum.

Phil Silvers heads a yock-filled package that should keep biz brisk in the Clover Room for the next three weeks. Silvers, as Sgt. Bilko, has his tv gang with him, plus three acts and two production numbers that are gracefully integrated into the 80-minute show which he dominates from top to bottom.

Silvers makes his entrance in the opening number where the Dorothy Dorben Dancers (12) are WAC's in "Sgt. Bilko's Morale Builder Platoon," and throughout the evening he leads his colleagues at a fast & funny clip. Maurice Gosfield, the improbable-looking soldier with a wonderful face, heads the quintet of GIs who are appropriate foils for Silvers (and vice versa). Gosfield, Billy Sands, Allan Melvin, Herbie Faye and Joe E. Ross score individually and collectively in the comedy romp.

Trude Adams is a solid click with her singing which includes such numbers as "I Hear Music," "In The Still of The Night" and "Whole World In His Hands." Her tones are clear with dramatic lyric-consciousness; she has a pleasant personality and puts showmanship into her sock songselling. A couple of novelties, "Corn" and the femme version of "Figaro" ("why shouldn't there be women barbers?") are especially delightful. Her 88er, Norman Martin, gives strong backing.

Walter Dare Wahl & Emmet Oldfield get big laughs with their unusual physical comedy routines, and wind up getting Silvers' arms and legs hopelessly tied up in the act. The Birk Twins offer a snappy tumbling and balancing routine, and get a yock from tradesters when they enter and tell Silvers they are new recruits—he asks them what outfit they are with and they say "MCA." Ray Sinatra and orch (17) give first-class assistance to the goings-on. *Duke.*

New Arena, Pitt

Pittsburgh, Oct. 30.

Marty Allen & Mitch DeWood, Gretchen Wyler, Steve Gaynor, Al Marsico Orch (7); $1-$1.50 cover.

Management of remodeled New Arena, plush downtown spot, made a wise move in dropping line of girls it had since opening nearly two years ago, to put the money into acts. Present layout is a good case in point.

Comedy team of Allen & DeWood and Gretchen Wyler, a slick chick with plenty of talent and loads of sex, give the spot a fast show and a solid hour of entertainment. Backed by Steve Gaynor, house emcee, who opens things with a couple of sock songs and warms them up for the headliners, the bill sells hard with plenty to spare.

Miss Wyler follows Gaynor and the temperature goes up as she reveals a tantalizing torso cloaked in a skin-tight leotard of green that hugs her like a kissin' cousin. Gal shows her wealth of musical comedy experience with a classy, stylish song-and-dance turn that encompasses the two big tunes she did in "Damn Yankees" ("A Little Bit of Talent" and "Whatever Lola Wants"), an imitation of Ray Bolger, with strawhat, doing "Once in Love With Amy" from Where's Charley?" and a Caribbean sizzler that puts her curves and angles to good use. Over big, with good reason.

Allen & DeWood are longtime favorites here (Allen is a local boy, Marty Alpern) but it's not civic pride that covers them with clover whenever they turn up locally—five or six times in last couple of years. They're steady laugh bait and the act has been brewed and distilled with craft and care.

Besides giving a song the works, DeWood is a corking straight for the skillful comedics of the smaller Allen, who has a great comedy puss and a flexibility of style that is unfailing. His mugging is shrewd, capitally timed and diverse, and their topical stuff mixed with some old, surefire routines which have been refined make up a half-hour or more of whacky clowning. The boys have already made it big, they can't help making it bigger.

Shows here have a head start on a click with the backing of Al Marsico house orch; he's been playing the cafe belt for more than 25 years now and his accompaniment is faultless. Ditto his dance music. *Cohen.*

Latin Quarter, N. Y.

E. M. Loew-Eddie Risman presentation of Donn Arden production, "All About Dames," with Jane Russell, Bennett & Patterson, Marvin Roy (2), Pony Sherrell, Boubouka, Dick Curry, Line; Jo Lombardi and Buddy Harlowe Orchs. Staged by Arden; costumes, Freddie Wittop; music & lyrics, Miss Sherrell & Phil Moody; sets, David Hays; $6 minimum.

The Latin Quarter's second show under the Loew-Risman administration provides further proof that they've got the format down pat. The Donn Arden concoction, "All About Dames," is a lithe and lively display, lushly produced and lavishly costumed. It's an orb-filler that's been tightened down to a smart 90 minutes and with all the production showing up as firstrate entertainment. It's as potent, at least, as any floorpiece that has come off in this spot.

While the framework is excellent, there are times when it seems even sufficient to overcome the headliners, who aren't the most fortuitous selected by the cafe. However, the name value is there, and for the official opening (28) the crowd behind the rope waiting for accommodations was substantial.

Jane Russell under Howard Hughes' auspices is credited with having been the modern forerunner in the boom in upstairs cheesecake. When M. Monroe and J. Mansfield hadn't yet cast their considerable profiles around, Miss Russell was making her presence known. She's now trying to stress her other attributes, mainly her singing talent, and appears in a sheathed-beaded gown that's almost chaste-looking when compared to those worn by her very healthy contemporaries.

Miss Russell apparently has worked hard on her present act and has invested a lot of coin in it. Gowning and arrangements are good and there are a couple of blues numbers in which something comes through. But this is the exception. She doesn't have the strength to project sufficiently and in trying to get up the necessary volume, sometimes the color goes out of the pipes.

The production surrounding her act is good. Three dancing boys dressed in dead black give the turn movement, and a pianist and a bongo player provide the rhythmics. Miss Russell has made a genuine attempt to get a good act together. Perhaps the present modus operandi is too ambitious for her, and maybe the dancing boys should be equipped to make with the tonsils to get her over the rough spots, which are considerable, but the girl is in there pitching. Perhaps it's in recognition of this fact that she ripped off a rewarding mitt.

Another major headliner is Ben Bennett & Dick Patterson who look like they are fresh out of the life-of-the-party class. Their material and deliveries aren't for the large-seaters at this point in their careers. It's thin, wispy stuff that forces them to work hard without commensurate results. They do a few impressions, with one on the voice and the other providing the action. They do try to be different and off the beaten path, but unfortunately, that which has been selected isn't for the commercial marts.

Working out excellently is Marvin Roy plus a comely assistant. Roy, out of Vegas, where he worked in Le Lido show at the Stardust, is a deft manipulator. He handles lighted bulbs with the ease of some of his craft who manipulate coins. There's puzzlement on several counts; where does the current come from and how does he maneuver such large objects? Roy is an excellent novelty for any situation.

The Arden production has the benefit of Pony Sherrell, a singer of competence who can also dance creditably. Miss Sherrill is personable and comes off especially well in the excellently staged "Sadie Thompson" number, a sexy exposition which utilizes the LQ rain curtain. Miss Sherrell weaves in and out of the production to add further strength to the show. Not a minor matter is the fact that Miss Sherrell in company with Phil Moody contributed the words and lyrics of the tunes. The male vocals are by Dick Curry who projects well. Another production bit is by Boubouka, a sultry belly dancer who works the harem number.

Per usual, Jo Lombardi carries out the musical backing flawlessly, and Buddy Harlowe provides the relief. *Jose.*

Drake Hotel, Chi

Chicago, Oct. 28.

Evelyn Knight, Jimmy Blade Orch (6); $1.50 cover.

Longtime repeater here for the Hilton chain (Palmer House), Evelyn Knight makes her Camellia House bow a happy one. Singer is up with a thoughtful songalong that she delivers with beaucoup authority and lotsa warmth that rivets 'em in this small poshery.

She can be softly witty or poignantly torchy without telltale strain either way. Her "St. Louis Blues," for one, is an almost memorable delineation. As the bandstand is arranged, Miss Knight has to forego her familiar piano-top perching, subbing a stool instead. Standing or sitting, she's a knowing performer, a paragon for lesser chanteuses to study. Solid backstopping from Jimmy Blade's (6) tooters.

Dorretta Morrow is in Nov. 7 for three frames. *Pit.*

Grady Hotel, Atlanta

Atlanta, Oct. 28.

Somethin' Smith & The Redheads (3), Don Grimes Orch (6); $3 minimum.

About four years ago when this act was struggling for recognition manager Lark Bragg booked them into the Paradise Room of the Henry Grady Hotel and they clicked to such an extent that their path was considerably smoothed. Their return engagement discloses a maturity that comes with experience properly admixed with talent.

Boys—Somethin' Smith, guitar and banjo; Saul Strike, piano, and Major Short, bull fiddle—specialize in harmony and are adept at their instruments. They vocalize well together and toss in a lot of hokum, comedy and mugging, all good for laughs.

Act gets started with lilting arrangement of "You Always Hurt the One You Love," followed by "New Sounds," which parodies old tunes in modern rhythms. Playing it smart, lads don't stray too far off beaten path and offer plenty of standards.

Biggest laugh getter is "Impressions of Those Who Didn't Make It," a hilarious takeoff, followed closely by an advice-to-lovelorn bit titled "Dear Abby," with bassist Short propounding the queries and Smith singing the answers.

Trio tears into "Mac the Knife" with gusto and winds up with a resounding "Bill Bailey." Their normal time out front is 35 minutes. At show caught they were doing so well they ran nearly 15 minute overtime. Since they made up the whole bill, this discommoded no one. *Luce.*

Slate Bros., L. A.

Los Angeles, Nov. 1.

Rose Marie, Lenny Kent, Buddy Freed Combo (3); $1 cover.

Nightlife along La Cienega takes an explosive upturn for the ensuing four weeks while the detonators fire away with the fastest round of revelry seen at the Freres Slate clubroom in a year of Fridays. On tap are Rose Marie and Lenny Kent, a combo that spells out high carnival in any rounder's book. The 90 minutes of spirited byplay kept the sitters chortling past midnight as the room kept filling. No Hallowe'en reveler had a bigger evening of laughs.

A faster comic than Kent doesn't pay a call any oftener than Joe E. Lewis comes around. Fact is, and fault, too, that he's too fast. His asides have more pop and bounce than most routines and to get the most out of it, you gotta know the score in the topical events. Most of his quips are spun at the expense of personalities who make headlines and the paperback gossip mags. He warms up the customers for Rose Marie although the sequence doesn't necessarily involve any billing choice.

To even up the score both work together in an afterpiece that is almost chaotic in its spinoff. It is doubtful that any active performer has had a longer professional life in the femme bracket than Rose Marie (Sophie Tucker excepted). She was the rage of early radio at the age of five and maturity hasn't slowed her down. She has more energy and vitality than a line of doncing debs and for this room and its intimacy she steams up the mirrors.

Vocally she and/or Kent are no great shakes but their impressions of other singers are top-grade miming. His carbon of Billy Daniels, hers of Jimmy Durante, are gems of caricature. Together their stencil of Patti Moore and Ben Lessy is howlarious. Whoever wrote the special material for her British takeoff on "Walter" and "Nice Work if You Can Get It" was well repaid for his clever lyrics with a sparkling rendition. As if to prove that she doesn't wind easily, she topped off her section with a torso tossing that would be the envy of swivel-hipped set. Buddy Freed's trio played along with the frenzied tempo, according the attraction sprightly accompaniment. *Helm.*

Tropicana, Las Vegas

Las Vegas, Oct. 29.

"Tropicana Holiday," Dick Shawn, Bob DeVoye Trio, Dante D'Paulo, Barbara Luna, Jack Ackerman, Ray Malone, Don Williams Singers with Dee Arlen (5), Showgirls & Dancers (19), Nat Brandwynne Orch (17); produced by Monte Proser; words & music by Gordon Jenkins; staged by Dante D'Paulo; settings by Glenn Holse; $3 minimum; $5 Fri-Sat.

With his latest outing on the boards here, Dick Shawn takes a giant step up the ladder which should lead him to recognition as a blockbuster. His singing, dancing and offbeat comedy are powerhouse stuff which improves with each visit to Vegas. Currently he's scoring with both new and w.k. material neatly blended into what is probably the best show yet presented at the Tropicana. In this one, Monte Proser's last for the hotel, outstanding numbers from previous revues surround Shawn, who churns in and out of them for maximum effect. Because of the many complaints when he omitted it last time he was here, he revives his now-classic "Massa Richard" skit, and uses it to spark one of the funniest finales ever seen in a Vegashow.

Carla Alberghetti is involved in the festivities, making her bow as a single, and she's highly impressive. Miss Alberghetti proves she's obvious opera bait when her soprano voice clearly and faultlessly brings new excitement to "Mattinata," "Tosca," "El Relicario" and "Un Bel Di."

The Bob DeVoye Trio (DeVoye, Sandi Bonner, Fred Favorite) is a dandy terp act with perfect rhythmatic coordination which pulls hefty mitting. Miss Bonner is a shapely looker whose acrobatic skill matches that of her partners, who toss her about with uncanny skill.

Dante D'Paulo, who staged and did the choreography for the show, also is featured as a dancer and singer, displaying himself as a top talent. With Jack Ackerman, a fine comedian and brilliant hoofer, plus Ray Malone, another of the best terpers around today, he does fancy footwork of the highest calibre. Barbara Luna, a petite brunett singer-dancer, comes off best in the terp department, since her delivery of the clever Gordon Jenkins lyrics makes them difficult to understand. However, her overall performance is on the plus side.

The Don Williams Singers with Dee Arlen (5) smoothly interpret the music, all of which is memorable and tied in with a new Capitol album, "Tropicana Holiday." The settings by Glenn Holse frame the eight-week skedded show with colorful flair, and the music by Nat Brandywnne and his orch (17) tops it off as a bigtime entertainment. *Duke.*

Versailles, N. Y.

Stella Brooks, Oscar Nord, Bill Pemberton, Daphne Hellman; $2.50 minimum.

The Versailles tag, previously associated with the defunct uptown nitery on the eastside (now the Roundtable), is being used by a former Greenwich Village restaurant. The spot, which in going in for acts, is currently showcasing singer Stella Brooks, a savvy performer who's been around the intime club circuit.

Working with Miss Brooks are 88er Oskar Nord and bass player Bill Pemberton. The duo also take the spotlight on their own, as does harpist Daphne Hellman. The musicalizing is in a relaxed groove and easy to take, while the room, which also plays up its cuisine, is comfortable.

Miss Brooks is an entertaining songseller with a bright delivery and some clever material. Her poetry quickies and other offbeat items are good, while her piping takes in such offerings as "Sweethearts on Parade," "Keepin' Out of Mischief Now," "Dancing on the Ceiling," which she gags up a bit, and "My Judy," a particularly strong entry. *Jess.*

The Cloister, Chi

Chicago, Oct. 28.

Lonnie Sattin (with Otis Butler) Don Adams, Ramsey Lewis Trio; two-drink minimum.

Cloister has itself a solid new show that should hold well for the skedded four rounds. Lonnie Sattin has the vocal savvy and looks and that was needed at session caught (21) to charm his turn in the face of outfront adversity from some booze-and-bellowers. Singer comes on with "Let There Be Love" from rear of house sans mike, then puts his creamy resonance to items as diverse as the oldie "Million Dollar Baby," "Ebb Tide" and "Accentuate the Positive," Latter, with strong belting, gets the palm assist from auditors and really swings for two choruses. Sattin also works a dramatic paraphrase from the "Body Beautiful" tuner in which he labored, and finales with a rousing, visual "Stand Up And Fight" from "Carmen Jones." Only in "Ebb Tide" did star seem to overdraw the dramatics. Otherwise he has it in control and keeps the focus on the lyrics. Otis Butler, 88er, joins Ramsey Lewis Trio for effective if uninspired support.

Don Adams, a Black Orchid repeater, collects nice reaction with his wry monologing. Lotsa giggles greet his rundown of cinema cliches, including sharp stereotype impreshes notably of C. Aubrey Smith and Cary Grant. Comic clicks with his musing on the "Gettysburg Address" if history had gone differently, and winds with his defense attorney fracturer w.k. from tv guestinting. It's still plenty funny.

Dick Haymes and Fran Jeffries are in Nov. 18. *Pit.*

Eddys', K. C.

Kansas City, Nov. 4.

Harvey Stone, Jerry Vale, Tommy Reid Orch (8); $1-$1.50 cover.

There is a generous allotment of entertainment in the combo of singer Jerry Vale and comic Harvey Stone at Eddys' Restaurant for the fortnight. Each contributes about equally to the 50 minutes and the level of the show is high throughout. Biz is mild, possibly a part of what seems to be a current trend evident in several segments of the entertainment front here currently.

Vale is especially effective on the ballads and he uses plenty of them among 10 numbers. The assortment is well mixed, some from his Columbia albums, some past hits, some current releases, some just favorites. Among the better numbers are "Go," "I'm All Dressed Up in a Broken Heart," "Go Chase a Moonbeam" and "Pretend You Don't See Her." The pace should improve as the show settles into its groove.

Stone appeared here some years back, and now returns to show himself glib of tongue and sharp on cueing the customers to attention. He jibes at Florida weather, moppets, eating out and married life, letting these lead into song parodies, "That's Why I Talk About Them Though They're Gone" and "Lois," plus his established "Army Blues." He keeps it laughful and ticks off his half of the show in workmanlike fashion, finishing with a strong hand. *Quin.*

Barclay Hotel, Toronto

Toronto, Oct. 28.

Ken Barry, Gloria & Jimmy Vincent, Bob Carter, Graig Daye Dancers (5), Jimmy Amaro Orch (8); $1.25 cover.

As headliner of the floorshow which Al Siegel has whipped together for his twice-a-night at the Barclay Hotel, the drawling Ken Barry is a sophisticated storyteller. He intersperses his act with some zany magic and later does his hat bit for a hot narration in which he plays a score of characters for quick hat changes and change of voice. It's a speedy finish, marked by swift character switches that had the hilarious customers asking for more to his begoff.

Gloria & Jimmy Vincent, she in pony tail and blue velvet briefies and he in dinner jacket, follow with fast Latin-American dansations. Femme is in with lots of hip-swinging and both with pirouettes. Duo is back for a Roaring '20s routine, she in cloche hat, beads and wardrobe of the period, with the two into a rousing "Black Bottom" and "Charleston," to solid support from Jimmy Amaro's orch.

It's also a triumph for the bringback this season of Bob Carter with his bouncy, singing opener of "I Feel a Song Coming On" and then into an Irish medley for change of pace. Climaxes with "Little Bit of Heaven" and leads into "Granada" to bring on the Vincents.

With new routines and costumes, the Craig Daye Dancers are interspersed for three visually delectable numbers. Entire show had the customers in a receptive mood. *McStay.*

BRIT. THRUSH TO VEGAS

Glasgow, Oct. 28.

Shirley Bassey, British sepian thrush, currently headlining in vaude here, will play a month's stint at the Sahara, Las Vegas, in June.

Singer, now winding a vaude trek through the U.K. following her Australian season, is set to open Nov. 17 in a new revue at the Winter Garden, London.

Cocoanut Grove, L. A.

Los Angeles, Oct. 29.

Carol Channing, Bud & Cece Robinson, Freddy Martin Orch (17); $2-$2.50 cover, $3 minimum.

Carol Channing, the blonde whom gentlemen prefer, is, as George Burns introed her, "daffy but delightful." The ingredients she pours into her current Cocoanut Grove engagement are entertaining ones that should keep the palm trees rocking for the next three weeks.

The comedienne, who proves more effective with musical material than routine patter, came into her own on opening night with a 15-minute adlibbed windup that kept Grovers in perpetual laughter. Helping the rest of the time were a flexible face and a sense of knowing when and when not to inject words into the moods she creates.

Two of Miss Channing's most effective numbers are "Little Girl from Little Rock" and "Diamonds are a Girl's Best Friend," both from "Gentlemen Prefer Blondes," the Broadway show that made her a name. Top original numbers by Charles Gaynor, include "Calypso Pete" and a devastating takeoff, "You've Got To Take Your Clothes Off in Las Vegas." Performer was up for an hour on her opening show but likely cut that time after the first night.

Fine openers are Bud & Cece Robinson, a lively dance duo who scored with light footing and a clever "Greatest Invention Is a Boy and a Girl."

Freddy Martin and his orch (17) continue to provide top music for backing and dancing, and currently are honoring Jimmy McHugh in a pre-show medley. *Ron.*

Sahara, Las Vegas

Las Vegas, Oct. 28.

Ann Blyth, Billy DeWolfe, Saharem Dancers (12), Louis Basil Orch (14); produced by Stan Irwin; production numbers by Shaw-Hitchcock; $3 minimum.

Ann Blyth is a beautiful singer who combines the qualities of dignity and grace. Her disarming humility has great appeal; her voice has good intonation, and she has lyric-consciousness which is seemingly effortless. In the Conga Room, she has a motley selection of numbers which blend into a sock nitery act. Included are "Let There Be Love," "Volare," "Swing Low Sweet Chariot," "It's A Most Unusual Day," "Singing In The Rain," "Long Ago and Far Away," "I'm In Love With A Wonderful Guy," "Love and Marriage," "Molly Malone" and a medley of songs saluting the months of the year. "Jim," with special lyrics about her hubby, is a standout. Lois Kraft, harpist, lends strong assistance in the act imaginatively staged by Charles Henderson.

Billy DeWolfe, always a fave on the Strip, is a fine balancer on the bill with his impreshes which pull hefty yocks. He revives his w.k. "Mrs. Murgatroyd" bit to excellent effect.

Holdover production number created by Sonia Shaw and Bill Hitchcock delightfully spoofs the sad dresses. Show, booked for four weeks, is capably backed by the Louis Basil orch (14). *Duke.*

Riverside, Reno

Reno, Oct. 31.

Sportsmen (4), Estelle Sloan, Starlets (8), Eddie Fitzpatrick (11); $2 minimum.

Reaction to the smooth harmonics of the Sportsmen quartet indicates the Jack Benny boys have lost none of their appeal on the Reno Circuit. On the bill with the Reno faves for the single frame is Estelle Sloan, redhaired and vivacious, and sure to rate a playback in the Riverside's plush theatre-restaurant.

As a fast tempo and with little chatter, the Sportsmen offer a variety package including the oldies and the novelties, and mix the vocals with terping and clowning to please varied tastes. Boys show good timing and stage presence.

Able warmer for the double bill is petite and shapely Miss Sloan in a solo bit rating top approval. Curvaceous miss, with neat costuming, shows perfected timing in routines described as "abstract rhythm" and her stylized version of "Syncopated Clock," introed with a clever metronome theme. Pop stuff is well rehearsed and in taste, and interpretations show feeling and symmetry.

Bracketing show are the Starlets, smart and precise. Paul Miller rates plaudits for his vocals with the terpers. Eddie Fitzpatrick and musicians, talented and smooth, back the full show and offer music for dancing. Show exits Nov. 6, with John Raitt following for a double frame. *Long.*

VARIETY BILLS

WEEK OF NOVEMBER 5

NEW YORK CITY

MUSIC HALL 6
Corps de Ballet
Rockettes
R. Paige Orc.
ROXY
Millie Vernon
Mark Reddy
Ian Bruce
Troupers
Balladeers
Rayo Bros.
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
3 Sylverkings
Vic Sabrino
Lorraine Bransgrove
Beverly Urquhart
SYDNEY
Tivoli
Merry Macs
Fredye Marshall
Arnley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemm
Sally Richardson
Deldre Green
Suzanne & Escorts
BRISBANE
Her Majesty's
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Rayes & Faye
Barton & Stuchb'r'y
Williams & Shand
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Terry Cantor
Red Preston
Dale Warren
Colleen Laine
Toiya Kee
Lake & Rose
Kenny Cantor
John Walters
BIRMINGHAM
Hippodrome
David Hughes
Murray & Maidie
Bruce Forsyth
Joyce Shock
Jean & Verne
Nat Gonella
Peter Cavanagh
Van Veen 2
BRADFORD
Alhambra
Paulos
Ray Alan
Rose & Marion
Ron & Rita
Fox Girls
BRIGHTON
Hippodrome
Toni Dalli
De Vere 3
Devine & Barbara
Des O'Connor
Digby Wolfe
Benson Dulay & Co.
Kelwins
Clifts
FINSBURY PARK
Empire
Max Miller
Edorics
Saveen
Sally Barnes
Joan Mann
B & J Young
LEEDS
Empire
Jackie Collins
Horler 2
Griff Kendall
Evers & Toni
Miki Griff
Les Brazilianos
LIVERPOOL
Empire
Edmund Hockridge
Bill Maynard
Taylor Maids
Baker & Douglas
2 Hellos
J & P Barbour
Jackie Ross
Cooper 2
NEWCASTLE
Empire
Nitwits
Morton Fraser's Co.
Magyar Ballet
Danny Purches
O'Neil & Hig
Gold & Cordell
SHEFFIELD
Empire
Ken Dodd
Orchid Dancers
Max Geldray
El Granadas
Don Rennie
Roy Earl
Johnny Lister
Donna Douglas
SUNDERLAND
Empire
Johnny Duncan Co.
Billie Anthony
Flack & Lamar
Billy O'Sullivan
Hackford & Doyle
Rosinas
J & D Adams

Cabaret Bills

NEW YORK CITY

Blue Angel
Nichols & May
M. Davis & Spouse
Dorothy Loudon
Jo March
Jimmy Lyon 3
Bart Howard
Bon Soir
Kay Ballard
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand
Casanova
Margaret Lecuona 3
Chateau Madrid
Tun Tun
Nejla Ates
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Nat King Cole
Blackburn Twins
Jerry Collins
Peggy Womack
Bob Warren
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Phyllis Diller
Stewart Ross
Harold Fonville
Joan Bishop
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Hildegarde
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Earl Wrightson
Felix Knight
Betty Bennee
Joseph Ricardel Orc
Alan Logan Orc
Hotel Taft
Vincent Lopez Ors
Hotel St. Regis
Fernanda Montel
Ray Barl Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Boboli
Nancy Kenyon
Dean Sheldon
Latin Quarter
A. M. Alberghetti
Prof. Backwards
Marvyn Roy
Dick Curry
Pony Sherrell
Jo Lombardi Ors
B Harlowe Orc
La Cupidon
Mary Small
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Alan Gale
Kay Brown
Arnold Dover
Mike Durso Orc
Le Mistral
Mabel Mercer
Savoy Hilton
Emile Petti Orc
Town & Country
Jack Carter
Rose Hardaway
Agostinas
Burnell Dncrs
Ned Harvey Orc
Sicari Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brants
K. Pohlers Orc
Misha Usdanoff
Viennese Lantern
Micheline Bardin
Zozo Sapountzaki
Ernest Schon
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Trevell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Lawson & Newborn
Irwin Corey
Waldorf-Astoria
Gordon MacRae
Sheila Stephens
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Don Rickles
Vicki Castle
Joe Parnello Cl
Blue Angel
Barbara Velasco
Mighty Panther
Lord Carlton
Rick Shaw
Malley & Margot
Lord Christo
Blue Note
Sarah Vaughan
Peter Appleyard 4
Chez Paree
Tony Martin
Sue Carson
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Don Adams
Lonnie Sattin
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Doretta Morrow
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Anita Sheer
London House
Jonah Jones (3)
Mister Kelly's
Gene Baylos
Peggy Dietrick
Marty Rubinstein 3
Marx & Frigo
Palmer House
Marguerite Piazza
Ben Arden Orc
Preview Lounge
Harry Epps' Muskat Ramblers
Sutherland
"Wild Bill" Davis 3

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's ore
Ben Blue's
Ben Blue
Helen Boice
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Coconut Grove
Carol Channing
Freddy Martin Orc
Crescendo
Mort Sahl
Rene Touzet Ore
Interlude
Earl Grant
Tom Lehrer
Morty Jacobs Trio
Slate Bros.
Rose Marie
Lanny Kent
Paul Freed Trio
Statler Hotel
Gogi Grant
Skinnay Ennis Ore
Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Jane Powell
Patti Moore
Ben Lessy
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Follies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Showbeats
Tommy (Moe) Raft
Barbara Esko
Murray Brisco
Vicki Denas
Cee Davidson Orc
El Cortez
Dubonnet Trio
Don Baker 4
Three Al's
El Rancho Vegas
Vic Damone
Lili St. Cyr
Hal Loman
Dick Kirk Orch
Flamingo
Mills Bros.
Andrews Sisters
Sid Krofft
Don Kirk
Flamingoettes
Jack Cathcart Ore
Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes
Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen La Fave 3
Riviera
Phil Silvers Show
Ray Sinatra Ore
Sahara
Ann Blyth
Billy De Wolfe
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
Sands
Dean Martin
Mattison Trio
Texas Copa Girls
Antonio Morelli Orc
Silver Slipper
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Ore
Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Dick Shawn
Sally Ferrest
Carla Alberghetti
Jack Ackerman
Ray Malone
Perez Prado
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Alan King
Sheila Reynolds
Stan Rose Trio
Lee Martin Ore
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Ore
Clover Club
Moorman & Picadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Robert Clary
Mitzi Mason
Lou Wills
Jackie Heller
Mal Malkin Ore
Sonny Mendels Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Ore
Pupi Campo Ore
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Ore
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Ore
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
J. Moreno Ore
Fajardo Orc
Nacional
Celeste Mendoza
Monica Castell
Manteca
Dancing Waters
W Reyes Ore
Gina Romand
Manolo Torrente
Ana y Julio
Riviera
Olga Guillot
Mitsouki & Roberto
Gina Martin
Raul de Mesa
Nilo Rodriguez
Conrad Wilson
Felix Guerrero Orc.
Sans Souci
Alberto Aguila
Aglaria & Rolando
Victor Alverez
La Serie Ore
Ortega Orc
Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Ortez
Eluard Burt
Blackhawk
Earl Bostic 6
Easy Street
Louis Jordan 5
Fack's
Lenny Bruce
Andre Previn
Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc
440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines
Trio
Muggsy Spanier
Joe Sullivan
Hungry I
Shelley Berman
Stan Wilson
Pat Yankee
Jazz Workshop
Buddy De Franco
On the Levee
Kid Ory Orc
Purple Onion
Travelers
D. Hollingsworth
Lou Gottlieb
365 Club
Corinne Calvet
Appletons
Moro-Landis Dcrs
Bill Clifford Orc.

RENO

Harolds Club
Patsy Shaw
Characters
Harrah's Club
Dick Contino
Joe Karnes
Triple Daters
Mike Wallace
Don Baker
Glen Henry
Holiday
4 Barons
Don, Dick & Jimmy
Harry Ranch Revue
Mapes
Nancy Lee Bachelors
Meri Ellen Cohorts
Dubonnet 3
Riverside
Sportsmen
Satellites
Ronnie Pearson
Estelle Sloane
Riverside Starlets
Freddy Martin Orc.

"Loyalty," the Sammy Fain-Paul Francis Webster tune which is getting a Pat Boone-Steve Allen teamup on Dot, is from 20th-Fox's "Mardi Gras" and from not "In Love And War" as erratumed last week.

Borge's Symphony Gesture

Hartford, Nov. 4.

In a fund raising concert for the Hartford Symphony Orchestra, Victor Borge drew a packed house and tabbed some $15,000 at the Bushnell Memorial here on Wednesday (Oct. 29).

Borge donated his services. A Connecticut resident, he also batoned the longhair crew.

Fedders

Continued from page 64

Fedders, they feel that they must take over a hotel completely, and bring in only enough to fill all the rooms, and then bring in a new batch of dealers every week. All expenses, except bar bills and merchandise purchases, are taken care of.

As a matter of fact, the local merchants in Montego Bay, where the dealers are presently quartered, provide free taxicabs to the on-the-cuff vacationers, because of the value of the trade. Several of the merchants contribute cooperatively to the cabs. When several merchants beefed because the taxis were permitted to stop in front of a specific store, a neutral ground in front of a bank was selected as the stopping-off point.

According to Lansky, the program cost considerably less than a television show, for example, and they believe it does more for them. The vacation program gives the dealer a personal stake in selling the Fedders line, he claims. Aside from the normal profit, which comes with every sale, the prospect of a free vacation, when a certain quota is hit, gives the dealer and his wife a more personal incentive to stick to that line.

The show booked for the Fedders soiree by Jimmy Grady includes Bill Tabbert, Lou Seiler, Manny Williams, Kiki & Maria, Claudia Curtis, Johnny Morgan, Jimmy Grippo and Tony Noice. The acts do two shows weekly, and get rooms, board, and round-trip transportation. Five hotels are being used for this airlift, the Casa Montego, Casablanca, Sunset Lodge, Royal Caribbean and Bay Rock.

The Fedders incentive deals make this firm the largest single air flight purchaser outside the U. S. Government. They are using 39 Pan-American charter flights to transport their guests.

Another factor that goes into the selection of a site for their cuffo holidays is the stability of the political situation. On the trip to Europe, earlier this year, the stay was marred by the De Gaulle crisis and many dealers felt uneasy.

All Quiet on the Potomac

Continued from page 1

them. A deluxe new nitery, the Club Waldorf, recently opened in Waldorf (Charles County) with 200 slot machines aming its elegant decor. This was before the 650 machines from piers in the Colonial Beach, Va., area landed in a nearby warehouse.

Eye Entertainment

Meantime, a group of casinos on Potomac River piers which own the 650 machines are in trouble. Although they operated from submerged Maryland soil, they depended on Virginia resort towns like Colonial Beach and Freestone Point for coins as well as folding money. Now, all they have to offer Virginians which is not legally available in Virginia is mixed drinks.

Some of the operators, the slot machine revenue gone, are talking about booking bigtime entertainment in an effort to get Virginians in to buy drinks and food. Courts have been told that the operators have a $1,000,000 investment in the casinos and piers.

The Virginia-Maryland situation is perhaps the most novel in the country as far as gambling (slot machines only) operations are concerned.

"The Potomac River belongs entirely to Maryland. Piers were therefore thrown up in the river, stretching from the middle of the river to the Virginia state line (the shore) to offer Virginians pleasures denied them but available on the soil of Maryland, even the soil under water.

The piers go to the edge of Virginia, where they are met by a ramp. A Virginian takes a few steps and is in a new "land," where he can order a martini and until last week could deposit coins in slot machines.

A La English Channel

Although legally in Maryland, these piers cannot be reached from the Maryland mainland except by boat or by a strong swimmer. The Potomac is a wide river in that region.

The piers are sprinkled with casinos.

The present trouble stems from the last session of the Maryland Legislature which was more anti-gambling than had been generally expected in advance. Maryland Gov. Theodore R. McKeldin bowed to long-standing pleas from Virginia authorities and announced his support of a bill which would bar the operations of slot machines in the state except on dry land. The purpose was to rid the Potomac River of slots.

The pier operators couldn't have been more surprised when the bill passed. They quickly engineered several legal maneuvers blocking the act from becoming effective until they could challenge it as contrary to the state constitution in court. They lost their last court battle last week, were unable to win a new stay from U. S. Supreme Court Chief Justice Earl Warren and were forced to move all 650 slots from the piers at night Wednesday (29).

Reposing in Warehouse

Preventing from transporting them across any state line under Federal law, they hauled them by fishing boats to the Maryland shore, where trucks picked them up to carry them to a Waldorf warehouse.

Although there have been reports for years that Maryland might be on the road to becoming an east coast Las Vegas, as a tourist lure, it seems highly doubtful.

Gambling, other than slot machines, seems to have no chance as things now stand.

Anne Arundel County (which includes Annapolis) last year licensed jai alai, but the Maryland Legislature stopped that fast. The Legislature denied authority to the county to develop the new gambling enterprise.

'Ice Capades' Near Russ Pact

Continued from page 64

Moscow because, Harris said, "That the only place they have the ice." There, the show will play at an arena Harris has approved which seats 16,000.

In Russia, Harris was accompanied by Jerry Mayhall, his music director and conductor, and George W. Eby, chief barker of Variety Clubs International. En route, they stopped in Ireland and London for Variety tent meetings.

During their week in Japan with a possible sandwiched hop to Hong Kong, Harris and Mayhall will screen local entertainment for possibilities on the U. S. arena circuit.

Both were brimful of Soviet experiences from the sightseeing freedom they enjoyed which led to ecstatic theatrical impressions and an awe of the various organized training programs for Russian artists and athletes.

Theatrically speaking, Harris said, "Everything is sold out every night. It's like the United States during the war. Everybody is making money and they can't spend it except on books and entertainment."

He noted that they were able to dismiss their interpreter and browse as they pleased. Of the Russian puppets, Harris said, "The most sensational thing you ever saw. They do a different show every night with 45 shows in their repertoire."

In Leningrad, they saw the Kieroff Ballet which Harris described as "a wonderful company. It was the first time I saw ballet use showmanship. They have an elevator stage section which opened a number of times during the show. The villain disappears through the stage."

Mayhall echoed Harris' statement that the Russians are starved for information about America. Everywhere they stopped on the street and buttonholed into conversation.

"When they found out I was a musician," Mayhall said, "they asked about Presley, Bill Haley (& Comets) and I heard more about Dave Brubeck than I ever heard in America. They know all the slang too, from the Voice of America. I never realized its impact. They would ask if I was a shorthair or longhair. If they couldn't speak the words, they'd shape a square with their hands.

"I was able to pick up a complete 'Prince Igor' two-volume score for $6. A pair of shoes cost $40," Mayhall related.

The scale and thoroughness of training in Russia led Harris to observe, "Government endowment is the only answer. We must develop our people the same way. They have competition in everything. There are 84 hockey teams in Moscow alone. It's unbelievable. I met a man who wanted to bet me 100 rubles that in three years they could have a football team that could beat the best of ours.

"They have movies of everything and study everything. Our show is completely different than anything they have in Russia. But they'll learn from us. I promised that our stars will teach them. Why not? They'll study every move anyway. Better let them get it right."

Small Cafes

Continued from page 65

whether he would draw at the hungry 1, San Francisco. At the same time, Mort Sahl or Shelley Berman would mean very little at the Latin Quarter, N.Y.

Intime revues which have been clicko at Julius Monk's Upstairs Room, N.Y., couldn't be moved to the Copacabana, for example. Any room catering to the more mature trade would find it hard to justify the booking of jazz units.

With the passage of time, the differences in the types of performers are becoming more marked. The acts in the Latin Quarter-Copacabana orbit must be able to project in the large rooms and hit before heavy audiences, in addition to drawing them in. The workers in the intimeries do not need to project as heavily. They work in smaller and more subtle dimensions. Special material must be of a different calibre and songs must have more individualized treatments.

Smallies As Showcasers

Thus, by necessity, the newer acts coming up are developing in the smallies. They are learning to work to customers a comparatively few feet away. Unlike the oldtime vaudevillians who had to be heard sans mike in large houses, these performers when using amplification have learned the value of subtlety, underplaying and cleverness. Most are congenitally unfit for the largeseaters and, quite frequently, for rooms on the wrong side of the tracks.

While the direction of the business seems to be moving, it is doubtful that the large rooms will disappear completely for a very long time. In New York, the two biggies, the Copacabana and the Latin Quarter, are doing excellent business at this points. These are the spots that make feasible the mass of cheesecake that comes with the chorus lines. These are the rooms that feel that once a name develops in nearly any medium, they can afford to buy them. The conventioneers, the party business and the bus packages still create a market for large niteries. Unfortunately, the number is dwindling, but the business that isn't going to the biggies has been going off on many tangents.

Fortunately, these offshoots are giving the the nitery business a vast market, catering mainly to the young, who in the final analysis, is the customer of tomorrow, and with changing tastes, these kids may get to be the conventioneers of the future with a yen to see and be seen in the outsized rooms.

Do-It-Yourself Trend in Chi Legit; Windy City Intelligentsia 'Starved' For Plays Not Blatantly Slick

By LES BROWN

Chicago, Nov. 4.

The dwindling number of serious dramas exported to Chicago by New York producers over recent years is prompting a do-it-yourself movement here, and by the first of the year Chi should have the beginnings of its own home-grown legit, 1,000 miles off Broadway. (During the 1920s and into the 1930s Chicago produced a good many legit shows—Ed.).

Feeling among the new entrepreneurs is that Loop legit—i.e., the roadshows—has lost the support of the Windy City's intelligentsia because of its excesses of late racy comedy, slick musicals, and other shows with the distinct stamp of "commercialism" on them. Theatre Guild may satisfy some needs, say the new theatremen, but Chicago has too long been lacking in legit wares for those who like their drama with grit.

Two of the ventures are to be entirely professional and will be launched within the next 60 days.

American Theatre Cavalcade, headed by veteran character actor Art Peterson, has leased the 11th St. Theatre just off the Loop for six months and will open Nov. 18 with "The Crucible" for as long a run as traffic bears. Imported from both coasts for the show are Frederic Tozere, Harry Townes and Alfredine Parham, the rest of the roles being filled by Chicago thesps. Minnie Galatzer will direct "Crucible" and most of ATC's subsequent shows. Theatre seats 549 and in the past has housed Equity Library Theatre productions and the touring company of "World of Sholem Aleichem."

Second off-Loop enterprise is set to open just after Christmas week at the refurbished Civic Theatre, sister auditorium to the Opera House recently relinquished by the ABC network, which had used the 900 seater as its major Windy City studio. A pair of tyros, Alan Carr and Jack Tourville, are leasing the house for a year with hopes of bringing in artistic successes from

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New No. Philly Legiter; Broker Teller Teams With Ann Corio, Ex-Strip

Philadelphia, Nov. 4.

Investment broker Charles D. Teller and former burlesque star Ann Corio, trading as Cor-Tel Corp., have leased the Ogontz Theatre, in North Philadelphia, as a legitimate stage house.

The former Stanley Warner neighborhood key was built in 1926 and closed seven years ago. It was purchased with surrounding stores six months ago for $200,000.

Teller, a newcomer in show business, says he plans to open Dec. 30, with Joseph Schildkraut in "Sweet and Sour," domestic comedy which had a tryout in nearby Bristol's Grand Theatre last summer (with Melvin Douglas). New owners are spending $40,000 to install stage, intermisssion lounge and other features.

Plays announced as set for this season include "The Loud Red Patrick," with Pat O'Brien, and "Nice People," with Peggy Cummins. Ogontz Theatre is located about seven miles from regular midtown legit district.

Plan a Marine Theatre Next Year at Houston

Houston, Nov. 4.

Houston may get a waterfront outdoor summer theatre for the presentation of light opera and operettas. It may be ready next June.

Plans for the new amphitheatre, with a minimum seating capacity of 10,000 were detailed by Fortune Gallo, veteran pop-price operatic producer of New York, and Earl J. Welch, Los Angeles and New York real estate developer. Welch says a group headed by him will finance the construction "on a water location" at an undisclosed site.

'LADY' COMPLETES YEAR

In Sight of Matching 67 Weeks of 'Pacific' In Chicago

Chicago, Nov. 4.

"My Fair Lady" clocks its first full year in Chicago tomorrow (Wed.) with promise now of topping the longrun for tuners in the Windy City held by "South Pacific," with a total of 67 weeks. "MFL" has already outstripped "SP's's all time record gross for Chi of $3,204,380, as it notches its first anni with an overall take of over $3,500,000.

Particularly gratifying to "MFL" management is the fact that it has weathered a recession, that it is holding up well in an election year, and that it has set its record in spite of high prices, to wit, a $7 top. "South Pacific," the management feels, has had an easier time of it.

Anne Rogers, star of the show, receives the Sarah Siddons Society award as "Chicago Actress of the Year" at the Ambassador East Hotel tonight.

Ed Mangum Heads Milwaukee Stock

Milwaukee's 350-seat downtown theatre-in-the-round, the Fred Miller, closed since last March, will reopen Jan. 12 for a 20-week season. Productions will run two weeks each at $3.50 top, with a permanent company plus guest stars. It is contemplated that the season after the run will be extended to 30 weeks, giving each play three weeks on the floor.

Committee from Milwaukee's Drama Inc. was in Manhattan over the weekend and hired as its new managing director, Edward Mangum, for the past four years a globe-trotting executive of American National Theatre & Academy's State Dept. project.

Magnum has staged plays in Hawaii, Turkey and Germany as well as originating the Arena in Washington, D.C. He is the author of a book on the latter operation, written under a Rockefeller Foundation grant.

PLANS NEW TUNETENT AT SPRINGFIELD, MASS.

Hartford, Nov. 4.

A new musical tent is planned for next summer at nearby Springfield, Mass. The project will be called the Springfield Musical Theatre, and will be located on the grounds of the Eastern States Exposition.

Walrath J. Beach, formerly with the publicity staff of the Oakdale tunetent at Wallingford, Conn., says the new canvastop will seat 1,800. He is currently seeking $100,000 capitalization.

Associated with Beach is Daniel J. Maloney, also of Springfield. He has a background in legit and films as well as with Eastern States Exposition.

Flora Robson Stars In Old Vic's 'Ghosts'

London, Nov. 4.

A 21-year-old version of Ibsen's "Ghosts" is to be staged at the Old Vic on Nov. 12, with Flora Robson as Mrs. Alving. It was originally commissioned by the Vic-Wells management and played at the Buxton Theatre Festival in 1937, and subsequently at the Vaudeville Theatre.

It will be the smallest cast ever to appear at the Old Vic—five—and, for the first time the Old Vic workshops will be making "near contemporary" furniture, designed by Neil Hobson.

Future productions of the Old Vic include Michael Hordern in "Macbeth" and in Pinero's "The Magistrate."

$1,000 Weekly Wig Rent

Wall Street Journal in a recent comprehensive piece on the economics of the Metropolitan Opera revealed one calculated economy, the five-year wig-buying campaign. Final result: Met will be able to perune or coiff any singer from stock, save $1,000 a week hairpiece rentals of present time.

Met's hope of operating its own laundry and saving $5,000 a season ran into the objection that it would involve another union—and they got plenty already. That scheme was dumped.

If Heavy Drama Lost-and-Found Gets Very Busy

Washington, Nov. 4.

Is there a psychiatrist in the house?

Maybe he can tell why theatre lost and found departments get their greatest hauls during heavy dramas. At least, this is the experience at the National Theatre.

"People don't leave many things behind during an 'Oklahoma!,'" Manager Scott Kirkpatrick observed. "The tremendous takes come on a 'Cat on a Hot Tin Roof'. Then, people forget everything."

Gloves, earrings, eyeglasses, fancy buttons, opera glasses, an occasional diamond wristwatch. These are the customary lost loot. When the L&F closet bulges, Kirkpatrick bundles it up and sends it off to some charity bazaar.

"Women are much more forgetful than men," Kirkpatrick said. "Occasionally a man will leave his car keys or a shopping charge plate, that's all. They never leave umbrellas. I know. I've been hoping a good man's umbrella would turn up, and not be called for, for years. And not a single one has. But women—well, any rainy day, we can count on two or three ladies' umbrellas."

Women are much more likely to call for lost fancy buttons, than they are for prescription eye glasses, Kirkpatrick said.

Let a psychiatrist explain that!

THEATRE '58, DALLAS, OPENS 30-WK. SEASON

Dallas, Nov. 4.

Margo Jones Theatre '58 began its 12th year here yesterday (Mon.) with another 30-week season in the 198-seat arena playhouse in the Texas State fairgrounds. Aaron Frankel is the new managing director, replacing Ramsey Burch, resigned. Jean Elliot is the new business manager. Returning staffers are Zelma Naylor, treasurer; James Pringle, technical director and production manager, and Fred Hoskins, stage manager.

Entirely new resident cast includes Ruthe Elliot, Lilly Lodge, Paula Houston, Jay Lanin, Richard Longman, Henry Barnard, Bennye Gatteys and Robert Short. John McQuade will be guest star in the Nov. 25-Dec. 15 staging of "Willie Starck."

Schedule to date for productions, each to run three weeks, includes the current "Penelope's Web," which runs through Nov. 23; "Willie Starck: His Rise and Fall," Nov. 25-Dec. 14; "Legends and Fables" (double bill of Kurt Weill's "Down in the Valley" and James Thurber's "Fables for Our Times"), Dec. 16-Jan. 4, and "October Gal," by Charles Robinson, Jan. 6-25.

Also, what's to be billed as an "American classic," to be selected, Jan. 27-Feb. 15; a new play to be selected Feb. 17-March 8; "Tiger at the Gates," March 10-29; "Much Ado About Nothing," March 31-April 19; "Une Nuit Chez Vous, Madame," April 21-May 10. The closing three weeks, May 12-31, will be a resumption of a reportory cycle comprising the season's most popular plays.

Except for yesterday's opening, the theatre will be closed on Mondays, with each opening Tuesday night. Matinees will be on Wednesday. Saturday and Sunday. Ducats again will be $3.50 nights, $3 for matinees.

Michael Sean O'Shea has taken over as company manager for "Ulysses in Nighttown."

New Means Sought for Financing; Above-Auditorium Structural Okay Hasn't Helped B'way Shortage

The huge returns obtained by legit theatres housing hits is causing a renewed ripple among realty operators, who may try to find means to build more houses in New York. The recent legislation permitting building above auditoriums having thus far failed to produce plans for a single new structure, realty interests are looking toward syndication in an effort to find new means of obtaining finances for new theatre building.

One such conference has already taken place between Kermit Bloomgarden and realty man Louis J. Glickman. Bloomgarden's "The Music Man" is returning more than $18,000 weekly to the Majestic Theatre, N. Y. This has been going on for more than a year based on receipts hovering around $69,000. Theatre's share, incidentally, is just a shade over the average weekly profits of the show.

Glickman, operator of the General Motors Building, which is owned on a syndication basis with shares going to the general public, points up anew the fact that cautious insurance companies and banks still find theatres an "unsuitable" risk and therefore aren't financing any such construction, despite the fact that one hit show keeping a house going for three years could retrieve a sizable portion of the original cost. Glickman is currently studying the syndication aspects of such a project.

ALGREN NOVEL AS MUSICAL

Chicago Writer To Supply Lyrics To Will Holt Score

Chicago, Nov. 4.

Nelson Algren, who authored "Man With the Golden Arm," is collaborating with folksinger Will Holt on a musicalization of his latest novel, "A Walk On the Wild Side." Algren, whose principal contribution to the tuner will be song lyrics while Holt does the adaptation and pens the music, sees it as a "country ballet, a perfect vehicle for Elvis Presley."

An earlier Algren novel, "Never Come Morning," has been adapted for the stage by Leonard Stone but is being held up from making the rounds by a dispute over terms between author and adaptor.

Ready London Co. Of 'W. Side Story'

The all-American company of the London production of "West Side Story" planes overseas next Friday (7) after four rehearsal weeks in New York. The troupe will make a brief stop in London for press interviews prior to moving to the Manchester Opera House where the musical begins a three-week tryout Nov. 14.

The West End opening of the tuner, which is being presented in England by H. M. Tennent, Ltd., Robert E. Griffith & Harold S. Prince, by arrangement with Roger L. Stevens, is slated for Dec. 11 at Her Majesty's Theatre. During the New York rehearsal period the performers were put through their paces by Jerome Robbins, who choreographed and directed the original Broadway production, now in its 59th week at the Winter Garden Theatre.

Robbins, Griffith and Prince are making the overseas hop with the cast, which includes Marlys Watters, Don McKay, Chita Rivera, Ken LeRoy, George Chakiris, Eddie Roll and Tony Mordente. Incidentally, the London Sun Times sent feature writer Kenneth Pearson to New York several weeks ago to do a piece in advance of the musical's West End opening.

PAGEANT LEAKS RED, BLAME RAINY SPELL

Greensboro, N.C., Nov. 4.

A rainy summer put a financial blight on the outdoor drama operations of the Southern Appalachian Historical Assn.

State auditor Henry Bridges reveals the association, which presents "Horn in the West" at Boone, ran up a $14,578.14 deficit for the fiscal year ending last Sept. 30.

The association already had a $31,062.02 deficit and the new red ink pushed the figure to $45,640.16.

Under a 1957 law, up to $10,000 in state money can be allocated annually for operations of "Horn in the West" when the deficit is judged beyond control of the association.

Pittsburgh Playhouse To Get Third Theatre

Pittsburgh, Nov. 4.

The Pittsburgh Playhouse, which already has two theatres under the same roof, one seating 300 and the other 600, is about to get a third. It's being made possible by a $100,000 grant from the A. W. Mellon Education & Charitable Trust.

The new auditorium will be small, with a capacity of 65, and is being designed as a sort of offplayhouse project for the production of unorthodox shows which the non-pro community theatre proper would not consider commercially likely.

House of Bliss Agency In Richmond Expanding With National Bookings

The House of Bliss, a "celebrity bureau" run by Mason and Terry Bliss from headquarters in Richmond, Va., is branching out as a national booking operation. The outfit has previously functioned on a regional level, with bookings of southern origination.

The firm's emergence into the national picture is reflected in the recent tour of Cedric Hardwicke in a one-man show, "Come Backstage With Me." The Blisses booked the offering in colleges and universities from Pennsylvania to Texas.

The Hardwicke entry was actually a replacement for a previously contemplated tour by Raymond Massey with "A literary concert from the world's greatest authors." The Blisses had lined up a string of dates, but Massey had to cancel. Hardwicke was brought into cover those and other bookings. The Blisses, incidentally, are also routing Virginia's Barter Theatre in a "Richard II" tour.

Hardwicke's solo offering played 16 stands in 10 states, ending last Friday (31) at the Wake Forrest College, Winston-Salem, N.C. It consisted of readings of scenes from Shaw and Shakespeare, with scattered comments by the actor about productions in which he appeared during his 48-year career.

Thomas Hughes Heading Texas Fair Music Hall

Dallas, Nov. 4.

Thomas L. Hughes has been appointed manager of the State Fair Music Hall, effective Saturday (1).

The appointment was made in a joint announcement from James H. Stewart, executive veepee and general manager of the State Fair, and Charles R. Meeker Jr., veepee and assistant general manager of the fair and managing director of the State Fair Musicals.

In addition to his Music Hall duties, Hughes will also assist in the operation of the new "Grand Ol' Texas" project. State Fair will build and manage the $2,500,000 recreation of an early day Western town at Fair Park on a six acre tract on the east side of the main parking lot and south of the Cotton Bowl.

Construction is expected to start next spring and "Grand Ol' Texas" is expected to be ready for biz a year later. Peter Wolf Associates is creating the design for the project.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway and touring shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.)

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

BROADWAY

(Parts Available)

Daarlin' Man (MD) —producers, Playwrights Co. & Oliver Smith; director, Tony Richardson; musical director, Robert Dolan. Chorus call for Equity singers Nov. 13 at Majestic Theatre (245 W. 44th St.): female, 10:30 a.m.; male, 2:30 p.m.

First Impressions (MD)—producers, George Gilbert & Edward Specter in association with Jule Styne Productions (237 W. 51st St.): director Abe Burrows. Available parts: Englishman, 25-33, good singer, handsome, four exceptional femme dancers, 17-24, some singing; male and female chorus singers, dancers. (Mail photo and resume).

Poker Game (C)—producer, Norman Forman (106 CPS); director, Ruth Rawson. Available parts for understudies only: mother and father, Italian immigrants in their 60s; Jewish girl, 30-40; five smaller parts, including three male and two female, Italian-American relatives. (Mail photo and resume to Forman).

Raisin in the Sun (D)—producer, Philip Rose (157 W. 57th St., CI 5-2255); director, Lloyd Richard. Available parts (all-Negro): Sidney Poitier's mother, 55-65; wife, 30-35; sister, 20, bright college type; son, 10; African male college student, 24; Chicago college student, 24; female, 40-60; man, 35-50.

Redhead (MC)—producers, Robert Fryer & Lawrence Carr (234 W. 44th St., LA 4-2844); director, Bob Fosse; musical director, Jay Blackton. Available parts for understudies only (all English with the exception of the American lead): male lead, 30's, baritone, self-confident, swaggers, quality of Albert Salmi in "Bus Stop"; male, 30-40, slightly cockney, medium height and build, sing and dance, warmth and charm; femme, late 40's, sings, moves well to music, combination fluttery style of comedy; spinster, 50, severe matriarch type, ramrod; male, 50's, Charles Laughton-ish, quiet dignity, forcefulness, perhaps slightly formal; male, plays producer, cockney; male, 30-40, English gentleman, medium height and build. Chorus call for Equity singers Nov. 10 at 46th St. Theatre (226 W. 46th St.): male, 10:30 a.m.; female, 2:30 p.m. Chorus call for non-Equity singers at same theatre Nov. 11: male, 10:30 a.m.; female, 2:30 p.m.

Tall Story (C)—producers, Emmett Rogers & Robert Weiner (234 W. 44th St., LA 4-4937); director, Herman Shumlin. Available part: a lead male, slim, likeable, six-foot-four, 22-23. (Mail photo and resume to Rogers).

Three Against Time (D)—producers, Tad Danielewski & Morris Feld. Available parts: femme lead, 30, foreign accent, beautiful, warm; middle-aged male scientist; handsome English scientist, 20's; cultured well-built American general; General's wife, 45, submissive, quiet, dominated by husband; young, energetic businessman and pretty, restless, discontented wife; retired professor, old, but still bright and alive; efficient, relaxed Government official, 40-45; two servants, either authentic Indians or of American-Indian descent; sandy blonde eight-year-old girl, vigorous, bright; scholarly nine-year-old boy. (Mail photo and resume to production assistant Jeanette Kamins, 234 W. 44th St., Suite 702).

OFF-BROADWAY

(Parts Available)

I'll Call You (MC)—producers, Lyn Swann & Sterling Noel; director, Tad Danielewski. Available parts (experience required): Gene Kelly type, 22; male comedian, singer-dancer; femme dancer-singer, ballet background, 19-25; romantic femme singer; two femme comediennes, one an Eve Arden type; male singer for role of Broadway producer; male for role of suave, successful businessman; "character" landlady; ballet dancers to double as understudies and play minor parts. (Mail photos & resume to producers c/o Phyllis Anderson Theatre, 2d Ave. & 4th St.).

Many Loves (D)—producer, Living Theatre (530 6th Ave.); director Julian Beck. Available part: male lead of Noel Coward or Clifton Webb type, 50. (Mail photo and resume to Beck).

The Matchmaker (C)—Equity Library Theatre production; director, William Putch. Casting, 11 West 18th St., Nov. 6, 7, & 10 from 10 a.m.-4 p.m.; Nov. 8 from 6-10 p.m., Equity members only (present membership cards). Available parts: male lead, 60, choleric, vain and sly; artist, 30; barber, 50, lanky, mass of grey hair falling into his eyes; housekeeper, 70, deaf, half-blind, pleased with herself; clerk lead, 33, mock-deferential; femme, 24, pretty, sentimental; clerk, 50, sardonic; femme lead, impoverished elegance, shrewd but generous nature, mass of sandy hair; clerk, round-faced, wide-eyed innocence; femme lead, 30, spirited; femme, shy and fussy; cabman, enormous; femme cook, enormous; femme, 50, florid, stout and sentimental; gypsy violinist; 2 waiters.

ROAD COMPANIES

(Parts Available)

Li'l Abner (MC)—Triad Productions. Available parts for understudies: Daisy Mae, Li'l Abner. Apply Alvin Theatre (250 W. 52d St.) Nov. 7 at 10 a.m.

Mistress of the House (D)—de Lys Theatre Associates Inc.; director, William de Lys; casting, Colette Wolff (EN 2-9208). Avialable parts: femme 20-28, sensual, childlike, beautiful; mulatto male, 30-35, handsome, alluring; Negro femme 30-40, primitive beauty, full-bodied; servants, 5 male, 5 femme, Negro & white, non-speaking-mime, modern dance, classic ballet background. No casting until Nov. 10.

FUTURE SHOWS

BROADWAY

Ariadne & the Concrete Duck (C)—producer, Howard Erskine (56 W. 45th St., OX 7-9620).

Far Away the Train-Birds Cry (CD) — producer, Louis d'Almeida (480 Lexington Ave., JU 2-8115).

Gypsy (MC) — producers, David Merrick & Leland Hayward (246 W. 44th St., LO 3-0830).

Let's Go Steady (MC)—producer, Edward Padula (1501 Broadway, LA 4-4860).

Madonna and Child (C)—producer, Guthrie McClintic (1270 6th Ave., CI 7-5152).

Rashomon (D)—producers, David Susskind & Hardie Smith (444 Madison Ave., PL 3-1030).

Rivalry (DR)—producers, Cheryl Crawford & Joel Schenker (49 W. 45th St., JU 2-3466), in association with Actors Studio Inc.

OFF BROADWAY

On the Town (MC)—producer, Nancy Nugent Crawford.

Salad Days (R) — producers, Nicholas Benton & Stanley Flink (103 E. 84th St., RE 4-7005).

Triad (Three one act musicals)—producer, Delta Co., (1 E. 42d St., MU 7-0442).

SHOWS IN REHEARSAL

BROADWAY

Gazebo (CD)—producer, Playwrights Co. & Frederick Brisson (745 5th Ave., PL 3 7500)

J. B. (D)—producer, Alfred de Liagre Jr. (55 W. 42d St., PE 6 6678).

Redhead (see available parts).

Shadow of a Gunman (D)—producers, Cheryl Crawford & Joel Schenker, (49 W. 45th St., JU 2 3466).

OFF-BROADWAY

Cock-a-Doodle Dandy (CD)—producers, Lucille Lortell, Paul Shyre & Howard Gottfried, (250 W. 57th St., JU 2 1778).

Hamlet of Stepney Green (CD)—producers, Joe O'Brien & Rhett Cone (162 2d Ave., OR 4 3960).

Journey With Strangers (D)—producer, Stella Holt, (141 W. 13th St., AL 5 4222).

Of Mice and Men (MD)—producer, Ira J. Bilowitt in association with Unicorn Productions.

Quare Fellow (CD)—producers, Circle in the Square & Banner Productions (5 Sheridan Square, CH 3-5646).

TOUR

Li'l Abner (see available parts).

BOOKED

BROADWAY

Rivalry: Richard Boone.
Requa: Helen Hayman.
Whoop-Up: Asia Mercoolova, Mike Kermoyan.
Gazebo: William Clemens, Ralph Chambers, Pat Patterson, James McGuire, John Ford.
Redhead: Richard Kiley.
Cold Wind and the Warm: Susan Pleshette.
Darlin' Man: Nancy Andrews.
J.B.: Clifton James, Ford Rainey, Ivor Francis.
Visit: Ralph Stantley (succeeded Vincent Gardenia).
Ideal Husbands: Cindy Cameron.
Sunrise at Campobello: Linda Seff (succeeded Roni Dengel).
Listen to the Mocking Bird: Biff McGuire, Francis Compton.
Disenchanted: Woodrow Parfrey; Michael Del Medico, John Leslie, Eleanor Phelps.
Look Homeward, Angel: Patience Cleveland (succeeded Lenka Peterson).
Faster, Faster: Polly Bergen.

OFF-BROADWAY

Threepenny Opera: Joe Elic (return, succeeding Tony Ballen).
Quare Fellow: Leslie Barrie, Barry Macollum.
Man Who Never Died: Bea Roth, Daniel Keyes.
Children of Darkness: Mark Leonard.
On the Town: Helen Gallagher, Harold Lang, Milt Kammen.
Journey With Strangers: Mary Sinclair, Michael Kay, Rusty Parker, Lois Holmes.
Look Back in Anger: Diana Herbert, William Daniels, Audree Rae, Michael Lewis, Gene Ruppert.
Quare Fellow: Leslie Barrie, Barry Macollum, John Leighton, William Myers.
Scarlet Ribbons: Kaarlyn Kitch.
Cock-a-Doodle-Dandy: John Aronson, David Semples.
Crucible: Tim O'Connor (succeeded Michael Higgins).
Tried: Muriel Birkhead, Bruce Mackay, Dorothy Renzi, Virginia Carroll, William Carrone, Anita Alan, Travis Hudson.
Of Mice and Men: Art Lund, Leo Penn, John F. Hamilton, Kenny Adams, Jay Lawrence, John Marriott, Tom Noel.
Toward (RL?): Gertrude Corey, Don Gudenson, Kathleen Cryppol, Curtis Wheeler, Marilyn Stratford, Dennis Cooney, Gerri Cenza, Richard Kronold, Julia Kelety, Alan James, Lawrence Kabot, Mary Boylan, Taylor Graves, Thomas Stubblefield.

'Fantastiske Tante' Big In Norway; Lillie Ditto In London; WB 'Mame' Soon

Oslo, Nov. 4.

"Auntie Mame" is a click in Norway under the title of "Min Fantastiske Tante." Produced by Lars Schmidt, it stars Lillebil Ibsen, granddaughter of the famed Norwegian dramatist. After its SRO business in Bergen it moves here.

Schmidt also plans Danish and Swedish road companies, having the Scandinavian rights to the Jerome Lawrence & Robert E. Lee legiter which originally starred Rosalind Russell and which will soon find Miss Russell, in the Warner Bros. film version, opposing still running legit road companies in America.

London Reversal

London, Nov. 4.

Critical followup on the Beatrice Lillie-Florence Desmond run of "Auntie Mame" here has been a reversal of the initial captiousness by the drama oracles. Papers like the Manchester Guardian, Time & Tide, Reynolds News, London Times and the Courier, taking cognizance of the show's big b.o., have found kinder things to say in retrospect.

Click biz may extend Miss Lillie's London engagement beyond her contractual six-month commitment.

Legit Vs. Pic Version

"Mame" (WB) opens at Radio City Music Hall, N.Y., on Dec. 4, with Rosalind Russell recreating her original role. It's slated for Grauman's Chinese, Hollywood, Xmas night and in Chicago Jan. 20 which makes the four concurrent legit companies now on the road a b.o. problem.

Eve Arden is in San Francisco, Constance Bennett heads the Chi company, Sylvia Sidney is touring Texas and the Shirl Conway troupe in Miami on Nov. 20.

Shows Out of Town

The Disenchanted

William Darrid and Eleanore Saidenberg production of drama in three acts by Budd Schulberg and Harvey Breit, based on the novel by Schulberg. Stars Jason Robards Jr., Rosemary Harris; features George Grizzard, Whitfield Connor, Woodrow Parfrey, Bernard Kates, Jon Cypher, Salome Jens and Jason Robards Sr. Directed by David Pressman; settings by Ben Edwards; lighting by Jean Rosenthal; costumes by Ann Roth. At Shubert Theatre, New Haven, Oct. 29, '58; $4.80 top.

Hanley Halliday ..... Jason Robards Jr.
Al Harper ..... Woodrow Parfrey
Victor Milgrim ..... Whitfield Connor
Shep Stearns ..... George Grizzard
Jere Halliday ..... Rosemary Harris
1st Soldier ..... Larry Ward
2nd Soldier ..... Moultrie Patten
Burt Seixas ..... Jason Robards Sr.
Georgette ..... Salome Jens
Freddie ..... Bernard Kates
Tuxedo Girl ..... Merle Albertson
Actress ..... Nancy Kovack
Actor ..... Richard Kneeland
Boris Shlepnikov ..... Michael Del Medico
Mister LaSalle ..... Jon Cypher
Valerie ..... Sybil White
Roffman ..... Henry Beckman
Girl ..... Nina Clair
Dean Llewellyn ..... John Leslie
Mrs. Llewellyn ..... Eleanor Phelps
Prof. Connelly ..... Salem Ludwig
Mrs. Connelly ..... Dorothea Biddle
Mr. Ridgefield ..... Ned Wertimer

"Disenchanted" is a bare-knuckle chronicle of the fadeout years of a once-great literary giant. Its dialog and action pour salt on the open wounds of a career shattered by a dissipating influence it could not control. Tense, at times stirring drama and exceptionally well acted, this isn't "entertainment" in the more frivolous sense of the word but it should have substantial appeal to playgoers who appreciate something more.

Presently a good half hour overtime, the necessary clipping probably can tighten up play's values. Supposedly based on the life of F. Scott Fitzgerald, script opens with the literary pride of the 1920s shacked up in a Malibu Beach broken down hideaway where he is trying to recapture the scrivening magic that had at one time elevated him into best seller status.

Offered a screenplay collaboration opportunity, at a fat stipend, he turns it down because it will mean returning to New York and possible contact with a source (his wife) that had already batted him to his knees. Subsequently convinced that the 10-week collaboration period can bring him enough money to retire for a year and finish the novel he has been struggling with, writer accepts and returns east. Following events bring on the crash that spells curtain for the author.

Play is presented in flashback technique, a method that is enhanced by novel scrim-type settings that oscillate time periods between past and present. Fluid staging aids in shifting eras back and forth.

As the writer, Jason Robards Jr. contributes thesping skill to the characterization. His emotional scale from pitiful groping to bitter contempt seems authentically tuned. Interpretation of the role of the author's wife, the negative influence in his life, is well handled by Rosemary Harris.

Top support comes from George Grizzard, the writer's hero-worshipper and ultimate collaborator; Whitfield Connor, as an ulcer-ridden film producer; Jason Robards Sr., as the writer's longtime father confessor and friend.

Taking over direction in mid-rehearsal period, David Pressman has blended the elements, at this point, into a shape that gives promise with further playing.

Herman Levin is billed as assistant to co-producer Eleanore Saidenberg. She's his sister. *Bone.*

Enrico

Philadelphia, Nov. 3.

William B. Duff (in association with Tom H. Sand & Rick Mandell) presentation of two-act comedy by Luigi Pirandello, adapted by John Reich with Barnard Hughes staging. Billy Matthews; setting, Frederick Kiesler; costumes, Dorine Ackerman; lighting, Robert L. Ramsay; entire physical production supervised by Kiesler. Stars Burgess Meredith, Alida Valli, Charles Korvin. At Erlanger Theatre, Philadelphia, Nov. 3, '58.

Bertold ..... Peter Helm
Harold ..... Thom Koutsoukos
Landolph ..... Peter Benzoni
Orolph ..... Jerry Lockwood
Giovanni ..... Burton Mallory
Marchesa Matilda Di Spina ..... Alida Valli
Frida ..... Delphine Seyrig
Barone Guido Belcredi ..... Charles Korvin
Conte Carlo Di Nolli ..... Dario Barri
Doctor Genoni ..... Barnard Hughes
First Guard ..... Richard Bauman
Second Guard ..... Louis Criss
Enrico ..... Burgess Meredith

Philadelphia, Nov. 2.

A William Duff, in association with Tom H. Sand and Rich Mandell, production of Luigi Pirandello's plays, adapted by John Reich. Starring Burgess Meredith, Alida Valli and Charles Korvin; featuring Barnard Hughes. Directed by Billy Matthews; setting by Frederick Kiesler; costumes by Dorine Ackerman; lighting design by Robert L. Ramsey; entire physical production supervised by Mr. Kiesler. Presented at the Erlanger Theatre, Philadelphia, Nov. 2 (preview); $4.80.

Although presumably skedded for presentation in a regular uptown Manhattan commercial house, this one looks like a much better bet for off-Broadway. Even then its chances would be limited. Yet back in the 20's and early 30's a number of other plays by Italy's Luigi Pirandello, only a little less complex and fanciful than "Enrico," won considerable box-office success as well as artistic commendation.

The Philadelphia premiere audience, although frankly admitting complete mystification as to what the goings-on were all about, gave it respectful attention throughout. Part of that may have been due to the fine performances, especially by Burgess Meredith in the title role, and to the ingenious setting by Frederick Kiesler and the gusto of the staging.

John Reich's adaptation is considerably different than the original which despite the success of other Pirandello plays was never given a professional production over here. The scene is present-day Italy and the action takes place in the isolated villa of an eccentric (to say the least) nobleman who since an almost-fatal fall from his horse at an elaborate masquerade 20 years previous, has, too all intents, assumed the role of the medeaval German monarch he was representing at the time of his accident. This Henry IV, an obscure figure known only to historians, gained some fame by his open defiance of Pope Gregory.

Enrico has gone to the extreme of hiring a number of young men to assume the roles of attendants, always in full costume of the period. Is he mad? Is he pretending? Pirandello is up to his old tricks, so successful in "As You Desire Me." However, "Enrico," while filled with fine writing and provocative scenes, is more puzzling than "Desire Me" or, say, "Six Characters in Search of an Author" and "Right You Are, if You Think You Are."

The misty border line between madness and sanity—always a Pirandello favorite—is explored with all the author's familiar enthusiasm for the subject; time and space are given a working over so that from the very outset the onlookers out front are not only puzzled as to whether Enrico is nutty or pretending, but equally unsure just what century the action they are watching really is.

Meredith has a field day in the title role; he does a sound job and it's obvious he enjoys his part and the play as a whole. Alida Valli, Italian actress making her American debut, has the leading femme role of a lady evidently once in love with Enrico. Barnard Hughes plays a psychiatrist trying to unravel the mystery of Enrico's strange "madness" and Charles Korvin, screen and television player, is excellent as another gentleman (and a hostile one) who would like to know the true facts. Peter Helm, Thom Koutsoukos, Peter Benzoni and Jerry Lockwood supply some of the play's drollest comedy scenes as the costumed attendants.

The apparently simple setting of Frederick Kiesler turn out to be novel and ingenious, mostly due to its lighting. Billy Matthews' direction seems uncertain at first but grows in stature. In fact, the play does just that and before Act II is over, the audience, still in a fog, becomes pretty absorbed.

Good writing, playing and staging, but "Enrico" is unqualifiedly caviar entertainment. *Waters.*

The Warm Peninsula

Wilmington, Oct. 29.

Manning Gurion production of new comedy drama in two acts by Joe Masteroff. Stars Julie Harris. Directed by Warren Enters; scenery by Frederick Fox; costumes by Kenn Barr. Presented at the Playhouse, Wilmington, Del., Oct. 29, 30, 31, and Nov. 1 at $5.40 top.

Ruth Arnold ..... Julie Harris
Mrs. Arnold ..... Olga Fabian
Steve Crawford ..... Steve Holland
June De Lynn ..... Carroll Brooks
Jack Williams ..... Peter Baldwin
Iris Florin ..... Josephine Brown
Howard Shore ..... Laurence Hadden
Tony Francis ..... Thomas Ruisinger
A Man ..... Michael Quinlivan

Joe Masteroff has written an excellent role for Julie Harris in "The Warm Peninsula." The show sparkles when she's around which, fortunately, is most of the time. This is strictly a star vehicle.

The show has special feminine appeal both in the story line and dialog, being a modern variation of the ugly duckling theme. A plain, naive girl from Milwaukee spends a vacation in Florida, learns some bitter facts about life from several high-stepping characters, and returns home a sadder but wiser gal.

The plot is thin but the flashback method of presentation and the dialog, plus the performances, help convert the show into enjoyable theatre.

Ruth Arnold, the heroine, first appears in her wedding gown. The scenes then shift back to her Florida sojourn and the experiences that convinced her life in Milwau-

(Continued on page 76)

Road Okay; 'Circus' $26,300, Det.; 'Warm' 18G W'm'gton; 'Booth' 16G, S.F.; 'Drum' 52G, Hub; 'Sunrise' 23G, Cincy

The road was uneven again last week. Business was generally okay, though, with receipts dropping for some entries and picking up for others.

Most of the tryouts played to healthy business.

Estimates for Last Week

Parenthetic destgnations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BALTIMORE

Romanoff and Juliet, Ford's (C-RS) ($1.66-$4.98; 1,819; $45,000) (Peter Ustinoff). Almost $34,800 with Guild subscription. Previous week, $41,700 at the National, Washington.

BOSTON

Comes a Day, Colonial (D-T) (2d wk) ($5.50-$4.95; 1,590; $46,000) (Judith Anderson). Almost $32,800 with Guild subscription. Previous week, $31,300.

Flower Drum Song, Shubert (MC-T) (1st wk) ($6.23-$4.95; 1,717; $52,000). Opened Oct. 27 to unanimous approval (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record); sold out for its entire four-and-a-half-week run, drawing $52,000 on the initial frame.

CHICAGO

Auntie Mame, Erlanger (C-RS) (9th wk) ($6.60-$5.50; 1,333; $45,187) (Constance Bennett). Over $31,200. Previous week, $38,300.

My Fair Lady, Shubert (MC-RS) (52d wk) ($7; 2,100; $72,979). Almost $56,500. Previous week, $59,700.

Tunnel of Love, Blackstone (C-RS) (3d wk) ($4.95-$4.40; 1,450; $36,800) (Eddie Bracken). Nearly $22,800. Previous week, $21,100.

CINCINNATI

Sunrise at Campobello, Shubert (D-RS) ($5.09-$4.52; 2,000; $58,000). Over $23,000 with Guild subscription. Previous week, $24,500 at the Nixon, Pittsburgh.

CLEVELAND

Two for the Seesaw, Hanna (CD-RS) (2d wk) ($4.50; 1,515; $36,000) (Ruth Roman, Jeffrey Lynn). Over $19,500. Previous week, $20,100.

DETROIT

Night Circus, Shubert (D-T) (1st wk) ($4.40; 2,050; $38,000) (Ben Gazzara). Over $26,300.

Third Best Sport, Cass (C-T) (2d wk) ($4.40; 1,482; $42,000) (Celeste Holm). Nearly $22,500. Previous week, $20,500.

NEW HAVEN

Disenchanted, Shubert (D-T) (5 perfs) ($4.80; 1,650; $27,000). Almost $20,300 for five performances.

PHILADELPHIA

La Plume de ma Tante, Forrest (R-T) (2d wk) ($5.20-$4.80; 1,760; $45,000). Over $32,800. Previous week, $26,700 for seven performances.

PITTSBURGH

Look Back in Anger, Nixon (D-RS) ($4.95-$4.50; 1,760). Almost $14,400 with Guild subscription. Previous week, $15,500 for eight performances split equally between the Victory, Dayton, and the Hartman, Columbus.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (4th wk) ($5.50; 1,550; $47,000) (Eve Arden). About $47,000. Previous week, same.

Edwin Booth, Alcazar (D-T) (1st wk) ($4.95-$4.40; 1,147; $30,000) (Jose Ferrer). Opened Oct. 27 to one favorable review (Morton, Examiner), two inconclusive (Hodel, News; Hall, Call-Bulletin) and two unfavorable (Knickerbocker, Chronicle; Cone, Oakland Tribune). About $16,000 on Guild subscription. Previous week, $18,800 at the Hartford, Los Angeles.

Music Man, Curran (MC-RS) (2d wk) ($6.40-$5.50; 1,756; $58,000). Over $55,900 with Guild subscription. Previous week, $50,400 in two performances at the State Fair Music Hall, Dallas, and four performances here.

WILMINGTON

Warm Peninsula, Playhouse (C-T) (5 perfs) ($5.40; 1,251) (Julie Harris). Nearly $18,000 for five performances.

SPLIT WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled $35,200 for seven performances, as follows: Rogers Auditorium, Ft. Worth, Monday-Tuesday (27-28), two, $6,500; Music Hall, Houston, Wednesday-Saturday (29-1), five, $28,700. Previous week, $40,300 for six-performance split.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $23,400 for eight performances, as follows: Wisconsin Union, Madison, Sunday (26), two, $7,300; Mayo Civic Auditorium, Rochester, Minn., Monday (27), single, $2,800; Michigan State U., East Lansing, Wednesday (29), single, $5,300; Michigan Theatre, Ann Arbor, Thursday (30), single, $2,900; Murat, Indianapolis, Friday-Saturday (31-1), three, $5,100. Previous week, $24,400 for six performances.

Li'l Abner (MC-RS). Totalled $31,100 for eight performances, as follows: Palace, South Bend, Monday (27), single, $4,400; Regent, Grand Rapids, Tuesday-Wednesday (28-29), three, $12,000; Paramount, Toledo, Thursday-Saturday (30-1), four, $14,700. Previous week, $32,500 for eight performance split.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled $13,900 for five performances, as follows: College Auditorium, Cedar Rapids, single, $3,100; Art School Auditorium, Ft. Wayne, Tuesday (28), single, $2,000; Art Gallery, Columbus, Wednesday (29), single, $2,200; MacBride Auditorium, Iowa City, Saturday (1), single, $2,900; Knox College, Galesburg, Ill., Sunday (2), single, $3,700. Previous week, $21,000 for seven-performance split.

Touring Shows

(Nov. 3-16)

Auntie Mame (Eve Arden)—Geary, S.F. (3-15).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Aud., Corpus Christie (3-4); Municipal, Shreveport, La. (6); Neville H. S., Monroe, La. (7); Robinson Memorial, Little Rock (8-9); Municipal Aud., Tulsa (10-11); Arcadia, Wichita (13-14); Municipal, Oklahoma City (15).

Canadian Players—Villia Maria College, Erie, Pa. (10); College, Brockport, N. Y. (11); College, Indiana, Pa. (12); College, Shippensburg Pa. (13); Schwab Aud., University Park, Pa. (14-15).

Candide—Escondido H. S., Vista, Cal. (3); Thorne Hall, L.A. (4); Philharmonic Aud., L.A. (5); UCLA, L.A. (6); War Memorial Opera House, S.F. (8); Memorial Hall, Stanford, Cal. (9); Jr. H. S. Aud., Stockton, Cal (10); Berkeley (Cal.) Community Theatre (11); Paramount, Portland, Ore. (13); Georgian Aud., Vancouver, B.C. (14); Orpheum, Seattle (15).

Cold Wind and the Warm (tryout) (Eli Wallach, Maureen Stapleton)—Locust, Philly (4-8); Shubert, New Haven (10-15).

Crazy October (tryout) (Tallulah Bankhead)—Cass, Det. (10-15) (Reviewed in VARIETY, Oct. 15, '58).

Cue for Passion (tryout) (Diana Wynyard, John Kerr)—Shubert, New Haven (5-8); Forrest, Philly (11-15).

Diary of Anne Frank (Francis Lederer) —Loew's State, Syracuse (4); Stanley, Utica (5-6); Memorial Aud., Burlington, Vt. (7); Aycock Aud., Greensboro (10-11); Duke U. Aud., Durham, S.C. (12); Temple, Burmingham (14-15).

Disenchanted (tryout) (Jason Robards Jr., Rosemary Harris)—Colonial, Boston (3-15).

Edwin Booth (tryout) (Jose Ferrer)—Alcazar, S.F. (3-15) (Reviewed in VARIETY, Oct. 15, '58).

Enrico (tryout) (Burgess Meredith, Alida Valli, Charles Korvin)—Erlanger, Philly (3-15).

Flower Drum Song (tryout)—Shubert, Boston (3-15) (Reviewed in VARIETY, Oct. 29, '58).

Gazebo (tryout) (Walter Slezak)—Playhouse, Wilmington (12-15).

Li'l Abner—Memorial Aud., Dayton (3-5); Field House, Madison, Wis. (7); Coronado, Rockford, Ill. (8); Murat, Indiana Aud., Bloomington (10-11); Orpheum, Springfield (12); Murat, Indpls. (13-15).

Look Back in Anger—Walnut, Philly (3-15).

Music Man (2d Co.)—Curran, S.F. (3-15).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Night Circus (tryout) (Ben Gazzara, Janice Rule)—Shubert, Det. (3-8); Ford's Balto (10-15) (Reviewed in VARIETY, Oct. 29, '58).

Old Vic—Great Northern, Chi (4-16).

Romanoff and Juliet (Peter Ustinoff)—American, St. L. (3-8); Blackstone, Chi (10-15).

Shakespeare's Ages of Man (John Gielgud)—Goodman Memorial Chi (3); College Aud., Cedar Falls, Ia. (4); Milwaukee (Wis.) Aud. (5); Kiel Aud., St. L. (7); College Aud., Northfield, Minn. (8); Goodman Memorial, Chi (9); Stewart Hall Aud., St. Cloud, Minn. (11); Weld Hall, Moorhead, Minn. (12); Aud., Denver (15).

Sunrise at Campobello (2d Co.) (Leif Erickson)—Hanna, Cleve. (3-15).

Third Best Sport (tryout) (Celeste Holm) —Shubert, Cincy (3-8); American, St. L. (10-15) (Reviewed in VARIETY, Oct. 22, '58).

Tunnel of Love (Eddie Bracken)—Paramount, Toledo (3-4); Palace, South Bend (5); Indiana, Indpls. (6-8); Shubert, Cincy (10-15).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Royal Alexandra, Toronto. (3-8); His Majesty's, Montreal (10-15).

Warm Peninsula (tryout) (Julie Harris) —National, Wash. (3-15).

Whoop-Up (tryout) — Shubert, Philly (10-15).

PITTSBURGH'S TWO TENTS

Civic Will Be Downtown Under Canvas Temporarily

Pittsburgh, Nov. 4.

It's certain now that city will have two musical tents next summer, with Civic Light Opera's decision that Pitt Stadium, where al fresco shows have been presented for last 13 years, would be abandoned in favor of canvas. Site already picked is in downtown sector adjoining new Public Auditorium, which is now going up and will be ready in 1961.

That means Civic will do its shows in a tent for only two summers since it gets a permanent indoor home, with a movable roof, in the Auditorium when it is ready for occupancy. Opera management has already signed a five-year tenancy lease with Auditorium Authority.

The other tent will be privately-backed by a number of local businessmen headed by Lawrence Carra, of the Carnegie Tech Drama School faculty and stager past few seasons for Beverly, Mass., big top. This one will be situated in Murrysville, about 15 miles from Golden Triangle. Original announcement that David Holtzman would be in on the management was in error; he'll only serve in an advisory capacity.

OLD WAGNER OPERA IN STANLEY HOUSE

Albany, Nov. 4.

Stanley Warner will present the former Wagner Opera Company, now operating under the name of the New York Opera Festival, for afternoon and evening performances at the Stanley in Utica, Nov. 23. Top for "La Boheme" in the afternoon, and for "Rigoletto" at night, will be $3.60.

The following night, Fabian-owned Proctor's in Schenectady will offer the same company in "La Traviata"—advertised as an "all new stage production, with company of 75."

The Stanley seats 3,000; Proctor's, about 2,700. Both cities have large Italian populations, which are expected to be a "plus" for the opera bookings.

Original proposal of New York Opera Festival to Stanley Warner is said to have been for a Sunday in Albany — at the 1,900-seat Strand. The circuit would not give such a date; the Stanley in Utica was then substituted.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring**, Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mister Venus, Prince Wales (10-22-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
Not in the Book, Criterion (4-2-58).
Party, New (3-28-58).
Rear Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Shadows of Heroes, Piccadilly (10-7-58).
Simple Spyman, Whitehall (3-19-58).
Tunnel of Love, Majesty's (12-3-57)
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
**transferred*

SCHEDULED OPENINGS

Stepmother, St. Martins (11-5-58).
No Concern, Westminster (10-6-58).
Chrysanthemum, Wint. Gard. (11-11-58).
Hot Summer Night, New (11-26-58).
West Side Story, Majesty's (12-12-58).

CLOSED LAST WEEK

Ah, Quelle Folie, Wint. Gard. (6-28-58).
Speaking of Murder, St. Mart. (6-4-58).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Plume de Ma Tante, Royale (11-11-58).
Shadow of Gunman, Bijou (11-18-58).
Edwin Booth, 46th St. (11-24-58).
Cue for Passion, Miller (11-25-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-2-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Rashomon, Music Box (1-27-59).
Redhead, 46th St. (2-5-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (3-12-59).

OFF-BROADWAY

Look Back in Anger, 41st St. (11-7-58).
Diversions, Downtown (11-7-58).
Salad Days, Barbizon-Plaza (11-10-58).
Cock-A-Doodle, Carnegie (11-12-58).
Stepney Green, Cricket (11-13-58).
Man Who Never Died, Jan Hus (11-18-58).
Journey With Strangers, Mews (11-20-58).
Triad, Theatre Marquee (11-21-58).
Quare Fellow, Circle in Sq. (11-22-58).
Of Mice & Men, Provincetown (11-28-58).
Power & Glory, Phoenix (12-3-58).
Mr. President, E. 74th St. (12-10-58).
Scarlet Ribbons, Actors (1-6-59).
On the Town, New Orpheum (1-15-59).
I'll Call You, Anderson (2-3-59).

B'way Drops; 'Marriage' 35G for 7, 'Suit' $19,800 in 5, 'Feeling' 40½G, 'Pleasure' $35,900, Levine $21,800

Broadway tumbled last week, with receipts dropping substantially for a number of shows. There were 23 Main Stem entries, of which eight were sellout or virtual capacity. These included "Goldilocks," "Music Man." "My Fair Lady," "Once More With Feeling," "Pleasure of His Company," "Touch of the Poet." "World of Suzie Wong" and "Marriage-Go-Round."

Of the three shows that opened last week, one, "Patate," closed last Saturday night (1).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (98th wk; 780 p) ($8.05; 1,453; $58,101) (Judy Holliday). Over $50,300. Previous week, $58,100.

Dark at the Top of the Stairs, Music Box (D) (48th wk; 380 p) ($5.75-$6.90; 1,010; $33,000). Nearly $21,700. Previous week, $28,400.

Drink to Me Only, 54th St. (C) (4th wk; 29 p) ($5.75; 1,218; $36,000). Almost $21,300 with parties. Previous week, $21,400.

Girls in 509, Belasco (C) (3d wk; 21 p) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Nearly $20,100 with parties. Previous week, $31,000 with parties.

Goldilocks, Lunt-Fontanne (MC) (3d wk; 25 p) ($9.90; 1,402; $68,843) (Don Ameche). Over $64,200 with parties. Previous week, $67,200 with parties.

Jamaica, Imperial (MC) (47th wk; 372 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Almost $38,400. Previous week, $49,500.

Look Homeward, Angel, Barrymore (D) (49th wk; 388 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Over $25,400. Previous week, $30,300.

Make a Million, Playhouse (C) (2d wk; 12 p) ($6.90; 996; $36,000) (Sam Levene). Over $21.800 with parties. Previous week, $20,500 for first four performances and two previews.

Man in the Dog Suit, Coronet (C) (1st wk; 4 p) ($6.90; 1,101; $35,040) (Jessica Tandy, Hume Cronyn). Opened last Thursday (30) to one favorable review (McClain, Journal-American) and six unfavorable (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post); nearly $19,800 for first four performances and one preview.

Marriage-Go-Round, Plymouth (C) (1st wk; 5 p) ($6.90; 1,062; $42,200) (Charles Boyer, Claudette Colbert). Opened last Wednesday (29) to three affirmative notices (Aston, World-Telegram; Atkinson, Times; Chapman, News) and four negative (Coleman, Mirror; Kerr, Herald Tribune; O'Connor, Journal-American; Watts, Post); nearly $35,000 for first five performances and two previews.

Music Man, Majestic (MC) (46th wk; 364 p) ($8.05; 1,626; $68,658) (Robert Preston). Nearly $69,100 with student discount tickets. Previous week, $69,200.

My Fair Lady, Hellinger (MC) (138th wk; 1,099 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Once More With Feeling, National (C) (2d wk; 15 p) ($6.90; 1,162; $43,000) (Joseph Cotton, Arlene Francis). Almost $40,500 with parties. Previous week, $36,000 for seven performances with parties.

Pleasure of His Company, Longacre (C) (2d wk; 13 p) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Charles Ruggles, Walter Abel). Nearly $35,900 with parties. Previous week, $29,500 for five performances and two previews.

Say Darling, ANTA (MD) (31st wk; 244 p) ($7.50; 1,185; $50,460) (David Wayne). Almost $37,200. Previous week, $48,000.

Sunrise at Campobello, Cort (D) (40th wk; 316 p) ($6.90; 1,155; $37,500) (Ralph Bellamy). Nearly $37,600. Previous week, $38,600.

Touch of the Poet, Hayes (D) (5th wk; 36 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Over $42,000 with parties. Previous week, $42,000 with parties.

Two for the Seesaw, Booth (CD) (42d wk; 332 p) ($6.90; 780; $31.700) (Dana Andrews). Almost $30,900. Previous week, $32,000.

Visit, Morosco (D) (20th wk; 157 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Over $26,500. Previous week, $32,000.

West Side Story, Winter Garden (MD) (58th wk; 460 p) ($8.05; 1,404; $63,203). Over $43,100. Previous week, $51.900.

World of Suzie Wong, Broadhurst (D) (3d wk; 23 p) ($6.90; 1 214; $46,500). Almost $45.900 with Guild subscription. Previous week, $45,700 with Guild subscription.

Miscellaneous

Family Reunion, Phoenix (D) (2d wk; 16 p) ($4.60; 1,150; $29.382) (Lillian Gish, Florence Reed, Fritz Weaver). Almost $12,400. Previous week, $14,200. Closes Nov. 16.

Closed Last Week

Patate, Miller (C) (1st wk; 7 p) ($6.90; 946; $32,000) (Tom Ewell). Opened last Tuesday (28) to unanimous pans (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $12,000 for first seven performances and one preview and closed last Saturday (1). The loss on the production, reduced by income of $50,000 from the sale of the film rights, is figured at approximately $45.000.

Theatre National Populaire, Broadway (Rep) (3d wk; 24 p) ($6; 1,900; $59,000). Nearly $44,000. Previous week, $24,600. Ended limited three-week stand last Saturday (1) and playing a split-week on the road this frame.

Opening This Week

Epitaph for George Dillon, Golden (D) ($5.75; 800; $25,152). David Merrick and Joshua Logan, by arrangement with the English Stage Co., presentation of a drama by John Osborne and Anthony Creighton; opened last night (Tues.).

Comes a Day, **Ambassador** (D) ($6.90; 1,155; $43,000) (Judith Anderson). Cheryl Crawford and Alan Pakula presentation of a drama by Speed Lamkin; opens tomorrow night (Thurs.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58); closes Nov. 16.

Crucible, Martinique (3-11-58).

Deathwatch, Theatre East (10-9-58).

Golden Six, York (10-25-58).

Heloise, Gate (9-24-58).

Ivanov, Renata (10-7-58).

Laurents Series, Sheridan Sq. (10-27-58).

Playboy of the Western World, Tara (5-8-58).

Threepenny Opera, deLys (9-20-55).

Ulysses, Rooftop (6-5-58); closes Nov. 30.

Closed Last Week

Foenix in Choir, Allen (10-27-58); closed last Saturday (1).

Ionesco Plays, Sullivan St. (6-3-58); closed last Sunday (2).

Robbins Ballet, $24,000

Detroit, Nov. 4.

"Jerome Robbins Ballet: U.S.A." grossed around $24,000 last week at the 2,700-seat Riviera Theatre here.

Tickets were scaled to a $4.40 top.

Big Stage-Lift Contract

Greensboro, N.C., Nov. 4.

Southern Elevator Co. of Greensboro has been awarded the contract to build and install the stage lift for the War Memorial Coliseum here.

The push-button controlled lift will be supported by four large hydraulic pistons powered by an oil-pressure system capable of lifting a gross load of over 100,000 pounds. It will be electrically outfitted to accommodate a full orchestra.

Shows on Broadway

The Man in the Dog Suit

Producers Theatre presentation of three-act (five scenes) comedy by Albert Beich and William H. Wright, adapted from Edwin Corle's novel, "Three Ways to Mecca." Stars Jessica Tandy and Hume Cronyn; features Carmen Mathews, Clinton Sundberg, John McGovern, Kathleen Comegys, John Griggs, Tom Carlin, Arthur Hughes, Nancy Cushman. Staging, Ralph Nelson; setting and lighting, Donald Oenslager; costumes, Anna Hill Johnstone; associate producer, Lewis Allen. At the Coronet Theatre, N.Y., Oct. 30, '58; $6.90 top.

Martha Walling ..... Jessica Tandy
Oliver Walling ..... Hume Cronyn
Letty Gaxton ..... Nancy Cushman
Henry Gaxton ..... John McGovern
George Stoddard ..... John Griggs
Eileen Stoddard ..... Carmen Mathews
Mrs. Louisa Stoddard ..... Kathleen Comegys
Stewart Stoddard ..... Clinton Sundberg
Anthony Roberti ..... Tom Carlin
Mr. Beal ..... Arthur Hughes

When a play is called "The Man in the Dog Suit" it raises a question. The answer, it appears, is that the costume gives him a satisfying feeling of non-conformity.

The comedy, adapted by screenwriters Albert Beich and William H. Wright from the Edwin Corle novel, "Three Ways to Mecca," is essentially earnest beneath its waggish surface. As entertainment, that is, as a boxoffice prospect for Broadway, it's modestly effective and may have a passable run, besides being a fair prospect for the screen and a likely bet for stock (except where the present stars, Jessica Tandy and Hume Cronyn, have already played it).

The Cronyns are giving an expert performance and the show is tastefully presented by the Producers Theatre. It may make audiences laugh a good deal and perhaps think a little. But as the theatrical expression of a serious idea it is something of a bromide, with the dog suit simply as a gimmick.

Protests against conformity are practically a required profession of faith these days, although in actual practice the streets are not exactly jammed with heretics. At any rate, "Man in the Dog Suit" is voicing a plea that's been expressed a good many times and considerably better before. Not that there's anything wrong with the idea—it's just overfamiliar. For that matter, "Holiday," Philip Barry's hit of exactly 30 years ago, made the same point.

"Dog Suit" is located in one of those snobbishly fashionable suburban communities. It's about a nice young couple with two twin boys (away at camp at the moment, which is a relief out front as well as onstage) and a ranch-style home in not quite the "right" realty development. The wife's clannish, narrow-minded family lives not far enough away, and is continually dropping in to bury the couple with togetherness and conventionality.

The husband has worn a dog suit to a costume party at the country club and enjoys the feeling of individuality it gives him. But as his various in-laws kindly point out to him, an amusing prank is one thing, but it would never do for the head teller at the family-owned bank to appear unorthodox. He can have the vacant post of loan officer, however, if he'll promise never again to wear the dog suit. At the final curtain, as the audience can't help anticipating, he rebels and is off to Oregon for his cherished career of forestry.

The Cronyns play this charade with admirable flair. As the husband who almost succumbs to social pressure and economic advantage, Cronyn gives an impressively full-dimensioned and resourceful performance, and Miss Tandy is persuasively spirited and warm and appealing as his wife. There are also capable supporting performances by John McGovern, Clinton Sundberg, Kathleen Comegys, John Griggs as automaton relatives, Carmen Mathews as an in-law who stands it by staying soused, Tom Carlin as near-victim of respectability, and Arthur Hughes as a happily demented neighbor.

Ralph Nelson has staged the play, with a setting by Donald Oenslager and costumes by Anna Hill Johnstone. *Hobe.*

The Marriage-Go-Round

Paul Gregory production of two-act comedy by Leslie Stevens. Stars Claudette Colbert, Charles Boyer (alternating precedance daily); features Julie Newmar, Edmon Ryan. Staging, Joseph Anthony; scenery and lighting, Donald Oenslager; Miss Colbert's dresses, Lanvin-Castillo. At the Playhouse Theatre, N.Y., Oct. 29, '58; $6.90 top ($8.05 opening).

Paul Delville ..... Charles Boyer
Content Lowell ..... Claudette Colbert
Katrin Sveg ..... Julie Newmar
Ross Barnett ..... Edmon Ryan

There's one thing about "The Marriage-Go-Round," anyway. Nobody need wonder what it's about. It's about sex, that's all—just sex. Judging from the opening-night reception, that's all right with the audience.

With personable costars Claudette Colbert and Charles Boyer (who get alternate precedence daily in the newspaper ads) giving glittering performances, the Leslie Stevens comedy should provide Broadway with a solid hit. Subject to casting problems it is a prospect for the road, and with resourceful adaptation it could be a click picture. It's a natural as a costarring vehicle for stock.

Even in a season already notable for thin plots, "Marriage-Go-Round" is a wisp of a play. But the lecture-into-dramatization form of presentation, the simple but amusing situation, the spoofing dialog and the playing and personalities of the stars make it an enjoyable show. Only an incurable grouch is likely to miss the substance in an evening of such fun.

The lecture setup involves opposite side-of-the-stage talks to the audience by Boyer as an eminent science professor and Miss Colbert as his wife, the dean of women at the college. They've been married 25 pleasant years and have two grown children. But into their home comes an old scientist-friend's daughter, a sumptuously-stacked Swedish valkyrie.

She calmly announces that she wants the professor to sire her baby, which, considering her perfect body and his superior mind, should be an ideal child. After two acts of skirmishing, with the visitor slithering about the premises, shedding clothes and pawing the professor seductively, but frequent interruptions for pseudo-scholary explanation and comment to the audience, domesticity is intact.

There may be possibly be two or three lines in the show that don't at least indirectly concern sex, but they don't readily come to mind. There's nothing very original said—*after all, what is there new to say?* Undoubtedly all the lines aren't funny, but a good many seem so at the moment, particularly as read by Miss Colbert and Boyer.

As the wise and winning spouse who tries to keep it gay, who observes the proceedings with wry amusement even as she gradually becomes panicky, Miss Colbert has perhaps the slightly showier part, and she handles it with superb precision and seeming ease.

Boyer, in the somewhat straighter role, has the drive, the sure authority and the technical finesse to keep the play in motion, and the subtlety of a perfect foil. Particularly in their scenes together, but at times admirably alone, they keep the gossamer entertainingly afloat. They are a virtuoso team.

Julie Newmar is excellent in the relatively uncomplicated part of the amorous amazon. She manifestly has the physical qualifications and her playing is direct enough to be convincing. As the only other member of the cast, a language professor who is reluctantly only a friend of the wife, Edmon Ryan gives a thoroughly professional performance.

Joseph Anthony has staged the play so artfully that his hand is scarcely evident at all. Donald Oenslager has designed a beautifully atmospheric and playable turntable setting and Lanvin-Castillo has provided Miss Colbert's stunning wardrobe. Paul Gregory is the producer. *Hobe.*

Patate

Gilbert Miller production of three-act comedy by Marcel Achard, adapted by Irwin Shaw; staging, Jed Horner; settings, Raymond Sovey; costumes, Kathryn Miller. Stars Tom Ewell; features Lee Bowman, Susan Oliver, Halla Stoddard, Murial Williams. At Henry Miller's Theatre, N.Y., Oct. 28, '58; $6.80 top ($8.05 opening).

Leon Rollo ..... Tom Ewell
Edith Rollo ..... Halla Stoddard
Butler ..... George Turner
Veronique Taillade ..... Murial Williams
Noel Taillade ..... Lee Bowman
Alexa Rollo ..... Susan Oliver

It's just possible to imagine, in the performance at Henry Miller's Theatre, N.Y., how "Patate," in Paris in its original French, might be a successful farce. But on Broadway, in an English adaptation, the play seems merely incredible.

As a program note explains, the title means sweet potato and, by extension, bumpkin, patsy or fall guy. To the French, a deceived husband is an irresistibly comic figure, and presumably a deceived father is a diverting switch on a classic joke. At any rate, "Patate," in Marcel Achard's original French, has been convulsing Parisian theatregoers for many months.

As adapted by Irwin Shaw and in the context of less sophisicated America, the play seems arch, incomprehensible and practically endless. It has been handsomely produced by Gilbert Miller and offers several engaging performances. But the whole Gallic conception of sexual intrigue as deliciously diverting seems, at least in this case, baffling. Perhaps it's meant to be slightly naughty and shocking, but it appears only unreal.

The story involves an incurable boob, the title character, of course, who has been victimized and treated with good-natured contempt for 20 years by his unscrupulous, suave old schoolmate, with whom he maintains the pretense of friendship so he can obtain small loans from time to time. When he discovers that his patronizing benefactor has seduced his daughter, he attempts to use the knowledge for revenge, but is such an inept, soft-hearted chump that he bungles that, too.

Considering the silliness of the material, the actors do admirably. As Old Potato Face, as they sometimes call him with dubious affection, Tom Ewell is pretty much stuck with an impossible assignment. The title character is not only a misfit and a sycophant, but is not above trying to sacrifice the happiness of the foster-daughter he professes to love so dearly, to vent his secret envy and hatred on his old "friend." He's not a very attractive hero nor even a funny one, although Ewell works hard, employing all his comic tricks and mannerisms to give the role substance and humor.

Lee Bowman is perhaps a little too consistently cool and assured as the deceitful family friend, so the part tends to lack dimension. Haila Stoddard is persuasive as the hero's almost saintly wife who finally reveals a touch of feminine vanity and Murial Williams is properly decorative and poised as the roue's undeceived spouse, and has an effective suggestion of inner spirit.

Susan Oliver gives a notable performance in the seemingly expanded but insufficiently varied role of the daughter whose directness and lack of inhibition is presumably supposed to be breathtaking. She has looks and, in this change-of-pace from the wan heroine she recently played in "Look Back in Anger," she impresses as a versatile actress. More experience in leading parts will probably bring a better sense of shading and pacing, but in the meantime she reveals skill and personality.

Jed Horner has staged the play, having succeeded H. T. Potter during the tryout tour. Raymond Sovey has designed the opulent interior settings and Kathryn Miller, the producer's wife, has supplied the stunning costumes. The whole evening adds up to a lot of production and not much theatre.

(Closed last Saturday Night (1) after seven performances.) *Hobe.*

Concert Reviews

Music With Mary Martin

Chicago, Oct. 21.

Mary Martin's one- and two-niter tour of the hinterlands for Columbia Concerts with what amounts to a one-woman show ought to meet solid boxoffice returns straight down the line—but may not be a bet for repeat dates, as mouth-of-mouth may be unenthusiastic.

If it were not for the three vignettes on which she closes her program, Miss Martin's barnstorming concert might be a missout. As it is, they almost put it over. Producers Andre Mertens and Humphrey Doulens have apparently misjudged or overrated the star.

In the constraining context of her program she generates but little excitement as just plain Mary Martin. Only when she recreates her well-known roles of Nellie Forbush, Annie Oakley and Peter Pan does she ignite with infectious charm and personality.

Between the unsubtle, arty staging of Ernest Platt, the abortive lighting tricks of Peter Lawrence and the fashionplate gowns by Mainbocher, the star has too many self-conscious visual effects. Nor does the selection of her songs seem strategic, and they are arranged and staged rather starchily, and help inhibit animation.

Change-of-pace may have been the reasoning for using such disparate talents as modern dancer Dirk Sanders and Spanish guitarist Luiz Bonfa to back star.

Sanders is a good enough dancer and Bonfa a good enough musician, but together and with Miss Martin they are not happily harmonized. First act capper was a production number integrating all three talents in Villa-Lobos' "Bachianas Brasileiras No. 5." It wasn't played for laughs but perhaps should have been.

Whole production suffers from attempts at artiness with makeshift means. *Les.*

This Was Probably Inevitable

Washington, Nov. 4.

When you ask for the "Diary of Anne Frank" at a place near the National Theatre in Washington, D.C., you know its a gimmick-minded eatery with "Smash Hit" titles. For macabre aptness, "Anne Frank" heads the bill. You get a kosher frank, salami and eggs (pancake style) with Boston baked beans.

"Inherit the Wind" consists of a king size banana split with three scoops of ice cream topped with fruits, nuts and whipped cream.

Heartier patrons can order "No Time For Sergeants" and get raw meat chopped up with capers, onions, mustard and a raw egg.

But an innocuous little offering dubbed "Middle of the Night" rates among the most ordered. It's just corn flakes with fruit.

Off-Broadway Reviews

Night of the Auk

Equity Library Theatre, Inc. revival of three-act drama by Arch Oboler. Staged by Ray Boyle; setting and lighting, Sheldon Haber. At Lenox Hill Playhouse, N.Y., Oct. 24, '58; admission by contribution.

Cast: Wesley Kenney, Sorrell Booke, Edwin Sherin, Wayne Maxwell, M. David Samples.

Man's probing nearly 80,000 miles into space hasn't helped the science-fiction fantasy "Night of the Auk." When this three-act, selfconsciously dialogged, fancy of Arch Oboler's was produced on Broadway for eight performances, in Dec. '56, Sputniks, Explorers and Pioneers were yet to be launched. Now the Equity Library Theatre revival has given its audiences a chance to see whether Oboler out-Verned Jules Verne.

Watching the group of five actors trying to make good sense out of Oboler's overwritten concept of a journey in interstellar space, as they return from man's first trip to the moon, is more painful than contemplating the fiery death that awaits them when their out-of-control spaceship enters the earth's atmosphere.

If the author had been more concerned with these men as people than he appears to have been in writing flighty dialog that presumably comes under the head of poetry, he would have given his actors a less improbable task and helped an audience care a little. That there are the makings of dramatic tension at the end of Act III in the ELT revival is saying a great deal for the overwhelmed actors.

Wesley Kenney, an established video director, plays the very G.I. colonel, Sorrell Booke appears as the space mission's doctor, Edwin Sherin has the tough task of playing the effeminate civilian leader of the crew, Wayne Maxwell is the communications lieutenant, and M. David Samples enacts the rocket designer's son.

That they do not emerge from Oboler's mass of verbiage with distinction ought not be held against them. At least they struggle for survival, which is a more hopeful message for mankind than the author has vouchsafed.

Ray Boyle has directed "Auk." He presumably was selected for this task, or chose it, as the case may be, because he had stage-managed the original Broadway production. Since ELT showcases its directors, Boyle's abilities might better have been tested against something with which he was less familiar. Certainly he has added nothing to his stature or the play's with his handling of this revival.

Timelmess is probably the reason why ELT elected to revive "Auk." The headlines haven't helped. *Geor.*

The Time of the Cuckoo

Paul Michael & Gayle Hinckley revival of two-act comedy by Arthur Laurents. Features Kathleen Maguire, Robert Pastene. Staged by Jack Ragotzy; setting, Boyd Dumrose. At Sheridan Square Playhouse, N.Y., Oct. 27, '58; $4.20 top ($5.00 opening).

Cast: Pepa Kantor, Craig Huebing, Grace Genteel, Reva Rose, Kathleen Maguire, Justine Johnston, Louis Girard, Richard Carafa, Robert Pastene, Garry Phillips.

Arthur Laurents' tender saga of Leona Samish, American maiden lady wistfully yenning romance in Venice, looks like becoming a minor American classic. Playgoers who saw the Broadway production of "The Time of the Cuckoo," as well as those new to the play, should be equally satisfied with the exceptionally good revival that has opened at the Sheridan Square Playhouse.

Last March author Laurents saw a revival of "Cuckoo," as staged by Jack Ragotzy, at Equity Library Theatre. Out of this author-director contact grew plans for an off-Broadway revival of four Laurents' plays this season, of which "Cuckoo" is the first. Laurents is said to have tinkered with the scripts, an unusual procedure for a playwright after his plays have had Broadway outings.

The principal alteration in "Cuckoo" has been a change of accent at the close. As revised, Leona accepts, rather than renounces, a few days of romance with her handsomely graying Italian lover. A little of the former poignancy has been sacrificed for a touchingly satisfying close.

With no apologies to her distinguished predecessors in the part (Shirley Booth, stage; Katharine Hepburn, film) Kathleen Maguire swings into a performance of Leona that is scarcely short of stunning. Miss Maguire is a sensitively attuned actress who has great range and potential. In a small moment, she can wring a tear, draw a wry smile, or fill a theatre with embarrassed outrage when that is called for. Her portrait of the appealing Leona is the principal distinction of a distinctive production.

Robert Pastene is stalwartly romantic as Leona's Venetian shopkeeper paramour. Although lacking the Latin temperament and tongue, Pastene is a good enough actor to deliver a strong, vital performance that is filled with instants of rueful humor.

Reva Rose plays the shufflingly susceptible maid, getting every legitimate laugh from the part. (This role is becoming a small career for Miss Rose who has played it in several other productions). As the pensione proprietress, who knows enough to take romance where and when she can find it, Pepa Kantor is smolderingly somnolent, and Richard Carafa, as the impish 10-year old booker of gondolas, is constantly risible.

Craig Huebing and Grace Genteel, as a brooding American painter and his Billy Dawn-ish wife, Justine Johnston and Louis Girard, as stereotypic American tourists, and Garry Phillips, as the shopkeeper's open-faced son, all measure up to the high standards of this tasty revival.

Ragotzy has drawn about everything that could be wished from the play and his company by way of nostalgia, humor, delicacy, understanding and mood, while Boyd Durmose has designed an amiable pinkish plaster setting of the pensione garden, a chore he also fulfilled at Lenox Hill Playhouse last Spring. (Among the company, Huebing, Phillips, the Misses Rose and Kantor are holdovers from the ELT showcase cast.)

Producers Paul Michael and Gayle Hinckley plan a six-week run for "Cuckoo" before "A Clearing in the Woods," second revival in the Laurents cycle. The present admirable production could induce them to extend its announced limited engagement. *Geor.*

Met Opera, N. Y.

Boris Godunov

With 24 weeks and about as many operas, it can't all be Verdi. Every few years it's Mussorgsky's 1872 opera about the horrors of having a czar and being one. "Boris Godunov" is hard going for much of the way, its virtues more technical than pyrotechnical, the singing not often fiery, and the show slow. Except for the lead role (Cesare Siepi) no one singer can stand out, though in her tiny part as the imperial nurse the debuting Mignon Dunn revealed a voice of special coloring that may kick up some bravoes in a fatter part and another opera.

The same pair of Greeks, conductor Dimitri Mitropoulos and stager Dino Yannopoulos who worked the opening night "Tosca" were back for this Wednesday (29) job, and the difficulties of the "realistic" score and the "realistic" pageantry were both clearly expert in handling.

There remains the natural query: what about John Gutman's new English text? Probably this is pretty successful. The words seemed suitable. They threw occasional light on the murky, meandering scenario. Some of the time some of the singers managed to be quite understandable, notably

(Continued on page 76)

French Theatre on B'way

Don Juan

S. Hurok presentation of Theatre National Populaire production of Moliere comedy. Stars Jean Vilar; Daniel Sorano, Monique Chaumette, Georges Riquier. Jean Topart, Roger Mollien, Georges Wilson, Zanie Campan, Jean-Pierre Darras. Staged by Vilar; costumes, Leon Gischia; music, Maurice Jarre. Reviewed at the Broadway Theatre, N.Y., Oct. 28, '58; $6 top.

Don Juan ..... Jean Vilar
Sganarelle ..... Daniel Sorano
Elvire ..... Monique Chaumette
Guzman ..... Georges Riquier
Don Carlos ..... Jean Topart
Don Alonse ..... Roger Mollien
Don Luis ..... Georges Wilson
Charlotte ..... Zanie Campan
Mathurine ..... Simone Bouchateau
Pierrot ..... Jean-Pierre Darras
The Statue of the Commendant ..... Philippe Noiret
La Violette ..... Coussonneau
Ragotin ..... Andre Schlesser
M. Dimanche ..... Jean-Paul Moulinot
A Pauper ..... Georges Riquier
La Ramee ..... Philippe Noiret

Leave it to the French to present on an American stage a "Don Juan" that is thought-provokingly different in concept and presentation. And trust the Theatre National Populaire to shape this Moliere classic into a bit of stagecraft that is as cunning and intriguing in form as it is valid in grasping the basics of its subject.

For the Don Juan whom Jean Vilar here portrays is hardly the traditional picture of a marathon lover and seducer. This is a middle-aged Don Juan, bored with life, practicing his wiles as a man might test a skill to make sure he still has it. He is a scoundrel and a libertine, and yet, the way Vilar plays him, he is also a man alone with his scorn and troubled by his own shallowness and inability to feel.

"Don Juan" gained from simple staging. Set, consisting of little more than stools and a black velvet backdrop, aids an aura of eventual doom. Meanwhile, though, the gay costumes, with their accent on red, gold and silver, stand out in vivid contrast. And when the white ghost of the commander appears, the apparition takes on a plastic quality that furthers the illusion.

Moliere was an extraordinarily clever man, not only in his witty dialog, with its many hidden observations on life and people, but also in his dramatic imagination. For as Don Juan appears melancholy, almost bored, the people around him romp gaily, and soliloquies are broken by bits of nonsense that break the mood expertly.

Daniel Sorano, as Sganarelle, Don Juan's servant, is excellent, a buffoon with a Fernandel-like quality and an actor of superior talents and superb diction. Monique Chaumette is appealing as the wronged wife of Don Juan, whose hate in the end turns into pity for him. Zanie Campan and Jean-Pierre Darras make a delightful rustic couple, both having a well-developed sense of comedy. Jean-Paul Moulinot has an extremely funny bit as the tailor who's talked out of his bill by Don Juan and Don Louis is played with great dignity by Georges Wilson.

But the production carries the stamp of Vilar, both as the actor and as the director. He moves quietly and yet purposefully. Every little movement is calculated and counts for the overall effect, the design being to create the personality of the rogue who has run out of excitement. It is a joy to see so expert an actor at work.

Hift.

Le Cid

Sol Hurok presentation of Theatre National Populaire production of Pierre Corneille tragicomedy in five acts. Stars Maria Casares, Lucienne Le Marchand, Monique Chaumette, Simone Bouchateau, Andre Schlesser, Philippe Noiret, Georges Wilson, Gerard Philipe, Jean-Paul Moulinot, Jean Vilar, Roger Mollien, Georges Riquier. Staged by Vilar; costumes, Leon Gischia. Reviewed at the Broadway Theatre, N.Y., Oct. 30, '58; $6 top.

Chimene ..... Maria Casares
Elvire ..... Lucienne Le Marchand
Dona Urraque ..... Monique Chaumette
Leonor ..... Simone Bouchateau
Page ..... Andre Schiesser
Count Don Gormas ..... Philippe Noiret
Don Diegue ..... Georges Wilson
Don Rodrigue ..... Gerard Philipe
Don Arias ..... Jean-Paul Moulinot
Don Fernand ..... Jean Vilar
Don Sanche ..... Roger Mollien
Don Alouse ..... Georges Riquier

This is the final presentation in the Theatre National Populaire repertory series at the Sol Hurok-leased Broadway, and—fittingly enough—it gives prominence to Gerard Philipe, one of the few French actors really well known in the U.S. keys. In "Le Cid," that somewhat weepy drama by Pierre Corneille—the type of tragedy that seems to be so dear to the heart of every classic-minded Frenchman—Philipe gets a chance to show off and to deliver some lengthy speeches.

"Le Cid," despite all stirring sentiments and noble speeches, is hardly the kind of theatre that seems worthy as export. Particularly not if one considers that this capable company didn't offer Americans a single modern play. "Le Cid," though well acted, reeks of the text books and is so antiquated, creaks.

Certainly, it's a treat for the eye, since Leon Gischia's costumes are dazzling and Jean Vilar's direction keeps things moving properly. Also, Vilar's characterization of the king, slightly hunchbacked and resonant of voice with a natural kind of dignity, has fascination. But for the rest "Le Cid" has the artistic quality of modern soap opera.

Girl loves boy. Boy kills her arrogant father. Girl vows revenge. Boy goes off to the war and becomes a hero. Girl is torn between love and loyalty, but still insists on his punishment. Girl is told he's dead, almost faints, then hears he's alive but there'll be a duel. She finally begs the king to pardon the man she loves. All this, of course, in flowery French and played with an eye to the tragic.

Philipe cuts a heroic figure, and he certainly knows how to deliver a speech. Maria Casares plays Chimene, torn between love and loyalty and weeping almost continuously. (The amazing fact is that she really cries on stage most of the time). Monique Chaumette, magnificently gowned, is appropriately severe as the frustrated Infanta, who also has her eye on Philipe. Philippe Noiret is cold and menacing as Miss Casares' father.

One footnote to the Theatre National Populaire series might be pertinent. The opening night shows always start at eight. Latecomers by the dozen arrive until well after 8:30 p.m., making it almost impossible to follow the action or hear the dialog until then. Arriving "fashionably late" may be a French custom. If so, it's also an intensly annoying one, and Hurok should do something about it. If a show starts at eight, why seat people later than 8:10? It's unfair otherwise both to the performers and to the audience already seated.

Hift.

Three-Step Hike For Mgrs. & P.A.'s

Minimum salaries for members of the Assn. of Theatrical Press-agents & Managers are being upped on a staggered basis. Terms of a new three-year contract negotiated by the union with the League of N.Y. Theatres and the Shuberts call for a percentage boost during each year covered by the agreement.

The initial hike, retroactive to last Sept. 1, is 5%. Another 2% jump goes into effect Sept. 1, 1959 and an additional 3% Sept. 1, 1960. Negotiations for the new pact, which will eventually bring the top minimum in the varied employment fields covered by ATPAM to $297.95 for road drumbeaters, were launched more than three months ago.

The contract also calls for one-week vacation period for 35 weeks of employment and a fortnight for 52 weeks of employment, while a new condition requires that contracts for house managers be filed at least one-month prior to Labor Day. The commencement of employment for company managers is two weeks prior to the Monday of the week in which a show gives its initial public performance, while pressagents start a week earlier.

Before going on a regular weekly salary, company managers of musicals get a minimum of two days salary for each week a payroll is required and company managers of dramatic show a minimum of one day's salary. One major issue in the negotiations, in which the union was unsuccessful, was its attempt, for the first time, to get the League and the Shuberts to contribute to an ATPAM Pension fund.

Under the initial 5% hike, minimum salaries are currently as follows.

House managers in all cities, $173.65. (Under the old terms the salary for house managers in all cities other than Boston and Chicago was $165.38, while the Shubert agreement in those cities called for a $153.15 minimum against a $146.11 minimum for the League.)

Company managers of dramatic shows in N.Y., $173.65.

Company managers of N.Y. musicals, $179.45.

Company managers of touring dramatic shows, $231.55.

Company managers of touring musical, $277.80. N.Y. pressagents, $242.55.

Road pressagents, $283.60.

CRAZY GANG SHOW TO PLAY ONCE-NIGHTLY

London, Nov. 4.

Because of tv and film commitments, the next Crazy Gang show, originally skedded to open at the Victoria Palace in December, has been postponed until February. This will be the sixth Jack Hylton production of the Crazy Gang.

Titled "Clown Jewels", the revue will be once-nightly instead of the usual twice-nightly, as a concession to the advancing years of the comedians.

L. A. Players Ring Plans Tour of Pro 'Compulsion'

Hollywood, Nov. 4.

Players Ring Theatres Inc., a semi-pro group operating under an Equity franchise, will turn full-scale pro under union rules if it can procure touring rights to "Compulsion," the dramatization of Meyer Levin's bestseller about the Leopold-Loeb case.

Paul Levitt and Ted Thorpe are negotiating for the melodrama, which played Broadway last season and currently is being filmed by Darryl F. Zanuck for 20th-Fox release. The idea is to tour the show to Frisco, Seattle, Portland and possibly beyond.

Philip Wiseman left New York for London recently to direct the upcoming West End production of "Ponder Heart."

"THE NIGHT CIRCUS" WORLD PREMIERE

DETROIT OCT 27

THE DETROIT TIMES ★ Tuesday, October 28, 1958

'Night Circus' Proves A Powerful Drama

By Arnold Hirsch

"In the Night Circus," which had its world premiere at the Shubert Theater last night, Playwright Michael Gazzo has fashioned a drama of stunning intensity and depth.

To sweeten its giant sized doses of frequently unbeautiful realism, Gazzo has laced the play with short bursts of robust humor.

But the laughs never make it a lightweight drama.

After a rousing, rollicking opening set in a New York bar called the Jolly Roger, "Circus" settles down to detailing the hard facts of life faced by a handful of perplexed citizens.

CHIEF AMONG them are a fast lease sailor (Ben Gazzara), who lusts constantly and Bride-to-be Daphne Bau (Janice Rule), who flings off her shell of conformity on what was to have been her wedding night.

The sailor—named Joy after a maiden aunt—has always been a free wheeler, hopping the nearest available freighter with his good buddy Jade (Albert Morgenstern), whenever the realities of city life press too close.

Unexpectedly, once he puts a chink in the girl's right-and-proper armor, she's swept down to his level on a long-dammed flood of fears and anxieties.

Both move along for a time on a sea of gay uncertainty, living for the moment in a sort of fairy tale existence.

Equally awash—and sharing apartment space with them—are Jade and his girlfriend, a young blond from the Midwest.

THOUGH BOTH Joy and Jade disclaim membership in the sect of the "cool" and the "beat," Gazzo gives them many of the characteristics of this set who withdrew to their own worlds for a variety of reasons.

Joy's reason: no mother love. Jade's: no faith in a future clouded by H-bombs. Daphne has hers too: fear of an artificial life of conformity such as her mother and father (Sheppard Strudwick) have led.

It's at the end that the play flattens. After all the stark realism, protestations of true love and final clinch by Joy and Daphne seem cliched.

Besides some revising, before it gets to Broadway "Circus" needs trimming (it ran some three hours) and tightening. A sequence with two nuns taking a church survey and finding the illicit lovers is unseemly and unnecessary.

BUT IT'S BIG LEAGUE on both story and acting levels.

Gazzara, who starred in Gazzo's previous smash success, "Hatful of Rain," scores again as a young man groping for a place in society. Sometimes, though, he shouts too much.

Miss Rule matches her lithe beauty with a great acting talent in filling a trying role.

Strudwick is convincing as the father who's been tied to an unsatisfactory marriage by his strong parental love.

MORGENSTERN is very impressive as Joy's sidekick and Patricia Roe is warmly real as a lady of the evening. Also capable in secondary roles are Arthur Storch, Al Lewis and Barbara Loden.

Only John Harkins as the jilted fiance seemed ill-suited. His grimacing and fumbling were nerve wrecking.

The bar setting by David Hays is imaginative and cozy.

THE DETROIT NEWS—Tuesday, Oct. 28, 1958

'Night Circus' Brutal, but Tender

By JOSEF MOSSMAN
Drama Critic, The Detroit News

"The Night Circus," which had its world premiere last night at the Shubert Theater, is full of clowns—sad, bitter, wry, wistful clowns disguised as more or less ordinary people.

Their circus takes place at night. It is no night of moonlight and roses, but one compounded of red neons and deadly nightshade.

Playwright Michael Gazzo had a lot to say about the rootless folk who, to quote one of them, were looking for the answer without knowing what the question was. Gazzo took about 45 minutes' overtime to say it.

"The Night Circus" begins in a bar, called the Jolly Roger, somewhere in lower Manhattan, and continues in an apartment that once may have had pretensions to elegance. David Hays has designed fantastically striking settings, and playwright Gazzo provided fantastic and fascinating people to inhabit them.

SAILOR MEETS GIRL

A merchant sailor named Joy meets a society girl in the bar on the eve of her wedding. They love and talk and suffer. Their love, ultimately doomed though it appears to be, survives sordidness and tragedy.

The plot is not an involved one, true, but seldom has a playwright since Eugene O'Neill probed the dark caverns of human suffering so profoundly.

"The Night Circus" is at once brutal and strangely tender. It horrifies with its emotional impact, but is never sickly. It is often angry, not with puerile petulance but with a cosmic rage at the way fate makes humans into clowns.

"The Night Circus" makes merry, too, but its merriment is harsh, and sinister, like the gaiety Oscar Wilde described in the line, "The dead are dancing with the dead."

SADDEST OF SAD

Forces of elemental power were at work in "The Night Circus." Foremost among them was Ben Gazzara in the role of Joy, the sailor.

Joy says he is a bum, but denies he is beat. The reverses of both may be the truth. Joy is at times the ringmaster, scornfully amused at those about him. At other times, he is the saddest of the sad clowns.

Gazzara, one of the great forces among young American actors, played the role with transcendant brilliance. Many of the speeches were far too long, but Gazzara's soliloquy in the second act, explaining why he wanted a tombstone for his mother's grave, was a tower of dramatic skill.

STRONG ACTRESS

Janice Rule, as the society girl Daphne, was breath-taking as she entered the drab salon in her shining wedding gown. Beautiful with a flowerlike delicacy, Miss Rule proved herself an actress of dynamic strength.

The distinguished Sheppard Strudwick gave style and a sorry dignity to the role of Daphne's neurotically devoted father. Arthur Storch was splendid as Welden, a kindly, ineffective businessman, a character much like Hickey of "The Iceman Cometh."

Albert Morgenstern was skilled and convincing as Joy's roommate, Jade, who may have been speaking of all the people in the play when he accused Joy of "trying to squeeze a dream out of a nightmare."

OTHERS NAMED

Among the several performers who made indelible impressions were Patricia Roe as a lady of easy virtue and golden heart, Albert Paulson and Richard McMurray as a pair of delightfully amusing drunks, Al Lewis as a saloon owner who was a failure and didn't care, John Harkins as Daphne's intended bridegroom, and Barbra Loden as a girl from Milwaukee.

As to the tightening up of those 45 extra minutes, censors may take a hand, for the language is often earthy, to state it mildly. As to the question and its answers, their definition may need the attention of psychoanalysts.

Bookings Mostly Lively on Road, But All's Quiet in Mpls. and Pitt

The road is having its usual regional booking headaches this season. There's bustling legit activity in a number of hinterland cities, but a comparative lull elsewhere, notably Minneapolis and Pittsburgh.

Minneapolis, in particular, hasn't had a touring show thus far this season and nothing is definitely booked yet for 1959. Two scheduled entries have already cancelled out, "Jerome Robbins Ballet U. S. A." and "Romanoff and Juliet." The former was slated for November and the latter for January.

"Romanoff" was the first of four Theatre Guild-American Theatre Society entries slated for the State theatre, which has replaced the Lyceum as the town's legit showcase. The State, a film house, will interrupt its pic policy to house the live offerings. The Guild, incidentally, planned five subscription entries in Minneapolis, but announced only four, including "Romanoff."

Last season, the defunct Lyceum offered five shows, all on Guild subscription. This semester, the number of TG-ATS suscribers is about 3,000, a hike of around 1,000 over the previous season's total. As far as bookings are concerned, the season in Minneapolis is shaping up as the worst ever.

The situation in Pittsburgh isn't as bleak, but the pickings are slim. The 1,760-seat Nixon, regular local legit house, has lost two entries to the 3,800-seat Syria Mosque. The shows are "Can Can," starring Genevieve, and "Tunnel of Love," starring Eddie Bracken. The former played two performances Wednesday-Thursday (29-30) and the latter is slated for one performance Nov. 19.

The producers of both shows wanted to play the Nixon, but the house was booked for the periods desired. The Nixon launched its season Oct. 6 with "Li'l Abner" and is pretty well booked until the end of November. It then goes dark until the Christmas week arrival of "Romanoff."

Following that booking, the house will again switch to a film policy with a revival of "South Pacific," which it previously ran for 26 weeks. As it stands now, the Nixon doesn't figure to get a legit show during January and February, and the prospects are good for "Pacific" to continue at least two months.

DONALD H. COLEMAN IN GRAND LARCENY JAM

Donald H. Coleman, co-producer of the flop Broadway production of "Oh Captain" and the principal target of two law suits filed last Sept. 19 in N.Y. Supreme Court, was indicated last Thursday (30) by a N.Y. County grand jury for forgery and grand larceny.

Coleman, whose firm Theatre Corp. of America was actually billed as co-sponsor of the musical with Howard Merrill, pleaded not guilty to the charges and was paroled for trial in General Sessions Court. Acting District Attorney Alfred J. Scotti charged that Coleman had "doctored the books and records" of the show, had sold non-existent stock in a new company and had forged Merrill's name to a check.

The Supreme Court suits, which were filed separately against "Captain" and TCA by attorney Joel H. Weinberg, charged Coleman with mismanagement and misappropriation of funds of both ventures.

Do It Yourself

Continued from page 71

New York, on or off Broadway, which had otherwise not planned to tour. House would also like to lure promising "tryouts." Efforts to date have been fruitless, so theatre will probably start off with a smart revue, just as an eye-opener, until it can snare a solid serious property.

Lawyer-Angel

Carr and Tourville are being counseled by attorney Lew Manilow, an investor in New York legit for several years and underwriter of "Purple Dust," which had a very successful run at Cherry Lane. Manilow is also associated with industrialist Arnold Maremont in a third off-Loop project, which is seeking to take over Cafe Brauer in Lincoln Park for purposes of a staging off-Broadway-type shows. Efforts are stymied as of now by the Chi Park District's lack of interest ("We have no obligation to the arts," said one park official) and by the recalcitrance of Cafe Brauer's present owner.

Most certain of the off-Loop legit enterprises is Goodman Memorial Theatre, connected with the drama school, which started its '58-'59 season last Friday (31) with a semi-pro production of "Billy Budd." As was incepted last year when Dr. John Reich took over the reins oft he school, student casts are buttressed with professional actors in key parts. Most of the shows are staged by pros and the set designs supervised by them. "Billy Budd" is directed by Charles McGaw. Equity players in the show are Fitzroy Davis, Sid Breese and Frank Savino.

This season's lineup at Goodman is devoted to modern plays that have never before been produced in Chi. Slated are "The Young and Fair" by N. Richard Nash, "Purple Dust" by Sean O'Casey, and Andre Gide's adaptation of Franz Kafka's "The Trial." Second play of the season will be "Lady Precious Stream," an ancient Chinese romance updated for modern theatre by S. I. Hsiung. Dr. Reich will direct it.

Mary Martin's B.O. Slow

Louisville, Nov. 4.

One-night appearance of Mary Martin and her show at the Rialto, downtown 3,000 seater, Wednesday (29), plus matinee for children, failed to draw up to expectations. Some 800 attended the afternoon show, which was slanted strictly for the kids. Night show drew slightly more than 1,500 patrons.

Miss Martin's appearance was under Courier-Journal and Times sponsorship, profits of which were to go to the Louisville Fund, a local cultural group. Merle E. Robertson, the fund's treasurer, said the fund would realize very little from the two Mary Martin shows. Show cost about $7,500, and his guess was that the Fund would receive at best only a few hundred dollars.

Supporting Miss Martin were Dancer, Dirk Sanders, and guitarist, Luiz Bonfa, plus orchestra directed by John Lesko.

Shows Out of Town

Continued from page 72

Warm Peninsula

kee wasn't so bad after all. The author has provided a surprise twist at the end.

Miss Harris has a field day as Ruth Arnold, being onstage almost continuously and apparently thoroughly enjoying a role which fits her like a glove. Her scenes range from comedy to tense drama with liberal dashes of sentiment.

The supporting cast is excellent. Carroll Brooks is fine as the girl friend of flexible morals who uses men for her own ends. Josephine Brown provides a high comedy characterization of a faded movie star of the 20's, and Olga Fabian, the only other female in the cast, has a brief scene as Ruth's dying mother.

The leading male roles are well handled by Peter Baldwin and Steve Holland. Baldwin especially is impressive as the would-be artist turned gigolo who for a time plays the Prince Charming in Ruth's life. Laurence Haddon has several good scenes as the girl friend's lover and Thomas Ruisinger is properly repulsive as the ex-movie star's boy friend.

Warren Enters sensitive direction keeps the play moving from one episode to another and Frederick Fox's modernistic setting is effective.

"The Warm Peninsula" left here for Washington, the first stop on a projected 25-week tour prior to New York. *Klep.*

Met Opera, N. Y.

Continued from page 74

Boris Gudunov

Giorgio Tozzi, Siepi and Charles Kullman in a small role. So clear were the words as sung by Tozzi in an old monk's white beard that it made the young monk of Kurt Baum seem like he was singing in, say, Greek, most of the time, although on the short English phrases he did manage to be clear, proving it's possible. *Land.*

Tales of Hoffmann

Aside from the skip-a-season return of "Tales of Hoffmann" to the Metopera lists last week (31), native partisans would naturally focus major attention on Mattiwilda Dobbs in Cyril Ritchard's theatrically-hypoed, often brilliant production of "Tales of Hoffmann." Miss Dobbs was bowing in the role of the doll Olympia in Offenbach's final (and unfinished) work converting him at long last from good-time-Charlie buffo to serioso boffo.

Negro soprano was made up beautifully. She had all the technical requirements of the mecchano part, plus an engaging vocal attack. Eminently worthy of a permanent mantle as Olympia.

Two other key debuts in their respective chores: Nicolai Gedda, the Swedish tenor, in the name role, and Jean Morel, conducting for the first time at the Met. Gedda is stalwart and handsome as the poet Hoffmann, with perhaps a shade of hamminess as an actor, but vocally correct, particularly in approaching the French.

In the other standout roles, excellent performances by George London as the four-part heavy, Mildred Miller's Nicklausse, Rosalind Elias' Giuletta, Lucine Amara's Antonia, and Alessio De Paolis, in his four-character scene-stealing conceits. *Trau.*

Legit Bits

Al Jones is pinchhitting for the vacationing **Edward Blatt** as house manager at the Hellinger Theatre, N. Y.

Studio Three, a non-profit venture, has been formed by the Theatre Guild to do off-Broadway productions of plays by new authors.

Ronny Graham will direct "New Faces 1959," which **Leonard Sillman** plans presenting on Broadway next spring in association with Frank Productions. Graham will also contribute material along with **June Carroll, Arthur Siegel, Sheldon Harnick** and **Jerry Herman.** Sillman has also engaged **Lucienne Hill** to adapt **Colette's** short novel, "La Seconde," ("The Other One"), which he contemplates as a solo Main Stem venture without **James W. Gardiner,** who was originally announced as co-producer.

Laurence Rosenthal will write incidental music for "Rashomon."

Mitch Jason, currently appearing off-Broadway in "Threepenny Opera," will direct **Louis Lippa's** one-acters, "Penelope" and "Clytemnestra," which will comprise the opening bill Nov. 10 of the new Monday Night Playhouse Series at Actors Playhouse, N. Y.

George Mully is directing the upcoming off-Broadway production of "Look Back in Anger," which will have sets by **Tom Jewett.**

Actress-comedienne **Shirl Conway** has switched agents, moving from **William Morris** to the Baum-Newborn office.

The 22d Anniversary Ball of The Ziegfeld Club, Inc., will be held Nov. 21 in the Sert Ballroom of the Hotel Waldorf-Astoria, N. Y.

The Broadway Chapel Players is presenting "Potting Shed" on Sunday afternoons at the Broadway Congregational Church, N. Y., through Jan. 4.

Robert L. Foreman's recently-published novel, "The Hot Half Hour," has been picked up for Broadway production next spring by **Alex Gottlieb,** who'll also double as adaptor.

Franchot Productions, co-sponsors of the off-Broadway production of "The Crucible," are now partnered with the Playwrights Co. in the upcoming Broadway presentation of "Cue for Passion."

James Yaffe, who adapted **Friedrich Duerrenmatt's** novelette, "Breakdown" for NBC-TV production last December, will ditto on a legit version, planned for Broadway production by **Alton Wilkes** and **Joe Manchester** in association with **Emil Coleman.**

The Lighthouse Players of the N.Y. Assn. for the Blind will celebrate the completion of its 35th season Nov. 19 with a revival of "All My Sons."

Tharon Musser will do the lighting for "Shadow of a Gunman."

Harold J. Kennedy will open **Norman Krasna's** "Who Was That Lady I Saw You With?" in Los Angeles Dec. 29—theatre still to be set—with tour to follow.

"Enrico" was forced to cancel its "World Premiere" at Erlanger, Philly, Saturday (1) until Monday (3) because of set difficulties. Pirandella revival, costars **Burgess Meredith, Alida Valli** and **Charles** Korvin.

Canadian Players did reported SRO in 1,800-seat Capitol Theatre Halifax, on its two-night stand (28-29). Shows were "Romeo and Juliet" and "Pygmalion."

N. Y. Daily News drama critic **John Chapman,** who injured his ankle recently, is catching the Broadway openings with his foot in a cast.

Joe Shea has withdrawn as advance pressagent for the touring "Romanoff and Juliet" to go ahead of the "Li'l Abner" company, which recently finished a Las Vegas stand. **Emmett Callahan** will be company manager of the musical and **Maurice Turet** will take over as p.a. for the extended road trip of "Romanoff."

"Diary of Anne Frank," with **Joseph Weisman, Augusta Dabny, Sally Schemerhorn** and **Robert Field,** will launch the winter season next Monday (10) at the Coconut Grove Theatre, Miami.

Ralph Bellamy, currently starring in the Broadway production of "Sunrise at Campobello," has sold his country estate in Hunterdon County, N. J., to **F. Jack Hartley,** son of former U.S. Senator **Fred Allan Hartley** of New Jersey.

The 14th volume of **Daniel Blum's** "Theatre World" will be published tomorrow (Thurs.) by Chilton Co., Philadelphia.

All tickets for Tuesday night performance of the off-Broadway production of "Time of the Cuckoo," are being priced at $2.30.

Paul Shyre's adaptation of Sean O'Casey's "Pictures in the Hallway" will be presented by the Irish National Theatre Group at the Master Arts Institute, N. Y., Nov. 7-9. The INTG is also sponsoring a playwriting contest for original, unpublished and unproduced works relating to the Irish scene on a national or international level. A $250 prize will be awarded to the winner of the contest, which closes next September.

"Scarlet Ribbons," a musicomedy based on several 17th century comedies, is slated for production next Jan. 6 at the Actors Playhouse, N. Y., by **Stuart Bishop,** author of the book, and **Dede Meyer,** who contributed the score and lyrics.

Paris Legit

Continued from page 2

"The Diary of Anne Frank," "Romanoff and Juliette," "Patate," and some others.

Among the new batch of plays rushed in for the Auto Salon crowds, four have already folded and only two will emerge real hits, namely "La Bonne Soupe" and "Lucy Crown."

In for probable fair to good runs are "La Hobereaute," "Thunder Rock," "Rididine," and "Lady Godiva." Theatre directors are again yelling crisis which is an annual affair here. However, an impressive number of new shows due in from big name playwrights may right things somewhat.

GUESS WHO?



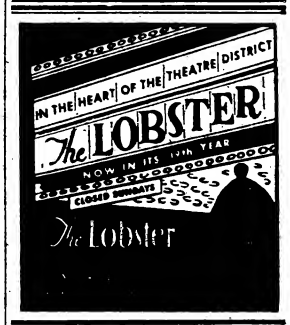
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Literati

Semantics Aweigh

Charles Earle Funk, editor of the famed dictionary, with Funk Jr., and illustrations by Tom Funk, has made a highly palatable family package out of "Horsefeathers (And Other Curious Words)" (Harper; $3.95(. It's in the same captivating idiom as his previous books, "A Hog On Ice!" (And Other Curious Expressions)," "Thereby Hangs a Tale" and "Heavens To Betsy! (And Other Curious Sayings)." Since students of semantics are forever curious about curious language "Horsefeathers" falls into the same pleasant category.

The etymology of words which have fallen into common usage, many having a perverted slang meaning, is interestingly detailed. However, "Horsefeathers" is not a book of slang. The anecdotal definitions are presented pell-mell, sans any orderly format, not even alphabetization. Only the index is alphabetized to keynote the pages. Incidentally, a word like pell-mell is interpreted, along with G-string, tycoon, soda jerker etc. Sometimes there is a dubious root or evolution, and even this makes interesting reading, and sometimes a word like jew's-harp defies interpretation; there's vague information that it's of a British, French, Scottish evolution, and never had anything to do with a Jewish source, d'ffering from such terms as German measles, German silver, and the like. *Abel.*

Jack Webb Book Launched

Jack ("Dragnet") Webb's book, "The Badge: Story of the Los Angeles Police," was launched with a Beverly-Hilton Hotel shindig in BevHills last week. Its first 15,000 printing was sold pre-publication and a second 10,000 printing is now on the press.

Prentice-Hall publishes this and Art Linkletter's bestseller, "Kids Say The Darndest Things." The radio-tv emcee's book also was the occasion of a P-H "pour" at the same hotel. Richard P. Ettinger, board chairman of the publishing house, presented a specially bound (blue-and-gold) copy of the 400,000 copy on Linkletter's "House Party" show.

New Doubleday Editors

Samuel S. Vaughan has been made senior editor at Doubleday, where he was both ad manager and trade sales manager since 1952, and will specialize on special editorial projects. He will work with Ferris Mack and Harold Kuebler.

Anatol Bendukov is the new art book editor of Doubleday and Anne Freedgood is a new editor of the firm's Anchor Books. She comes from Harper's where she was an associate editor.

$10,000,000 Libel Suit

Adolph Hohensee, Akron, has filed suit against the Akron Beacon Journal Publishing Co., John S. Knight, its publisher, and Robert Feldkamp, a reporter, as well as the Brush-Moore Newspapers Inc., publishers of the Canton Repository, J. G. Green, its editor, and several others, seeking $10,000,000 damages for libel. Hohensee says that he is engaged in interstate commerce through lecturing, public relations, selling food products, and publishing, writing, and distributing books, periodicals, and other publications. He charges that both papers printed libelous stories tending to destroy Hohensee's business. He also charged them with slander, naming among defendants the American Medical Assn. and its officers, the Summit County Medical Assn. and its officers, and the Better Business Bureau, Akron, and W. J. Hine, Canton, O., city safety director.

Ted Bernstein's Tiptop Book

Theodore Bernstein, assistant m.e. of the N.Y. Times, is in the bookstalls with his "Watch Your Language" (Channel Press; $3.95) a bright, easy-to-read reference book. Tome is an outgrowth of his "Winners & Sinners," the lively, frequently biting "bulletin of second-guessing issued occasionally from the southeast corner of The Times News Room."

Bernstein makes it abundantly clear that he doesn't believe in the "write-like-you-talk" school. Writing, he insists, is a much more precise form of expression and he proves it brilliantly in "Watch Your Language."

Book is dedicated to two individuals, Bernstein's wife, Beatrice, and to Lewis Jordan, assistant news editor of The Times, who "is the solid anvil against which much of Winners and Sinners material is hammered out. It is also he who regularly copy edits W&S and occasionally saves it from falling on its arrogant face."

The redundancy ring, the cliche clubsters, the syntax sinners and other grammatical gangsters are quickly put to rout in Bernstein's book. Under "Words That Need Watching" he presents such case histories as "matinee performance" (". . . omit' 'performance'; a matinee is a daytime, especially an afternoon, performance"); "protagonist" ("The main protagonist of the play is one Nick Bellino . . ." "There is only one protagonist in a play, not a main one"); "rock 'n' roll" ("so it's rock 'n' roll—no hyphens, no quotes. No peace"); "whir" (tv cameras don't whir, grind or roll; they just look at you red-eyed.)

Jacques Barzun contributes the preface to this crackerjack book. *Rans.*

2 Legit Books

"The Medieval Theatre in the Round" by Richard Southern (Theatre Arts; $8.50), seeks the source of modern arena staging in circular theatres of the Middle Ages. Author is prominent authority in technical fields of theatre, with several important stage books to his credit. While this tome is highly specialized, its scholarship is topflight and illustrations are excellent.

Printed in Britain, imprint is likely overpriced for average reader, but should do well as vital fodder for stage libraries.

"Shakespeare's Stage" by A. M. Nagler (Yale U. Press; $2) is an excellent study of physical aspects of the theatres in which the Baard functioned. Author is Yale prof of dramatic history and criticism, and wrote this book originally in German. Ralph Manheim has translated. Tome covers acting styles, costumes and backstage operations in Elizabethan theatres as well as dealing with technical facets of staging. Invaluable to student or director of Shakespeare. *Down.*

Discount Tip Sheet

"The Money Paper" is a new every-two-week publication to hit the stands. Lawrence A. Benenson is its publisher. Newssheet, selling for 20c, is devoted to theme of economy in purchasing with detailed lists of discount prices on cars, home appliances, insurance, etc.

One of the feature articles in the current issue deals with risks and rewards of investing in show biz and also lists shows in production seeking investment dough.

Mackey's Sleuth Sale

Joe Mackey's short story, "The Best Idea I Ever Have, Almost," sold to a new mag, Sleuth, which is affiliated with the Mystery Writers of America, and goes into the maiden issue hitting the stands late this month.

Mackey, publicity director of a N.Y. publishing firm, is a former Gotham newspaperman (World-Telegram) and ABC publicist.

Minn. 'Music & Theatre'

John K. Sherman's "Music and Theatre in Minnesota History" (Univ. of Minnesota Press; $1), a Minnesota Centennial Celebration contribution, is a fascinating mine of information, and also pleasant reading.

Vet Minneapolis Star newspaper drama, music, art and book critic reflects deep digging in the accumulation of the material and skillful selection. *Rees.*

Better Library Facilities

Authors and scholars, henceforth, will have private quarters for study and writing in the Fifth Avenue building of the N.Y. Public Library as result of a $25,000 grant from the Ford Foundation in honor of Frederick Lewis Allen, late editor of Harper's Magazine.

Former conference room has been turned into comfortable cubicles with typewriters, electric outlets, bookshelves, swivel chairs, etc., for convenience of writers and researchers engaged in lengthy projects. Cubicles will be noise-proof.

New Slant on Wolfe

Mrs. Mabel Wolfe Wheaton of Asheville and LeGette Blythe of Huntersville will collaborate on a book about the late writer, Thomas Wolfe, and the Wolfe family.

Mrs. Wheaton, Wolfe's siter, said she hopes the proposed book will correct what she called erroneous impressions of the family gained through Wolfe's first novel, "Look Homeward Angel," and with the presentation of the play by the same name on Broadway.

"I am particularly anxious that the book show Papa in the proper light," Mrs. Wheaton said. She said that her brother's exaggeration in writing the book tended to show their father, W. O. Wolfe, in a vastly different light from his real life.

The book will be "by Mabel Wolfe Wheaton as told to LeGette Blythe." Blythe, a writer of both fiction and nonfiction, was a classmate of Wolfe at the U. of North Carolina.

Macmillan's $7,500 Contest

Macmillan is launching an annual $7,500 fiction prize with $2,500 as an outright award and the rest an advance against all royalty income. Manuscripts must be delivered from Jan. 1 to March 31, 1959.

Winning novel will be announced on or before May 15, 1959, and will be published in the fall of same year.

Now We'll Know!

Answers to such queries as why Elvis Presley isn't in "Who's Who" and why Frank Sinatra had such a long wait before making it are to be found in Cedric Larson's "Who: 60 Years of American Eminence" just published by McDowell, Oblensky, "Who" is reportedly the only history of the A. N. Marquis Co., which publishes "Who's Who" and other major biographical reference works.

In addition to the full history of the company, Larson's book contains articles on "Who's Who" by H. L. Mencken, Westbrook Pegler and others.

CHATTER

Jason Epstein, ex-Anchor Books (Doubleday) editor, has joined the editorial staff of Random House.

Suffolk County Watchman Inc. authorized to conduct a newspaper publishing business in Huntington, L.I.

Romney Publications Inc., authorized to carry on a business as printers and publishers in N.Y. City. 200 shares, no par value.

Max Pfeffer, literary agent, opening a branch in Havana, with emphasis on spreading the works of Cuban authors and journalists throughout the world.

Doubleday's Louise Thomas "pouring" tonight (Wed.) at her home for Leland Frederick Cooley on the eve of the publication of his new book, "The Run for Home."

Chicago Sun-Times incepting a regular Sunday column of legit notes and observations penned by Glenna Syse, recently appointed drama editor and first-string reviewer.

Irving Sablosky, ex-music appraiser for the Chicago Daily News, has a piece on Broadway musical comedies in Atlantico, the Spanish mag on contemporary culture. Sablosky's now overseas with the U.S. Information Agency.

Gov. C. William O'Neill of Ohio has named a seven-member committee to tackle the problem of obscene literature. The Citizens for Decent Literature Committee for Ohio will draft recommendations for consideration by the next Legislature.

Napa Register, 95-year-old daily in winery country 40 miles northeast of Frisco, was sold recently to John P. Scripps chain of small California daillies. Sellers were George H. Francis and Whitfield Griffiths. Daily has circulation of 14,000 in rapidly growing area. Price was not revealed but was believed to be well over $500,000.

Frederic Dannay, who with Manfred Lee shares the Ellery Queen byline, has joined the faculty of the Univ. of Texas as a visiting professor for the fall-winter semester, giving two courses in creative writing. One is for undergraduates and one for students of the Extension School. Team just published "Ellery Queen's 13th Annual" via Random House.

Frederick Mordaunt Hall, former film critic of the N. Y. Times and now a copy editor at Bell Syndicate, and Dan Daniel, "dean of baseball writers," will be the major attractions at the Society of Silurians dinner at the Hotel Astor this month. C. Norman Stabler is chairman of the dinner committee. Barry Faris is prexy of the newspaper organization this semester.

Bantam Books will issue paperback editions of 11 upcoming motion pictures as part of its active participation in the film-literary field. Skedded for publication between now and June are: "Bell, Book and Candle," "The Beach Boys," "The Image Maker," all Columbia Pictures; "The Journey," "The Night of the Quarter Moon," Metro; "Bat Masterson Story," "The Naked Maja," UA; "Inn of the Sixth Happiness," 20th-Fox; "Rio Bravo," WB; "A Stranger in My Arms," UI; "A Night to Remember," Rank.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Nov. 4.

Two nights before I caught "The Last Hurrah" in Hollywood I emceed a dinner of a major political party at the Palm Springs Chi Chi. A gubernatorial goober from an eastern state was the main draw and an Indian who had been elected to the U. S. Congress was the guest of honor. Of course, if he had been a native-born Indian he couldn't have been elected garbage-collector, but he was born in India and educated at the U. of California.

There were several other speakers, all seeking political office, most of them for the first time. An emcee's job on such an occasion is much like a traffic cop's. He has to see that the parade keeps moving—all in good humor on account it's an election year and feelings belonging to voters must be treated tenderly.

One of the candidates was running for an office I once ran for 20 years ago. I described it as "the lowest office in the lowest legislature in the land" and explained that I wasn't quite low enough to make it, but believed the present candidate was. It got a bigger howl than anything said during the clambake of "The Last Hurrah." At any rate, a candidate for a much higher office leaned over to me and said, "That's the funniest intro I ever heard in my life, and I only hope you have something half as good for me," I didn't.

Early in the unreeling of "The Last Hurrah" old Suspender Tracy as a nice ("clean," I believe the word is) carbon copy of old Mayor James Curley of Boston (called Frank Skeffington by author Eddie O'Connor) says to his nephew Adam Caulfield, played by Jeffrey Hunter, that he wants to take the newspaperman around to see a type of political campaigning which in the future will be as dead as a dodo bird.

Next-To-The-Last-Hurrah, Then?

It's quite possible that not only O'Connor but Rear Admiral John Ford, as well as the hierarchy of Columbia Pictures and the cast of valiant Irishmen, who surrounded Basil Rathbone in a way all Irishmen would like to surround all Englishmen, believed that the type of campaigning shown in this gay and mad picture is as dead as a dodo bird. But it isn't so. It's more alive than this afternoon's newspaper.

All over the land, Presidents, ex-Presidents, Vice Presidents, governors, congressmen, also-rans and candidates are putting on their last hurrahs, some of them with material so old, so transparent, so phony that it must have been first tried out on dodo birds.

Another thing wrong with this otherwise magnificent picture is its timing. It was previewed in Hollywood Oct. 16, three weeks before the elections would be held throughout the land. It should have been in picture houses at least a month before that. This delay can cost Columbia millions.

Uh-huh

The general view of all most closely concerned is that they have a classic, and classics are timeless. But even classics have started out in the main as well-timed hot hits; and political pictures are like football pictures or any other seasonal madness. They have their peak interest in the fall of an election year, and a week after the first Tuesday following the first Monday in November they are as dead as dodo birds.

Previous to that time the voting peasantry can't get enough of this political stuff—in newspapers, weeklies, radio, television or picture houses. But once the election is over and the votes counted, everyone, including the victorious candidates, feels like a man with a bad hangover.

Much of the poetry of O'Connor's prose naturally is lost in the picture version. But Jack Ford has a lot of poetry in his own makeup and this comes through as an excellent substitute.

Time To Go Now

Up to the time Mayor Skeffington is defeated by a cluck named Kevin McCluskey, there isn't a dead spot in this picture, but afterward there are plenty. If the picture ended on the scene where Skeffington is walking up a winding path to his home, while the victor is marching with his henchmen in the opposite direction, this would have been a great finish. But when Skeffington stumbles upstairs with a heart attack and spends more time dying than Lincoln, it's an anticlimax. Everybody saw the tabulation of the votes and the votes finished Pancho Skeffington.

Besides, Tracy plays this death scene like a guy who obviously is not dying at all. I guess this scene was kept in to let Tracy get the most out of the book's famous last line.

Add: Famous Last Lines

That's the scene where the father-in-law of Skeffington's favorite nephew, the character of Roger Sugrue, played by Willis Bouchey, is looking at the supposedly dead mayor and says, "At least he made his peace with God. One thing we can all be sure of: "if he had to do it all over again, there's no doubt in the world he'd do it very, very differently."

Skeffington raises his head and says, "Like hell I would," and croaks.

As reading matter, this sounds like a great finish, but it didn't register so in the theatre, and I can understand why. It just isn't true. No man who had received the last rites of his church and is dying in a state of grace would turn back and show such little sorrow for his trespasses as to want to repeat them, not on the threshold of meeting his Maker. He would like to go, as was announced of Pius XII, "in a saintly manner."

Of course, this defiant crack was in O'Connor's book and if it were left out there would be those who might berate the picture on that grounds, but a picture company's job is to improve where they can on a novel, or keep their hands off it, and this was one place where scripter Frank Nugent or director Ford, who knows New England and the goings-on of the Irish, could have topped the author and helped them both.

Sounds Like Geo. Washington Plunkett, Too

It might be argued that a mayor who could be funny at Knocko Minihan's wake could just as logically be funny at his own end. But there's a lot of difference in viewing the remains of a dead man and being him.

It's a very funny line when Tracy walks around Knocko's casket, banging it with his knuckles to test how solid it is, and says, "Well, Knocko, I see you finally made it."

But that isn't the real mayor because the real mayor hands the widow a thousand dollars and then knocks down the undertaker's price to $35. That's the way to win friends and influence people, and every politician of whatever party in whatever land has to have it and it didn't die with Skeffington.

It is 26 years since John Ford first directed Spencer Tracy. Both of them have a lot of pictures under their belts since—Ford 117, Tracy 61. They both have had their fill of Academy Awards, too, and in this picture they certainly were surrounded by old cronies.

Pat O'Brien, who went to school with Tracy in Milwaukee and joined the Navy with him, played his No. 1 defensive halfback in the picture. Others of the old crowd, all magnificent troupers, were Donald Crisp, Jimmy Gleason, Eddie Brophy, John Carradine, Frank McHugh, Wally Ford, Frank Albertson, Bob Sweeney and Frank Sully.

Edmund Lowe was listed in the cast of characters, but I didn't see him on the screen. Naturally, with a flock of top hams of this calibre, they had to move in and out mighty fast to get noticed at all. But it was a great day for the Irish and they come out with a great picture.

Broadway

Charlie Freeman, the ex-RKO booker and now Interstate Circuit exec in Dallas, marks his 77th birthday today (Wed.)

Adman Milton (and Melisse) Biow "pouring" for Ann and Art Buchwald when they arrive from Paris next month.

Trudy Goth who travels both continents in quest of musical events will side-trip to Dallas this week to catch Maria Callas.

Pianist Van Cliburn will appear with the U. of Texas Symphony Orchestra on Nov. 23, with Walter von Kreisler conducting.

John Fossati, ex-Roosevelt, is the headwaiter at the new Playbill room of the Hotel Manhattan; Benny Hansen, ex-Stork, is his assistant.

American conductor Antonio de Almeida, now permanently with Portuguese radio symphony, just guested with the Barcelona Symph in Spain.

Reader's Digest has invited Oscar Hammerstein 2d to expand his philosophy on "advice that has meant much to me" for a mag piece.

Sir Francis Cassel, Bart., the British pianist, again in the States and his publicity still identifies "baronet" as a peer, though usually rated a hereditary knight.

Unveiling of Jayne Meadows and Steve Allen's caricatures by Don Bevan in the new TV Room of Sardi's East occasioned a Sunday night cocktailery hosted by Vincent Sardi Jr.

Soviet Russian advertising has been "interpreted" by Ernest Dichter, the motivational research operator who began his career with J. Sterling Getchell and CBS. He predicts Commies will use more and more advertising of foods in over-supply.

Part of 10th Anni observation by N.Y. City Center Ballet will be mounting of Swedish "Medea." The choreographer, Birgit Cullberg, herself will rehearse the company but will probably miss performance due to a Copenhagen commitment.

Julian Slade, composer and co-author (with Dorothy Reynolds) of four-year-old London musical "Salad Days," will attend N.Y. preem of the Canadian production at Barbizon-Plaza Hotel Nov. 10. He'll stay 2½ weeks in N.Y., completing score of his new untitled show, his fifth in collab with Miss Reynolds.

One of the steadiest lines on Broadway last week was when the new Thom McAn shoestore opened on the site of what was the lobby of the old Globe Theatre (now the Lunt-Fontanne, with its entrance shifted to West 46th St.). A $5.95 shoeshine kit was the giveaway to the opening week's customers.

Max Liebman has French tunesmith Georges Auric ("Song of the Moulin Rouge," etc.) signed to write the score of his proposed musicomedy version of an old Metro film script, "The Shop Around the Corner," which he acquired rights recently. Ernst Lubitsch pic starred James Stewart and Margaret Sullavan.

Rose and Joe Seidelman en route back from London and Paris where they were "greatly surprised at the tremendous progress" made by Harry Novak (Mrs. Seidelman's brother) who had been hospitalized for almost a year in the American Hospital at Neuilly-sur-Seine. Former Continental sales chief for Columbia Pictures (previously ditto with Universal) "feels certain" he will be able to go back to work in January or February.

Jules Alberti, president of Endorsements Inc., was presented with the Meritorious Award of 1958 by the Navy League of the U. S. before an audience of 1,500 guests at its 56th annual dinner last Wednesday (Oct. 29) at the Waldorf-Astoria. As national civilian coordinator of special projects by the Navy in 1957, he helped raise more than $3,000,000 to build the Navy-Marine Corps Memorial Stadium which is now under construction at Annapolis.

Berlin

By Hans Hoehn
(76 02 64)

Duke Ellington orch will appear here Nov. 8.

Bavaria's "Taiga" is Germany's contribution to San Francisco fest.

Billy Vaughn's "Sail Along Silv'ry Moon" nearing million mark here.

German documentary, "Nuremberg Trial," Prisma release, doing brisk biz.

United Artists' "Defiant Ones" picked by Protestant Film Guild of Germany as Film of October.

Seven West German cinemas can now play Todd-AO films. Five more theatres to be ready by next spring.

"My 99 Brides" is title of new InterWest production. Alfred Vohrer is directing film for Europa release.

Toni Sailer, former Olympic ski champ and film star with Bavaria, on publicity tour through 35 German cities.

Willi Schaeffers' "Tingel Tangel," cabaret at which artists give nonprofit performances for charity, marked its 100th performance.

German-Italian coproduction, "Polikuschka" (CCC-Lux-Gallone-Criterion), which Carmine Gallone directed, will have its German preem Nov. 14. Bavaria is distributor.

"Black Nylons—Hot Nights" is new title of Filmaufbau's "Outlaw of Love" which Alfred Braun currently directs at CCC studios. Susanne Cramer and Horst Frank in leads.

Deutsche Film Hansa (DFH), German distributor, has another Russian film, "Malwa." Company also released "The Flying Cranes" and will distribute "The Silent Don," also Russian, next year.

Interiors of Fritz Lang's "Tiger of Eschnapur" and "The Indian Tomb" completed at local CCC studios. Outfit moved to New Delhi for exteriors. Debra Paget and Paul Hubschmid (Paul Christian) star.

Miami Beach

By Lary Solloway
(1755 *Calais Dr., UNion* 5-5489)

Marion Colby set for date at Cincy's Beverly Hills with Joe. E. Lewis on the 7th.

Fontainebleau's LaRonde may remain shuttered until Dec. 19, pending enlarging plan.

Jack Bailey and "Queen For A Day" will be aired from Beach Auditorium on the 10th.

Comic Eddie Shaeffer, now residing here, named entertainment director of new Montmartre Motel.

Lou Walters seeking either Zsa Zsa or Eva Gabor to topline his "Ziegfeld Follies" at Carillon this winter.

Bob Crosby orch will stay at Ben Gaines' Sahara when they play druggists convensh at Americana on the 6th.

Frank Sinatra, Frank Capra and company due in this week for location filing of pic version of "A Hole In The Head."

Madrid

By Hank Werba
(*Gral Sanjurjo* 24; *tel* 34-48-65)

Yehudi Menuhin fiddling with Symphony next week.

Lorenzo Gonzalez and his orchestra heads show at Parrilla Rex.

Sporting Club revue from Monte Carlo a holdover at latespot Pasapoga.

"Marina" click light opera in lavish production at Teatro de la Zarzuela.

Titanus of Rome and Madrid production company Hispamex signed coproduction pact.

Fada song artist Amalia Rodriguez, in for short nitery stint, has returned to Lisbon.

All 20 Madrid theatres in operation, with straight legit and Spanish musicals equally divided.

Rafael Gil to direct "House of Troy" which starts next month and preparing "The Litri Story" based on life of Spain's famed matador for next April.

Argentine director Tullio Demichelli will direct Benito Perojo production of "Carmen" to star Sarita Montiel, Jorge Mistral and new male lead, Milo Quesada.

Palm Springs

A. P. Scully
(*FA* 4-1828)

Biz booming early this year.

Sally Eilers Morse and Margaret Chapman making rounds.

Peasants screaming over traffic tix upon learning parking meters work here Sundays.

Jerry Lewis didn't show for Sy Devore's opening but Danny Thomas shilled in his place.

Charley Farrell's Racquet Club limping along without P.A. Marj Pohl who won't be back for a while.

Sir Francis Scully, a weekly attraction, speaking at Chi Chi dinners, last one involving 890 women.

Tv cable monopoly dropping hookups from $150 to $35, due to pressure from the reflector opposish.

Hopalong Bill Boyd back to Palm Desert home with wife, Grace, who is billed as "Trip-along."

Dave Margolis, who owns Howard Manor with Jack Dempsey, dropped his interest in station KRAM, Las Vegas. Still owns one here.

Rome

By Robert F. Hawkins
(*Stampa Estera; tel.* 675906)

ABC's Sy Siegel at Excelsior for Roman o.o.

Italo exhibs opened all Italian pic houses to members of armed forces, Nov. 4, A.F. day in this country.

Piero Gadda Conti elected new prexy of Italian Film Critics Assn, following voluntary resignation of Domenico Meccoli.

Floris Ammannati now officially reconfirmed as head of Venice Film Festival for another year by Bienniale authorities.

Radio, tv, music equipment will form permanent part of World Trade Fair which will open in Rome next summer for indeterminate stay.

Vittorio DeSica mulling German coproduction for forthcoming production-direction stint: "The Last Judgment." May also link with French producer.

Domenico Modugno almost certain to be present at Jan 29-31 San Remo songfest, both as singer and composer. He won there with "Nel Blu" last year.

Masashi Shimizu, Toho Films of Japan prexy, in Rome for o.o. of local production facilities. His "Rickshaw Man" won top prize at this year's Venice Festival.

"Poveri ma belli" (Poor But Beautiful) joins two other recent Italian pix, "Venus of Cherchea" and "Frine, Oriental Courtesan," on list of films forbidden in toto in Spain.

J. C. Pascal, Pasclae Roberts, Raymond Rouleau, Roger Hanin and other French thesps here from Paris for exteriors on "La Grana" (Greenbacks), Franco-Italian coproduction.

Silvana Pampanini signed to do Mexican pic, "The Light." Actress was approached for role during recent Mexico City film festival, where she was member of Italian delegation.

Abbe Lane recording Domenico Modugno's "La Donna Riccia" (The Curl Woman) for her current stint in "Marinai, Donne ei Guai" (Sailors, Women and Trouble), for which Modugno also wrote title tune.

South Africa

By A. Hanson

Vic Oliver Show on tour in South Africa.

"80 Days" (UA) preems in Cape Town Nov. 10.

"Gigi" (MG) preemed in Cape Town at charity preem. Booking for season very heavy in spite of raised prices.

Jan Peerce, Metropolitan Opera tenor, completed a short tour. Warner S. Bass was Peerce's accompanist; all theatres reported capacity biz.

First drive-in, for non-Europeans only, to be built about five miles from Cape Town. Ozoner will hold 800 cars and is being erected in Color-zoned area.

New type cinema with latest widescreen opened in Cape Town and is intended to be intimate Continental theatre. Named the Broadway, it seats only 344, shows are timed for business people.

Paris

By Gene Moskowitz
(28 *rue Huchette, Odeon* 49-44)

Fernand Gravey elected prexy of International Federation of Actors, covering films, legit and now video.

Film Palace in Cannes now being enlarged to hold overflow crowds expected at next Cannes Film Fest.

Jacques Tati turning producer for other pix besides his own. He'll back Robert Bresson's "Lancelot Du Lac."

Yank producer Alexandre Ince snared Felecien Marceau's new hit, "La Bonne Soupe," and also has Marceau's former hit, "The Egg."

Henri Verneuil will film O. Henry's "The Ransom of Red Chief" with Fernandel as harassed kidnaper and moppet player Papouf as brat victim.

Oldtime pic director Abel Gance doing his first legit staging with Berthe Dominguez' "The Cathedral of Ashes" at Theatre Aujourd'hui. It deals with Mexican Revolution.

Leonard Bernstein's three conducting stints with concert Lamoureux Orch here Nov. 2, 9 and 13 expected to be SRO. Bernstein will also conduct three of his own compositions.

Grand Prix or Avant-Garde Films was devised here via vote by film clubs around France. About 10,000 gave nods almost equally to Sweden's "The Seventh Seal" and French comedy of Jacques Tati, "Mon Oncle."

Swedish pic director, Ingmar Bergman, who has won many film fest kudos and become an art house fave here, in to ask Ingrid Bergman to play Georges Sand in his next pic to be made in Sweden and France as Franco-Swedish coproduction.

Chicago

(*Delaware* 7-4984)

Blue Angel resumed dancing at cocktail hour.

Lurlean Hunter first headliner at new Sahara on northside.

Count Basie completed three-day stand at Roberts Show Club.

Barbara Siegel left Jack McGuire flackery to start her own firm.

Next regional AGVA talent auditions set for next Monday (10) at Sherman Hotel.

Lillian Roth doing fortnight at Drury Lane in "Come Back Little Sheba," which opened last night (Tues.).

Wolfe Kaufman, first drama critic for old Chicago Sun, here this week as company manager of Old Vic.

Doc Howe, boxoffice man at Palace, has shifted to b.o. of new Michael Todd Theatre, formerly Harris.

Sun-Times columnist Irv Kupcinet and WBBM-TV program director Frank Atlass personally bought out the second show at the Black Orchid tomorrow (Thurs.) to intro new comic Don Rickles to the influential.

McGuire Sisters contributed a couple gratis appearances last Saturday (1) during their Chez Paree stand, one at Northwestern U.'s homecoming ball in Evanston, other at Israel Bond Man-of-the-Year dinner.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Royal Covent Garden Ballet solid at Empire, Sydney.

William Heidenreich joined Admiral tv sales promotion. Formerly he was Republic rep here.

Ron Mooney, longtime London Films rep, swung over to commercial field as g.m. of Security Units Pty. Ltd.

Harald Bowden, executive director of J. C. Williamson Ltd., due back before year's end after talent hunting in London and N. Y.

Metro uncanning "Green Dolphin Street" and "Waterloo Bridge" on repeat bid in Sydney. Oldies are finding it hardgoing.

Understood that Metro will distribute six additional features and four featurettes on new deal with Disney. Disney product formerly handled by RKO here.

Lens trouble is reported reason for delay in opening "South Pacific" at Mayfair, Sydney. Pic was timed for this month but will not preem before year's end.

Indie exhibs still sore at day-and-date release by distributors. Latest burnup is with Rank setup for "Carve Her Name With Pride" at 26 nabes in Sydney currently in key release at State Theatre via Greater Union.

Pic industry will wine-dine Stanley Kramer, Gregory Peck, John Mills, Ernest Borgnine, Ava Gardner, Ann Baxter, Anthony Perkins, and Fred Astaire during stopover here on productions, "On the Beach" and "Summer of 17th Doll."

Detroit

By Fred Tew
(*TU* 5-8694)

Variety Tent 5 evaluating result of Heart of Variety Fund campaign, which consisted of running three-hour shows for 25c at eight suburban houses.

Detroit exhibs paid farewell luncheon tribute to Jack Haynes, film buyer for W. S. Butterfield, United Detroit Theatres and Clark Theatre Service, who left to join Chakeres Circuit in Springfield, O.

Variety Tent Barkerettes elected Mrs. Lou Marks, president; Mrs. Bob Bothwell, veepee; Mrs. Bill Clark, recording sec; Mrs. Arthur Herzog Jr., corresponding sec; Mrs. Lou Mitchell, treasurer; Mrs. Carl Buermele, sergeant-at-arms.

Lion football prexy Ed Anderson, who has advocated full tv coverage of his team while it was on top past three years, is reported switching to more conservative attitude now that Lions are at bottom of league and gate receipts are off.

Ron Dunn, popular WBRB radio announcer in suburban Mt. Clemens, received many offers of free trips to Philadelphia to undergo new type bone-graft operation on his leg, shattered in an auto accident. After need for free transportation was reported in Detroit Free Press, 35-year-old Dunn, who formerly worked at York (Pa.) and Cincinnati radio stations, accepted one and left for Philadelphia.

Hollywood

Card Walker in from N. Y.

George Pal returned from London.

Lucita changed name to Luci Blain.

Johnny Mandel taking to road to bally "I Want to Live!"

Elliott Witt resigned as general manager-treasurer of H-H-L.

Earl Hedrick elected prexy of Society of Motion Picture Art Directors.

Peter Fleming joined James H. Hines personal management firm as associate.

Stanley Kramer clippered to Australia for six-month shooting of "On the Beach."

American Cinema Editors toss fifth annual critics' award shindig at Romanoff's Dec. 2.

James Terry skied to Mexico to check location sites for "The Fish Are Dying in the Sea."

Samuel Goldwyn made his annual donation of $30,000 to Motion Picture Permanent Charities.

Charles Bole joined Metro's legal staff after acting as biz manager of 20th-Fox TV for two years.

Tony Curtis and Sidney Poitier kudosed with 1958 Award of Merit by National Council of Negro Women for "The Defiant Ones."

Copyright attorney Herbert T. Silverberg off on a leisurely five-week boat trip aboard the SS Mariposa for Sydney, Australia, due back Dec. 1. Recuperative trip is as result of a recent heart attack.

Barcelona

By Joaquina C. Vidal-Gomis
(*Angli* 43, *Tel.* 30-89-20)

Italian playwright Aldo Benedetti in town preparing presentation of his comedy, "El Libertino" (The Libertine).

Legit actor Rafael Rivelles, at Barcelona Theatre, presented "The Heritage" by Joaquin Calvo Sotelo and was well received.

Veteran actress Maria Fernanda Ladron de Guevara in Barcelona for pic, "Yesterday's Music," directed by Juan de Orduna.

Windsor art theatre opening 1958-59 season with "An April Day." Leads are Enrique Diosdado, who also directs, and Amelia de la Torre.

Joaquin Soler Serrano, radio writer of his own show, back after an absence of two years in Venezuela. He's now under contract to Radio Barcelona.

Rochester

By Harold A. Nichols
(*LO* 2-3600)

"80 Days" (UA) cruised into 16th week at the Monroe.

Ballet Russe de Monte Carlo into Eastman Theatre last Friday (31). Always sellout here.

Ice Capades near 25,000-ticket advance for Nov. 24-30 stand. City firemen to benefit from first three nights.

Rochester Civic Orchestra and Junior League Players presented "Cinderella." Eastman's Dr. Paul White conducted.

Touring "Dark at the Top of the Stairs" booked by Rochester's Broadway Theatre League at Aud Feb. 5-7. Season opens week of Dec. 8 with "Li'l Abner."

Baritone Calvin Dash to be presented by Empire State Federation of Women's Clubs in Cutler Union Nov. 7. Juilliard School grad is degree candidate at Eastman School of Music.

"An Evening with Rodgers & Hammerstein" next Saturday (8) will have B'way singers William Tabbert, Patricia Marand, Jack Russell and Bonnie Murray, with Willis Page as special conductor.

Memphis

By Matty Brescia
(61 *S. Second St., Jackson* 55180)

Chuck Foster orch booked for November at Peabody Hotel's Skyway.

Charlotte Champagne trio to Joe Jaffee's Rivermon East Club for two weeks.

Bill Grumbles, WHBQ and WHBQ-TV skipper, hosting Robert Eastman rep and his crew, in station powwow.

Red Grange, gridland immortal, and NBC sportspieler, SRO at sports dinner last week at Peabody Hotel.

Tony Barrasso, Memphis accordion whiz, now under wing of Frank Liberto, Ford dealer and w.k. sportsman here.

Tys Terwey and Norm Brewer, WMPS newshawks, racked up top-drawer committee posts at RTNDA sessions in Chicago.

Will Carruthers, Press-Scimitar sports scribe, doing yeoman's stint for Danny Thomas' St. Jude hospital ground-breaking scheduled for next week.

OBITUARIES

HARRY REVEL

Harry Revel, 53, composer of numerous pop song standards, died in his New York home of a cerebral hemorrhage Nov. 3. British-born Revel turned out most of his top hits in collaboration with Mack Gordon, when under 20th-Fox Film contract, including songs like "Did You Ever See A Dream Walking?," "Stay As Sweet As You Are," "With My Eyes Wide Open I'm Dreaming," "Paris in the Spring" and others.

Revel began his professional career at 17 working overseas in a band as a pianist. At one time, he worked in an Hawaiian orchestra and later toured Europe with a group known as the New York Jazz Band, which consisted of two other Englishmen, two Italians, a couple of Frenchmen, three Russians and a Texan. While still in Europe, he wrote "I'm Going Back To Old Nebraska." He'd never been there, before or since.

In 1929 Revel arrived in the U.S. and after clearing up some difficulties with the Immigration Bureau due to his claim to being a native-born American, he settled permanently in this country. Working with Gordon, he was a prolific writer of film music, including all the Shirley Temple starrers in the 1930s. In 1931, the songwriting team scored "Ziegfield Follies of 1931." Revel also wrote the music for such musical shows as "Fast and Furious," "Marching By," "Smiling Faces" and "The Little Racketeer."

After 1933, Revel spent most of his time in Hollywood doing film scores with Gordon. In 1945, he returned to New York to write the music for the Broadway musical hit, "Are You With It?," for which he received a bonus of a 1% interest in the production. In 1954, he wrote "Perfume Set To Music," sponsored by Corday Perfumes, which was performed in a Carnegie Hall (N.Y.) "pops" concert. An ASCAP member since 1934, Revel had been living in New York for the past few years.

His mother, sister, and brother survive.

ZOE AKINS

Zoe Akins, 74, vet writer whose dramatization of Edith Wharton's story, "The Old Maid," brought her the Pulitzer Prize in 1935, died of cancer Oct. 29 in Hollywood. She was a brilliant novelist and poetess as well. At the time of her death, following three weeks' illness, she was working on the script of "Heller With a Gun." (Dudley Nichols now will complete screenplay for Carlo Ponti-Marcello Girosi's Paramount release.)

Among Miss Akins' best known plays were "The Greeks Had a Word for It," which she was writing when she first went to Hollywood in 1928; "Declasse," in which Ethel Barrymore starred; "The Magical City," written in blank verse and produced by Theatre Guild; "Footloose" and "Daddy's Gone A-Hunting." Others were "The Varying Shore," "The Texas Nightingale," "The Royal Fandango," "First Love," "The Love Duel," "The Furies" and Mrs. January and Mr. Ex." She also wrote the novel, "Forever Young," and two volumes of poetry, "Interpretations" and "The Hills Grew Smaller."

Born in Humansville, Mo., where her father was a political leader, Miss Akins started her writing career at the age of 12, when she authored a play for her school. Her first published works were in the St. Louis Mirror, a weekly journal.

Surviving is a sister.

FRANK A. KEENEY

Frank A. Keeney, about 90, a former owner of vaudeville and motion picture theatres in the east, died Oct. 29 in Miami after a brief illness. Some of the top names in the vaude firmament played his theatres. Some houses were used as break-ins, a policy which permitted him to play expensive acts for little money. It's recalled that Fanny Brice once won an amateur contest at Keeney's, at the age of 15, and got the grand prize of five cents.

Born in New York, Keeney tried various forms of exhibition before he became an exhibitor. He was U.S. billiard champion at the age of 21. In 1924 he was among the first horse owners to race his stable at Hialeah. For the past 30 years Keeney divided his time between New York and Florida, where he maintained stables. He was the builder of Keeney Park, St. Augustine, where he hoped to bring flat racing. Track is now used for harness matches.

Survived by a daughter and a grandson.

MANN HOLINER

Mann Holiner, 65, vet ad agency exec and songwriter, died in Hollywood Oct. 29 of gunshot wounds, listed by police as self-inflicted. He had been in ill health and despondent since the death 18 months ago of his wife, professionally known as Alberta Nichols, who collabed with him on many Broadway musicals and pop songs.

Holiner wrote the lyrics and his wife the music on five editions of "Blackbirds" and other Shubert musicals. A year ago, "Holly"—as he was known in radio and tv—finished a musical, "Cinderella," which he and his wife had worked on for years. He filed suit against CBS and Rodgers & Hammerstein for alleged appropriation of his material for a spec last year, which still is pending.

In 1940, Holiner swung over to the agency biz and was sent to Hollywood by Benton & Bowles to head up its radio dept. He later joined the then Lennen & Mitchell agency as Coast v.p., and two years ago headed up the Ted Bates agency in Hollywood.

ALEXANDER B. MOTENKO

Alexander B. Motenko, 44, veepee in charge of recording, programming research and engineering of Musak, died of a heart attack Nov. 3 in Larchmont, N. Y.

Motenko joined Musak in 1950 as manager of the transcription and record manufacturing division and the next year was prompted to veepee in charge of recording. He assumed his final post with the company this year. He was chief founder in 1945 of Brason Assoc., Chicago, wholesale distributors of records, books and toys and served as its prexy until the time of his death.

Surviving are his wife, a son, a daughter, his father, a sister and a brother.

MRS. SAM CARLTON

Mrs. Sam Carlton, 52, wife of the comedy writer, died in New York Oct. 24. She was a victim of cancer and had been lingeringly ill for the past 14 years.

Mrs. Carlton was Barbara Roberts, musicomedy and vaude dancer, before her marriage. Carlton has long been George Jessel's No. 1 comedy writer. They had no children.

L. FRED STEIN

L. Fred Stein, 69, director of the annual Shrine Circus in Kansas City for 15 years and a former actor, died Oct. 30 in K. C. Born in Vicksburg, Miss., he came to K. C. in 1925 while a member of the Dubinsky Bros. traveling tent show. His wife, Blanche, was also a member of the troupe.

Couple later played in stock at the Orpheum Theatre, K. C., and at one time Stein was active in radio. He was stricken while taking part in the annual fall conclave of Ararat Shrine.

Surviving besides his wife, is a stepson.

CHARLES EGELSTON

Charles Egelston, 72, radio character actor who was featured as Shuffle Shober on the CBS daytime serial, "Ma Perkins," died Oct. 30 in New York. A showbiz veteran for 50 years he appeared on the "Ma Perkins" show for 26 years. He was credited with having been the first person to portray Scrooge of Dicken's "Christmas Carol" on the air. The production was broadcast by radio station WLW in Cincinnati about 30 years ago.

His wife, actress Aileen Poe Egelston survives.

JESSIE WELBURN

Mrs. Jessie Fremont Welburn Pierson, 84, a Broadway legit actress at the turn of the century, known professionally as Jessie Welburn, died Oct. 27 in Newark, N.J., after a brief illness. She began her acting career about 1890 and continued through World War II. She appeared in more than 150 productions on Broadway and with road companies.

Her son, brother and sister survive.

LUISA FIELD

Luisa Field, 51, assistant director of publisher relations at Broadcast Music Inc., died Oct. 31 in Pasadena, after a short illness.

Trained as a concert pianist, Miss Field was a consultant to Walt Disney Productions in the filming of "Fantasia." Prior to joining BMI, she was copyright researcher for Capitol Records.

Her mother and two sisters survive.

GLENN W. JOHNSON

Glenn W. Johnson, 35, production director of WBTV, Charlotte, N.C., died Oct. 26 in that city. He was associated with the production department of WFMY-TV, Greensboro, N.C. in 1950-'51 and became production director of WBTV in 1951.

He is survived by his wife, daughter, sister and three brothers.

JACOB PERLMAN

Jacob (Jake) Perlman, 80, one-time stage carpenter of the old Metropolitan theatre, St. Paul, died Oct. 23 in Los Angeles, where he had made his home since 1940. In the latter city he was associated with the Biltmore Theatre for many years.

Survived by a sister and three brothers.

JOHN WOOLDRIDGE

John de Lacey Wooldridge, 46, composer and playwright, died Oct. 27 in Watford, Eng., following injuries sustained in an auto crash. He wrote the music for some 22 films including "Bomber Command." He also composed much orchestral music.

Surviving are his actress-wife, Margaretta Scott, and two children.

JANE SOUSA

Jane Priscilla Sousa, a daughter of the late John Philip Sousa, composer and bandleader, died Oct. 26 in New York. A graduate of Vassar College, she studied to be a concert pianist. She also wrote the music and lyrics of "Me and My Ol' Banjo."

Her sister survives.

CHARLES SINCLAIR

Charles Sinclair, 88, a musicomedy director during the early 1900s, died Nov. 1 in Staten Island, New York. He was director of the "Prince of Pilsen" and other shows for Henry W. Savage between 1900-15.

His wife survives.

Mrs. Ida Wood, mother of Audrey Wood, play agent with MCA, died Oct. 23 in New York. Mrs. Wood was the widow of William H. Wood, formerly manager of the Broadway Theatre and first manager of the Palace Theatre, both in N. Y.

Philip R. Johnson, production stage manager with the national company of "Music Man," died Oct. 25 in Duarte, Cal. He was a native of Dayton, O. Surviving are his brother and sister.

Sam Miller, 64, longtime exhib who owned film houses in Gladstone, Mich., and Rhinelander, Wis., died of a heart ailment Oct. 29 in San Jacinto, Cal. His wife survives.

R. V. Hindmarsh, 61, managing director of the Royal Hotel, Whitby, Eng., and of a chain of danceries, died recently in Middlesbrough, Eng.

Theodore H. Hauptle, 58, stage manager for the Philadelphia Orchestra, died Oct. 26 in Philadelphia. Surviving are his wife, two sons and a daughter.

Son, Michael, 19, of actress Maureen O'Sullivan and producer-director John Farrow was killed Oct. 28 in mid-air plane collision over Pacoima, Cal.

Father of Jack Schachtel, Allied Artists advertising business manager, died Oct. 31 in New York. Also survived by a daughter.

Mother, 69, of William R. McAndrew, an NBC v.p., died Oct. 29 in Washington. Also surviving are her husband, brother, half-brother and a daughter.

Mrs. Rosie Day, 82, balladeer, died Oct. 19 in Canton, O. She appeared in all 28 of the American Folk Song Festivals near Ashland, Ky.

Wallace A. Calvert, 48, co-owner of Twin Tree Inn and the Tree Club, Dallas, died Oct. 20 in that city of a heart attack. Survived by his father.

Wife, 58, of Jack Steck, director of radio operations, WFIL, died Oct. 24 in Philadelphia. In addition to her husband, two daughters survive.

Arthur M. Bennett, vet musician and member of the Nashua (Vt.) Symphony Orchestra, died Oct. 23 in that city.

Arthur Frank Doyle, 69, manager of Universal Studios' credit union for past 25 years, died Oct. 28 in Hollywood.

Grandmother, 83, of Orson Bean, stage and tv actor, died Oct. 26 in Burlington, Vt. She was a retired dramatic teacher.

John Bielamowiez, 72, theatre builder, died recently in Bremond, Tex. He built the Texan Theatre in 1941 in that city.

Mrs. L. B. Wisch, longtime operator of the Grand Theatre, Moha, N.D., died Oct. 17 in Palo Alto, Cal. Two daughters survive.

Robert Ahrens, 57, manager of the Frank circuit theatre at Owatonna, Minn., for 20 years, died there Oct. 22.

Father, 71, of Del Courtney, San Francisco bandleader and deejay, died Oct. 21 in Orinda, Cal.

Carol Eden Stein, 31, former film bit player, died Oct. 18 in San Francisco.

Wife, 39, of Alvin Kabaker, Coast v.p. of the Compton Agency, died Oct. 21 in Hollywood.

Wife, 69, of film producer Cliff Reid, died Oct. 21 in Woodland Hills, Cal.

Nathan Schulman, 64, veteran projectionist, died recently in Houston.

Wife of producer Lindsley Parsons died Oct. 22 in Corona Del Mar, Cal.

Bert Howard, 85, vet stage and screen actor, died Oct. 27 in Hollywood.

MARRIAGES

Megan Lewis to Harold McDonald, Pittsburgh, Oct. 15. He's with the Pittsburgh Symphony.

Sharon Levine to Lieut. (j.g.) Ronald Fineberg, Honolulu, Oct. 12. He's the son of Sam Fineberg, longtime Pittsburgh distributor now living in Phoenix, Ariz., and ex-owner of Republic franchise in Pitt.

Eve Chatterton to Gene Micheli, New York, Nov. 1. Bride is in the Rank Films publicity dept.

BIRTHS

Mr. and Mrs. Wes Parker, son, Pittsburgh, Oct. 21. Father's a ballroom operator and former bandleader.

Mr. and Mrs. Jack Van Nostrand, son, Hollywood, Oct. 24. Father is a KNXT account exec.

Mr. and Mrs. Irving Sachs, daughter, New York, Oct. 22. Father is a film editor with MPO Television Films.

Mr. and Mrs. Max Kimbrel, daughter, Lakes Wales, Fla., Oct. 27. Father is manager of radio station W-GTO, Cypress Gardens, Fla.

Mr. and Mrs. Hugh Foster, son, Chicago, Oct. 7. Mother, Georgianne, is a former show biz publicist in that city.

Mr. and Mrs. Jerry Gregoris, daughter, Chicago, Oct. 27. Father is producer at WGN-TV there.

Mr. and Mrs. Ed Scheid, daughter, Burbank, Cal., Oct. 28. Mother is Joan Scheid, former film publicist; father is head of Warner Bros. re-recording dept.

Mr. and Mrs. C. Huntley Rylander, son, Portchester, N.Y., recently Father is chief of CBS-TV special effects.

Mr. and Mrs. George Mair, daughter, Encino, Cal., Oct. 28. Mother is the daughter of Carl Haverlin, Broadcast Music Inc. prexy.

Mr. and Mrs. Herman Rush, daughter, New York, Oct. 14. Father is prez of Flamingo Telefilms.

Mr. and Mrs. Ivan Lane, son, Hollywood, Oct. 30. Father is musical director-conductor at Ben Blue's nitery.

Mr. and Mrs. N. Taylor Vaden, son, Philadelphia, Oct. 17. Father is director of sales promotion at WCAU-TV.

Mr. and Mrs. Al Hillstorm, daughter, San Antonio, recently. Father is technical supervisor at WOAI-TV in that city.

Mr. and Mrs. Paul Curran, daughter, Wimbledon, England, Oct. 29. Father is an actor.

Mr. and Mrs. Charles A. Palma, daughter, Jamaica, L.I., Oct. 13. Father is a film editor with Transfilm Inc., producers of telefilm commercials.

Mr. and Mrs. Al Eisenberg, son, New York, Oct. 14. Father is an executive with Q-TV Inc., in N.Y.

Mr. and Mrs. Hugh McPhillips, son, New York, Oct. 31. Mother was formerly with Caesar's Hour; father is an NBC-TV associate director.

In Loving Memory

GEORGE M. COHAN

1878 1942

The Cohan Family

I Like to Remember

GUS EDWARDS

November 7, 1945

Lillian

Sigmund Romberg

(November 9, 1951)

HARRY D. SQUIRES

PAT C. FLICK

In Loving Memory

November 1, 1955



the miss that put the "hit" in "hit parade"

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$45,000,000 SHUBERT OFFER

Civil War's Centennial (1961) Looks Like Home, Not Screen, Hurrah

Hollywood, Nov. 11.

Television is going to hit the Civil War Centennial—1961—hard.

But feature pictures, according to present plans, at least, is ignoring the whole thing.

It's a very short-sighted attitude," says James Warner Bellah, screenwriter and Civil War buff, "especially considering that the two highest grossing pictures of all time—'The Birth of a Nation' and 'Gone With The Wind'—were both directly concerned with the Civil War."

A check of the studios supports Bellah's contention that features are giving the nation-wide Centennial the go-by. Although the period of the War Between the States, as it's termed below the Mason-Dixon Line, has always been a popular one with pix, there are planned at this time only the normal quota of stories dealing with the war and the period following it.

On the other hand, tv is already well along with plans for capitalizing on the Centennial.

NBC has contracted with Dore Schary to write and produce a series of live spectaculars in color

(Continued on page 56)

Lash Soviet Pop Singer As a Fifth Columnist For Torchy Western Music

Frankfurt, Nov. 11.

The Soviets, who have formerly confined their attacks on popular, rock 'n' roll or jazz music to banning such records and western performers from their land, have switched to an attack on their own performers.

A series of articles in Pravda and other official papers is now presenting violent objections to "fifth columnists" who are infiltrating the "trite" and "convulsive" music of the West by playing and singing its songs.

Latest to be censured strongly is Mark Bernes, well known Russian film actor and singer. Pravda insisted that he sings with "tears in his voice," "suggestive whispers" and "mournful monotone" that is unlike the happy, upbeat style of music which is Communistically acceptable. Then followed an attack on him in the official organ of the Young Communist League, Komsomolskaya Pravda, which charged that he was arrogant when driving one of the six Soviet autos he owns.

Soviets have continued their attacks on other western music influences that are coming in via records, radio and films, also objecting to sentimental hillbilly-type tunes. But worst of all, concludes the article, is when their own top singers follow these unfortunate Western influences.

Olivier in Syndicate For Irish Aircaster

Sir Laurence Olivier is on board of the company awarded the contract to operate Northern Ireland's first commercial television station.

Earl of Antrim will be chairman and other directors include film producers Betty Box and William McQuitty.

Station is due on air at end of next year.

Par Hits $47.75; Brokers Favoring Show Biz Shares?

Paramount hit another new high ($47.75 per share) on the New York Stock Exchange last week in activity that's believed to have significance beyond this one film company. It's reported in some parts of Manhattan's financial area that numerous show business issues are being reviewed by brokerage houses and are being recommended to clients on various counts.

One, of course, is that Par has a consistent record of earnings from operations and this impresses the investors. Add to this capital gains benefits from the sale of its library for television and possibly from other sources.

It's become a matter of fact that many show business enterprises are being analyzed, but not only in terms of current earnings, but importantly for those non-recurring profits. Decca Records, which controls Universal, is an outstanding

(Continued on page 62)

1st New Anthem Disk In 25 Years on WB Label

In keeping with the current disk company swing to standard material, the new Warner Bros. label has come up with a new slicing of the national anthem. According to WB, this is the first new etching of "The Star Spangled Banner" to be marketed in more than 25 years. Disk was cut by "The Warner Bros. Military Band" under the direction of Henry Mancini.

In addition to the retail push, the disk is being sent to radio and tv stations and the Armed Forces Network to be used as opening or closing themes. Heretofore, only version of "The Star Spangled Banner" available to broadcasters was on electrical transcription.

The Francis Scott Key Anthem is backed by John Philip Sousa's "Stars and Stripes Forever."

J. J. REPORTEDLY WANTS 80 MILLION

By ABEL GREEN

William Zeckendorf Sr., president of Webb & Knapp Realty Corp., figures that the 18 Shubert theatres in mid-Manhattan are worth $45,000,000 and has made an offer of that amount. Understood that the surviving frere of the theatrical dynasty, J. J. Shubert, would be "interested" in $80,000,000.

While the parties are far apart on price, Zeckendorf figures that some of the theatre properties would be continued as is, or facelifted, in the pattern of City Investment's playhouses in the Times Square sector, and others razed for redevelopment as office sites, etc. The Shuberts have 19 theatres in the heart of the theatrical district, all choice properties on realty value alone, but only 18 theatres supposedly figure in the deal. It may be because of a partnership interest in the 19th playhouse, possibly the Music Box, of which Irving Berlin is half-owner.

Among Webb & Knapp's ideas, it's figured, is that $22,000,000 could come out of operating profits, figuring $1,250,000 per annum per theatre, and the rest in cash. Shubert's reported figure is almost double the offering price. There is also, of course, the factor that the Lee Shubert estate is still in process of settlement, said to be another reason for not facelifting the theatre properties now.

Film Men Say Ads Pure in Contrast To Paper-Books

Paperback books are proving the "purity" of motion picture advertising. Ad-pub heads of several film companies are pointing to the kind of published merchandise offered the public that make the pic displays look tame and, in their opinion, the soft-cover novels are a convenient example.

The matter is of particular consequence at present because of pressures from outside the industry to tone down film ad copy and art work. It's the subject of continuing meetings at the Motion Picture Assn. of America; the accusers include newspaper critics and publishers, official censors and non-official blue-pencil groups.

The aforementioned "purity" derives from comparison of course. It boils down to this: How can picture ads be attacked on grounds of over-sexiness when the paperbacks which are prominently displayed in drug stores and by other

(Continued on page 16)

Sex-Only Film Formula Won't Work, Says Bardot's Levy, Who Oughta Know

Admitting that he's partly the one to blame, Raoul Levy said in N.Y. last week that French films had "their worst year for quality" in 1958. Producer of "God Created Woman" said his Paris colleagues were failing with their determined effort to turn out "premeditated masterpieces."

"These pictures all have the same aim—they should be sexy and they should make as much money as 'God Created Woman' ($4,000,000 in the U.S. alone)," Levy commented. "The only trouble is, this kind of formula rarely works twice."

Producer, who's just signed to do three more French pix for Columbia Pictures release, opined that distributors and exhibitors had only themselves to blame if the public no longer appears as enchanted with Brigitte Bardot as it was when "God Created Woman" first came out. "Brigitte has been a very smart girl," he said. "She hasn't made too many pictures. But, of course, she had made a lot of films before she became famous, and many of their earlier ones were released in the States when 'Woman' caught on.

"We are definitely going to hold back 'En Cas de Malheur' (In Case of Accident), and as far as I know, United Artists won't release 'Woman and the Puppet' until mid-1959. That'll give the public a little breathing spell. And we aren't going to be in a rush to

(Continued on page 16)

Sinatra's Bardot Terms: 40% as Prod., 6% as Actor

The deal for Frank Sinatra to costar with Brigitte Bardot in "Paris by Night" fell through primarily because Sinatra refused to make the picture in Europe, Raoul Levy, who had planned to produce the film, said last week in N.Y.

Sinatra's terms: $250,000 and 40% of the profits as coproducer, and 6% of the profits as an actor. Levy considered these terms stiff, but would have gone along with them. Then, however, Sinatra allegedly refused to film in Paris, which Levy considered a "must."

Levy said "the case isn't finished" yet. He claims to have $100,000 invested in the picture already via screenplay, etc. Harry Kurnitz had written the script with Sinatra directly in mind.

N.Y. Cafes, Hotels Swinging at B.O. Via Trade Influx

New York niteries last week resembled New Year's Eve almost every night. Conventions and trade shows brought in a healthy influx of spenders. Not all hotels were SRO during this period, but business was excellent.

Contributing to the temporary population increase were the convention of the International Travel Congress of American Society of Travel Agents, the horse show at Madison Square Garden, and the Hotel Show at the Coliseum. ASTA and the hoteliers, particularly, brought in a lot of corollary business. In addition there was a

(Continued on page 16)

Minnesota's Football 1957 Profit: $835,840

Minneapolis, Nov. 11.

Best paying entertainment here by far is an amateur (?) sport, U. of Minnesota football.

Despite the fact that the gridiron team had a losing season, its half share of the nine games' gates last fall was $835,840, or approximately $95,000 per contest, according to figures just made public. Football supports the school's entire athletic program.

The team this season has lost all of its first seven games, but attendance at each of the four home contests (two more to go) has exceeded 55,000 at $4 a throw.

In fact, last Saturday's game with Iowa drew a capacity crowd of 62,000.

Cuban Boy Actor Not On Ambassador's Guest List for Tracy Film

Washington, Nov. 11.

The turbulence of Cuban politics has blocked Felipe Pazos, 13, who plays the second lead in "Old Man and the Sea," from attending the Washington premiere of the Spencer Tracy film Wednesday (12).

Cuban Ambassador Don Arroyo is host for the first local showing at the Uptown Theatre, inviting numerous guests among the Government, diplomatic corps., hi-si and the press.

Young Pazos is also Cuban. But not the same type as Ambassador Arroyo.

Arroyo represents the Batista regime. Felipe's father played a big role with the revolutionaries led by Fidel Castro before heading for Washington a few months ago.

The youth, playing his first acting role (for which he earned $30,000), is uncertain whether to continue as a performer.

He has already seen the film at its Oct. 7 New York preem. But Ambassador Arroyo did not invite him to opening night here.

"It is all right," said Felipe. "I wouldn't have gone if he had."

Callas Power-Divas Dallas Opera On Day Bing Yanks Her Met Dates

By TRUDY GOTH

Dallas, Nov. 11.

Maria Callas wowed Dallas' social and musical sets jointly assembled to the capacity of 3,800 last Thursday (6) at the State Fair Music Hall. Texan oil and beef showed conspicuously in the furs, gowns, gems. The big men of the union's second-biggest state were in tails. The work was Cherubini's "Medea" (1797).

That the Greek-American soprano thrives on crisis might be inferred from the performance she gave in a title role which is a dramatic diva's dream come true. For she had the day before had $39,000 worth of Metropolitan Opera dates shot out from under her. The front page war of the telegrams, the fatal failure of Callas, rehearsing here, to meet the deadline for replying to Rudolf Bing at the Met had no visible effect upon her performance. Or perhaps it gave her an added will to draw a bead on the whites of their chinchilla here in Dallas.

No doubt was left at the conclusion of "Medea," highlight of Dallas' second year in the opera bigtime. Callas had topped Callas. The ovation was worthy of the descendants of cowboys and lasted six minutes by the watch, which is a lot of ovation. (No Italian colony claquers in this burg).

Dallas heard Callas in much the same pent-up tension that marked her debut two autumns back at the Met. Since then her strife with the Lyric of Chicago, San Francisco, Rome and Milano have been better publicized than her successes in Portugal, Greece, Britain and elsewhere. Enough to say that her fans' constant point that the diva has "brought back" the old style prima donna was evident locally.

She was in top form vocally. Plainly she had rehearsed and prepared to the exclusion of all else — including Rudolf Bing's

(Continued on page 17)

Oriental Threat To Bardot's Film Laurels

Tokyo, Oct. 28.

Topper George Breakston of Shaw-Breakston Productions signed a five-year contract with a girl who could become the Oriental threat to Brigitte Bardot. Threat is Eurasian Lotus (Lee), a 22-year-old non-pro discovered in Hong Kong. Breakston couldn't recite her vital statistics. Lotus will be featured in the S-B feature tentatively titled, "The Split," a film about a two-headed man skedded to roll here Nov. 15. Lotus is also appearing in a tv series being made under the same banner.

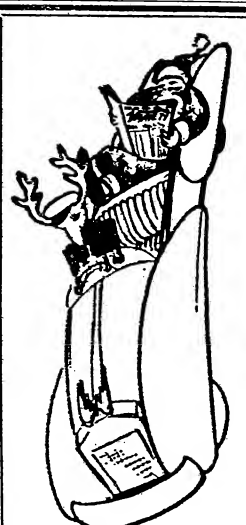
Outfit also plans two other feature pix within the next year, all to be tied in with a major U.S. distributor soon to be announced. S-B utilizing what is becoming a stock company in these projects with Peter Dyneley, Alan Tarlton, Teddy Nakamura and Jane Hilton in addition to Miss Lotus. The two features after "The Split" will be a light comedy called "The Amazing Miss Jones" and a farce, "Devil May Care."

Revived Mayfairs

The first of the second season of the revived Mayfair Dances last Saturday (8) at the Hotel Plaza, New York, drew some 275 and recaptured the spirit of the yesteryear show biz supper dances when the Mayfair was first inaugurated at the old Ritz-Carlton, New York.

Charles Columbus (ex-& Snow), professional ballroomologist, is the sparkplug of the show biz socialite event, with some five or six similar events scheduled for the fall-winter season. Meyer Davis' dansapation is back, as heretofore.

11/12



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* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

O.K. Homo Plays On London Stage

London, Nov. 11.

The Lord Chamberlain has lifted the century-old British stage ban on plays dealing with homosexuality. The change of policy was revealed in a letter to Charles Killick, chairman of the Theatres' National Committee. Wrote the Lord Chamberlain, "The subject of homosexuality is now so widely debated, written about and talked of that its complete exclusion from the stage can no longer be regarded as justifiable."

The official censor stressed, however, that his decision referred only to serious and sincere plays on the subject or references which are necessary to plot and dialogue and are neither salacious nor offensive. Previously, plays dealing with this theme have been able to be staged only in theatre clubs, over which the Lord Chamberlain has no control, but were tabu for "public" performance.

Many responsible people in the theatre have spent years urging a relaxation of the Lord Chamberlain's authority over the theatre on the grounds that many of the rulings are archaic.

Betty Comden-Ad Green Break in 'New Act' For Special 'Village' Dates

In these days of diminishing comedy returns, two-fifths of The Revuers, a legendary act of the late 1930s, is better than no Revuers at all.

Betty Comden & Adolph Green, who made up the team with John Frank, Alvin Hammer and Judith Tuvim, now Judy Holliday, came back to the boards last Monday (10) after 14 years of toying with scripts and music for legit and pix and gave a smash display of the wit and sparkle that The Revuers once brought to nitery entertaining, especially to Max Gordon's Village Vanguard in New York's Greenwich Village.

Site for the duo's "comeback" was the intime Cherry Lane Theatre, a few blocks south of their original Vanguard home, in a theatrical "diversion" devised by JJG Productions (Joseph Ademic, John O'Donnell and Gus Schirmer Jr.). They're slated for just one more showcasing next Monday (17), but bookers, agents, nitery ops, et al. shouldn't let 'em go back into hiding behind the typewriter. They belong on stage.

The program, neatly divided into three parts and excellently staged by Schirmer, serves as a socko "audition" for the Comden & Green shenanigans. Material, all theirs, is

(Continued on page 63)

Copyright Attorney

Harriet F. Pilpel

explores

So What's New?—Legally

in the constantly churning show biz which seemingly always generates new problems on property rights

* * *

one of the many Editorial Features in the upcoming

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VARIETY

Entertainment Talent In Congress

Washington, Nov. 11.

Musicians, dancers, vocalists, fiddlers, pianists and, above all, amateur comedians have been represented before but when the 86th Congress comes to town in January their ranks will be strengthened by fresh talent.

Howard W. Cannon, the new Democratic Senator from Nevada, is a bona fide professional. A life member of the musicians union, Las Vegas Local 771, he once had his own dance orchestra.

Robert C. Byrd, freshman Democratic Senator from West Virginia, coupled his country fiddling for the hill folk with ditties like this:

"Went to kiss my girl last night and thought I was a'sneakin'
"Missed her mouth and kissed her nose but the doggone thing was leakin'."

Sen. Estes Kefauver, Tennessee Democrat, has taken up magic in recent years.

Chairman Oren Harris (D-Ark.) of the important House Commerce Committee has long sung tenor in a Congressional quartet which has been reduced to a duet by electoral attrition.

Rep. James A. Haley (D-Fla.) is an ex-president, director and general manager of Ringling Bros.—Barnum & Bailey Circus.

Rep. William C. Cramer (R.-Fla.) performed in circuses.

Rep. Frances Bolton (R.-Ohio) once studied to be a concert singer.

Sen. Albert Gore (D.-Tenn.) is a country-style fiddler, important qualification for office in his state.

Sold 'Lifetime' Lessons to 79-Yr.-Old

Indict Three Albany Men on Larceny—Dance Fees Of $11,800 Half of Savings

Albany, Nov. 11.

Three men affiliated with the Arthur Murray School of Dancing in Albany pleaded not guilty when arraigned in County Court Thursday (6) on a sealed indictment charging each with first degree grand larceny and two counts of conspiracy—in the alleged obtaining of $11,800 from a 79-year-old local woman whom they were giving lessons.

The trio consisted of Clyde E. Russell, 35, of suburban Loudonville, identified as the owner of the franchised school; Anthony T. Polito, 21, of this city; Edward Crofton, 28, of nearby Colonie. Complainant against them is Mrs. Jessie C. Lee who told police the dancing fees represented half of her life savings.

County Judge Martin Schenck released the three men in $3,500 bail to await trail.

The indictment followed an investigation by the Albany County District Attorney's office, after Mrs. Lee complained to police on Nov. 4 that she had paid almost $12,000 for dancing lessons started on September 20. According to witnesses, Mrs. Lee received a letter from the dancing school, describing the various courses offered. She contacted the school and signed to take one of the courses.

Mrs. Lee claimed that each time she returned for a lesson, she was told that for additional fees, she could take more courses and participate in other functions at the school.

Assistant District Attorney John T. Garry 2d said, during an interview prior to the grand jury presentation, that Mrs. Lee informed him at first she paid only small sums. However, later they ranged

(Continued on page 14)

Late V.P. Dawes Didn't Know Song Would Click

Washington, Oct. 28.

The late Vice President Charles G. Dawes was chagrined when he learned "It's All in the Game" had been published, fearing he would become the target for puns. The incident is related in Dawes' biography, "Portrait of an American," written by veteran Washington correspondent Bascom N. Timmons.

"My business is that of a banker," Dawes is quoted in the book, "and few bankers have won renown as composers of music. I know that I will be the target of punster friends. They will say that if all the notes in my bank are as bad as my musical ones, they are not worth the paper they are written on."

Dawes wrote "It's All in the Game" in 1911, long before his election to the Vice Presidency. He titled it "Melody in A Major," after composing it at one sitting

(Continued on page 16)

Crowning of Pope Pix

London, Nov. 11.

The Rank Organization is prepping a color film of last week's crowning of the Pope, which will be distributed throughout the world with commentaries in English, French, German, Spanish and possibly Italian.

G. Grafton Green, head of the organization's newsreel and special features division, was in Rome last week preparing the pic. The Rank group is to make 200 prints immediately available.

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ABEL GREEN, Editor

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SKOURAS LEADS 'EM TO WATER

Tony Curtis, Kirk Douglas Tell Rackmil 'Variety' Ban Doesn't Go With Them

Hollywood, Nov. 11.

Kirk Douglas, scheduled to make a costly independent picture soon for Universal release, has taken issue with that company's prexy Milton R. Rackmil over his barring of VARIETY, Daily and Weekly, from U news and advertising.

Douglas thus takes a position, though independently, alongside that of Tony Curtis, who earlier served notice he will not start "Operation Petticoat" at U next month as scheduled if VARIETY newsmen are barred from normal news contacts with his set.

Douglas, who plans extensive ad-publicity campaign on Bryna's $5,000,000 production "Spartacus" for U. release, not only expressed concern to top U executives about the barring of reporters for capricious personal reasons but went on record with them. He wants full coverage of "Spartacus" in both news and ad columns in both VARIETY and its Daily subsidiary. Douglas has not yet met with Rackmil on the matter, but said he told other U executives "it's tough enough as is to get things in print without eliminating one of the most important outlets.

In voluntary statement last week, Curtis, now shooting in "Some Like It Hot" at Goldwyn studio, said he was "shocked" by Rackmil's "ban" of VARIETY and that he personally "will not tolerate the barring of any member of the press while I am working there."

Rackmil "barred" both VARIETY publications because they published, three weeks ago, that MCA was dickering with Rackmil to buy Universal studios acreage. A top MCA executive confirmed that conversations were being held; Rackmil, however, refused comment, then barred VARIETY after publication of story.

Universal's Tight Reins Policy: No United Artists-Type Deals; Ed Muhl Credit on All Titles

Universal, last of the majors to welcome independent producers, plans to maintain tighter reins on its partners than do other film companies. Some of the majors, particularly United Artists, give many of their associated filmmakers something like carte blanche. They approve the script, and cast, put up the coin and wait for the delivery of the pictures. In many cases, the indie producer can make the picture wherever he chooses.

Universal, on the other hand, is demanding a full partnership basis and will require the indies to employ U contracts layers and U studio facilities. The indies, in a sense, will be merely partners and not completely "independent." Universal will have studio chief Edward Muhl share in production authority. While the credits for each picture will list the independents as the producers, they will also note that Muhl is the executive producer for Universal.

Although Johnny-come-lately in the independent field, U was actually one of the first to launch a participation system with performers. It started with Harold Hecht and Burt Lancaster with "Kiss the Blood Off My Hands" and reached its height with a multi-picture deal with James Stewart. These deals were made at the time when William Goetz was production chief and were conceived by Goetz and MCA topper Lew Wasserman.

Goetz Exit

When Goetz exited the studio because he could not obtain a participation arrangement for himself, several of the percentage arrangements with stars remained but few new ones were made. Thus, at a time when the other majors were busily involved in lining up performers on participation deals,

(Continued on page 14)

U Skips Pfd. Divvy

For the third successive time, Universal's board of directors decided to omit a dividend payment on the company's 1.06¼ cumulative preferred stock.

Unlike common stock dividends, however, melon on the preferred shares must be paid to the holders as soon as sufficent coin is obtained. In the case of common stock divvies, which U has also bypassed, payment depends only on profits.

UA's Own Plaza Loses Pair To Rival Houses

Forced to put up two of its pictures for bidding in N.Y., United Artists promptly lost them for the Plaza Theatre, in which it has an interest.

Films involved are the Alec Guinness starrer, "The Horse's Mouth," and the Hecht-Hill-Lancaster production of "Separate Tables." Former was awarded on a high bid to the Paris Theatre, which opened it yesterday (Tues.) and the latter went to the Trans-Lux Normandie, which preems is Dec. 18.

Prior to UA sending out invites for bids, it had been generally assumed that "Horse's Mouth" would lodge at the Plaza, which became a UA outlet after UA absorbed Lopert Films. Fly in the ointment, however, was the suit which Jean Goldwurm of Times Film filed earlier this year, naming The Plaza, Lopert Films and United Artists as parties to a conspiracy to keep product from Goldwurm's Little Carnegie. Film involved was "Witness for the Prosecution" which—incidentally—has grossed some $3,250,000 domestically by now and should wind up with about $3,700,000.

With the Goldwurm action still pending, UA apparently thought it wise to invite bids.

Lynn-Romero Productions Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Cárro & Spanbock were filing attorneys at Albany.

Theatre Historian
Sam Stark
has written on
Sports and Sportsmen In the Theatre
stars from Cohan to Jolson and Cantor in scripts glorifying racing, boxing and other sports
* * *
one of the many Editorial Features in the upcoming
53d Anniversary Number
of
VARIETY

DO THEATRE MEN DRINK IN PEACE?

Exhibition's "good faith" in seeking a unified solution to some of the problems plaguing the film business will be put to the test Friday (14) when theatremen from all over the country—responding to the call of 20th-Fox prez Spyros P. Skouras—meet at the 20th home-office in N. Y.

Invites to the conclave, outgrowth of a resolution originally passed at the Allied States convention in Chicago, originally went out to 143 exhibitors. Since then, 20th has been swamped with complaints from theatremen who were left out, and chances are the meeting will bring together 175 to 200 exhib reps.

Procedure will be simple. Skouras will call the powwow to order and chairman it until the group elects its own chairman. He'll then leave the exhibs to themselves, having accomplished his mission as a mediator.

According to those close to Skouras, the 20th topper feels strongly that, unless exhibition can arrive at a unified approach to some of the issues facting it, nothing whatever can be accomplished, either (a) via an exhib meeting with the heads of production-distribution, or (b) via an appeal to the Government to back a relaxation of the decree.

While Skouras is openly plugging for a single, strong exhibitor organization, observers say he actu-

(Continued on page 14)

Is It Becoming 'I Was a Teenage Bore?': N. Herman

Hollywood, Nov. 11.

Teenage cycle is drying up, according to Norman Herman, exec producer of Nacirema Productions, whose 1956 "Hot Rod Girl" was one of earliest entries in this class. Consequently, unit is looking to other fields in planning its three-pix sked for 1959.

Upcoming slate will include "Hell Street," narcotics traffic yarn set in N.Y.'s Puerto Rican section; "Sports Car Wife," a comedy; and untitled Civil War film. All will be made sans release, for later sale to major distribs.

Company, independently financed by California Nisei (American-born Japanese) businessmen, followed this policy previously with two pix, and turned an immediate profit of $130.000. "Dateline Tokyo" was sold to Paramount for $180.000 and "Sierra Stranger" to Columbia Pictures for $150,000. Pix were lensed for $100,000 each.

Carl Foreman to Percenters: 'Don't Call Me, I'll Call You'; Producer's Unique 'Casting' Letter

Dostoevski Revised

Noting the existence of various previous versions, and the upcoming American film, "Crime and Punishment, U.S.A.," Kingsley-International has changed the title of its French import from "Crime and Punishment" to "The Most Dangerous Sin."

Picture recently had its U.S. preem at the Paris Theatre, N.Y.

Ever since it definitely became known that "The Guns of Navarone," based on Alistair MacLean's novel, was to be Columbia's top release of 1959 ($5,000,000 budget), Carl Foreman, whose Highroad Films is scheduled to produce the film, has been bombarded by agents seeking to cast their clients. Gossip columns have been filled (i.e. "leaked") with names allegedly cast for various roles in the film.

To set the record straight, Foreman—in a communication which he frankly admits is "a form letter"—has notified European and American agents of the actual status of the film. "I have spent a great deal of time answering the telephone, letters and cables to say what I am going to say to you now," Foreman wrote.

In essence, Foreman indicated that he didn't want to talk about casting now and that any discussion now would be "a waste of your valuable time and mine." He noted that he didn't want to do anything about casting until he was completely satisfied with the script; that he wanted the artists to fit the roles and no vice versa; that the logistics for the film were staggering and there's a tremendous amount of pre-production required.

There will be five top male roles: two Americans, two Britons and one European. "As it happens," he explained, "one of the American roles was set some time ago with a top American star—not, as rumored, Cary Grant . . ." The re-

(Continued on page 63)

Raoul Levy Sets 3 for Columbia; Pair of Bardots

Raoul Levy in N.Y. last week signed a deal with Columbia to produce three pictures for the company in France. Two of them will star Brigitte Bardot. An investment of about $2,500,000 on Col's part is involved, according to Levy.

First to roll is "Babette Goes to War," in which Gerard Philipe will costar with Miss Bardot. It'll be in color. All of the films will be done in French, with later English-dubbing possible.

Second film is "Les Regattes de San Francisco," which Claude Autant-Lara will direct. It launches March 15, is budgeted at $500,000 and will star unknown young players. It's a yarn about children making the transition to adolescence. Third project will be directed by George Cluzot and will star Miss Bardot.

Levy also expects to be associated with Louis Malle in "Single Handed," a yarn about a man crossing the Atlantic alone, only to find he's got a woman stowaway. Film probably will get a Col release.

'THE VISIT' AS FILM

Nunnally Johnson Would Script, Direct, Produce Swiss Play

Hollywood, Nov. 11.

Nunnally Johnson, whose pact with 20th-Fox allows him outside pix, is dickering for Swiss play "The Visit," now in its 21st week on Broadway with Alfred Lunt-Lynn Fontanne.

Johnson projects triple chore of scripting-producing-directing, but not necessarily for 20th.

Sam Levin, of the Esquire Theatre in St. Louis, has joined Theatre Owners of America.

Scoff at '100% Profit' Terms As Booby-Trapped

One of the top producer-directors last week was offered one of those deals by a major company under which he'd make a picture and, together with the star, would share 100% of the "profit."

He turned it down—angrily.

"I think such an offer is an insult," he said. "Obviously, if I get 100% of the profits, the company which finances and releases the film must get its cut somewhere. They wouldn't be satisfied just with the distribution fee. So, it seems to me they're keeping certain things from me before we even get started."

Commenting on this type of proposition, producer Jerry Wald recently scoffed at it. The way these things worked out, he maintained, it's the actor who loses in the long run, i.e. after overhead, costs, distribution charges, recoupment of negative costs, etc. are taken off. While all these may be legitimate items, the studio does stand to make money on every one of them and thus can well afford to make such a proposition. It's the actor who really takes the risk.

Stan Meyer: 'In TV—Where I Belong'

Stanley Meyer, board chairman of Bob Stabler's Filmaster Productions, returned to his Hollywood base over the weekend after huddles with the presidents of the three major networks and their key programming veeps on some new program ideas he has. Filmaster is partnered with CBS in several properties, including "Gunsmoke," but says he found all the executives as much concerned as he with introducing new formats, particularly if of a nature that will "elevate" the conventional sequence of video shows.

Meyer, son-in-law of Universal International Pictures' board chairman Nate J. Blumberg, footnotes that "I'm back in television where I belong" and now takes a maturer view of his abortive alliance with Joseph Tomlinson's internecine battle within Loew's Inc. in an effort to unseat prexy Joe Vogel.

Meyer reports that Blumberg's recurrent heart attack —"probably the result of the company's current situation"—has again been successfully weathered.

The 44-year-old former partner with Jack Webb in Mark VII Productions ("Dragnet" etc.), who sold out for a $1,000,000 capital gain personally in a deal with MCA, more than incidentally has a maturer viewpoint on what had transpired when he was allied with the Tomlinson faction in the Loew's battle. While Meyer still has his 5,000 block of Loew stock he disclaims any further interest in the current maneuvers of the Louis Green-Jerry Newman faction; "in fact if I fell over them I wouldn't know what they looked like." This is in further refutation of a previous report in this paper that he was east for that purpose.

He reiterates, "I'm back in television where I belong."

Copyright Expert
Samuel W. Tannenbaum
has an interesting treatise on
Problems and the Uses of Titles in Works for the Amusement Field
* * *
one of the many Editorial Features in the upcoming
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WB Policy: 12-14 a Year, All Big; Vidpix Uses Up Studio Facilities

By GENE ARNEEL

While shifting the greater part of the homeoffice operation to its Burbank studios, Warners at the same time is moving closer to its modus operandi of the future, production-wise. The blueprint calls for the making of 12 to 14 pictures a year, all of them in strictly the "A" category.

And along with this WB is leaning heavily on television film production which, of course, will be a strong assist in the allocating of studio overhead.

Regardless of how extensive the budgets are on the theatrical pictures, it's a cinch these alone, when numerically reduced to 12 to 14 per annum, couldn't provide for the upkeep on the Coast lot. The tv work, as a consequence, is designed to mesh nicely in a financial way. WB is now turning out four and a half hours of tv network time weekly—all programs being on ABC and all with sponsors. Shows are "Maverick" and "Cheyenne," both an hour in length, and "Sugarfoot," "Colt .45," "77 Sunset Strip" and "Lawman," all a half hour.

WB started 12 new theatrical features this year, a drop from 18 at this time in 1957. On the release schedule for the current year are about 25 features, with the backlog providing the bulk of it. It's presumed that 1959 will see a cut in the distribution program commensurate with the numerical production lopping.

The new WB policy is being shaped in tune with much thinking expressed in both the industry itself and in Wall Street circles, latter being in reference to important film company investors.

The guesswork has it that the key to riches in the future lies in the "blockbuster" type of product for theatres; enough programmers are already being produced and any more of them simply wouldn't pay off.

As for the cost of keeping the studio going, helping to amortize this is the telefilm end.

Cartoonist - Humorist
Rube Goldberg
has some grim views on the
Great American Institution of Name-Dropping
* * *
one of the many Editorial Features in the upcoming
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By End of Month WB's Westward Ho Will Be Complete

By the end of this month Warner Bros. will have completed its Operation Westward Ho. Meaning, the shift of most of the what through the years had been homeoffice activity to the Burbank studio in California.

Company, now leasing one and a half floors (85,000 square feet) at 666 Fifth Avenue in N. Y., is now trying to sub-lease one floor (the seventh) with the reduced personnel to function on the remaining half (on the sixth).

Exec v.p. Ben Kalmenson, domestic distribution chief Charles Boasberg and foreign department head Wolfe Cohen are the toppers headquartering west, along with their staffs.

Remaining in Gotham are Robert Perkins, chief counsel; the talent and story department (at full strength) under Harry Mayer; Myer Hutner and Charles Cohen, running the ad and publicity department, which includes contact men for all outlets and a staff of accountants to work only on local N. Y. business.

Feeling at WB is that Boasberg's domestic distribution operation is not to be particularly affected. His division managers have been located in the field right along and the exec himself spends more time hopping around the key cities than at the homeoffice anyway.

The major switch concerns the

(Continued on page 6)

ON NEW YORK LOCATION

'Last Angry Man' Shoots In Brooklyn Streets

Location filming of Columbia's "The Last Angry Man," based on Gerald Green's bestseller, got underway in the streets of Brooklyn on Monday (10).

Among the locations will be sites in the Brownsville, East New York, Sheepshead Bay, Prospect Heights and Crown Heights sections of the borough.

Daniel Mann is directing the Fred Kohlmar production which stars Paul Muni, David Wayne and Betsy Palmer. Location unit, under cinematographer James Wong Howe, will spend two weeks in Brooklyn.

Budd Schulberg Likely To Retrieve Rights Of 'What Makes Sammy?'

Though United Artists carries the title as one of its forthcoming productions, chances of the old Budd Schulberg novel, "What Makes Sammy Run?" being made into a film for the moment appear slim.

Fred Finklehoffe and associates bought the film rights to the Schulberg yarn two years ago. One of the stipulations in the contract, negotiated for her son by agent Ad Schulberg, was that, unless work on the picture started before Dec. 31, 1958, the rights would revert to Schulberg.

According to UA, there is virtually no chance of "Sammy" going into production before the end of the year. If the rights do revert to the author, chances are good that the story will eventually be filmed by Schulberg Productions in which Budd Schulberg is associated with his brother, Stuart. Former is currently polishing "The Disenchanted" for a Broadway legit bow next month, and the play will be filmed. Both "The Disenchanted" and "Sammy" deal with life and people in the early Hollywood. Neither presents the place in a particularly favorable light.

The Schulbergs this year produced "Across the Everglades" and, though currently much taken up with tv projects, also plan to make "The Bridge at Remagen," a war story.

MARTIN DAVIS RETURNS

Martin S. Davis, second in command of the Paramount ad-pub department, is back at the homeoffice after a week's stay at the studio.

He viewed the new product and discussed campaigns with producers and execs on the lot.

Another Millionaire Wins

St. Paul, Nov. 11.

They're getting a big laugh in film industry circles here from a want ad that appeared in the St. Paul Dispatch.

Ad stated: "F. K. Weyerhaeuser, 294 Summit ave., wins two free luncheons at Walgreen Drug tomorrow and two tickets to the RKO Orpheum or Paramount theatre . . . redeemable by showing this ad and proper identification at the above store."

The ad never was redeemed. Weyerhaeuser is a local multi-millionaire lumberman. A half dozen names are chosen at random from the telephone directory each day and concealed in the newspaper's want ad section—a tieup among the sheet, theatre and store—and it just happened that on this occasion Weyerhaeuser was one of them.

'Roots of Heaven' as B'way Lesson

Some See Further Evidence That Broadway Loses Significance; 20th Ponders 'Anne Frank' for Palace

Editor - Publisher - Author
Bennett A. Cerf
has his own views on phoney publicity vis-a-vis literary properties in an entertaining piece on
'There Has to Be Some Law!'
* * *
one of the many Editorial Features in the upcoming
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Though it got burned at the Palace Theatre, N.Y., on a two-a-day run of "Roots of Heaven," 20th-Fox has slotted its "Diary of Anne Frank" into the Broadway showcase, probably as the Easter attraction. There's a good chance that the George Stevens film will play the Palace on a continuous run basis.

Performance of "Roots," which did only a little over $8,000 one recent week, has 20th execs split on the "lesson" to be drawn from the engagement. Some say it means nothing, i.e. the picture just isn't what the public either wants to see, wants to pay top admissions for, or considers worthwhile coming downtown for.

Others view it as a confirmation of the theory that *Broadway is simply going out of style*, except for the very top attractions. They cite the current business on the main stem ($450 at the b.o. at one of the big houses on recent day) as further proof, though admitting that the present lineup of product is something less than impressive.

"Broadway no longer counts as a 'key' to the rest of the country," one sales exec opined in N.Y. last week. "We've got to start thinking more practically in terms of bringing the entertainment where the people are, i.e. in the suburbs." He cited the instance of Los Angeles, arguing that a picture can be opened there firstrun for a gross of $240,000 where, the same film on Broadway, will bring only $32,000 or thereabouts.

Apart from this, the cost of opening a film on Broadway virtually eliminates profit possibilities, and—on the reserved-seat shows—it's a problem to get people to come downtown to the boxoffice to make their reservations. "This New York Broadway has become no different than either downtown Los Angeles or the Chicago Loop," the comment went. "And this is being proven already. Pictures like 'The Defiant Ones,' 'Cat on a Hot Tin Roof,' 'The Hunters' and 'The Big Country' all opened out-of-town before they premiered in New York."

There are a number of companies which would like to experiment with expanding the firstruns by day-dating downtown and the suburbs. It's been done in some instances, but the resistance of downtown operators to the practice is considerable and bitter.

10,441 Bookings (Nov. 23 Week) As 20th Guns Sales

Driving hard to build up fourth quarter, 20th-Fox sales executives have booked 20th features into a record 10,441 U.S. and Canadian houses for the week starting Nov. 23, i.e. 20th's 42nd anniversary week. Last year, the same anni week saw 9,934 houses booking a 20th film.

Exhibitors have been asked by 20th to pay a personal tribute to 20th prexy Spyros P. Skouras on Dec. 12, which is observed by the Hellenic Eastern Orthodox Church at St. Spyridon Day. Skouras was named after that Church's Saint.

According to Alex Harrison, 20th sales topper, more U.S. and Canadian outlets will show a 20th film on that day than at any time in 20th's history.

Part of the anniversary week bookings include the launching of "Mardi Gras" in 500 houses across the country.

Don Rann to UA

Donald Rann has taken over as assistant to Nat Lax, production manager at United Artists. He replaces Tony Silver, who has moved to National Screen.

Rann was formerly with the William Morris Agency.

Europe to N. Y.

C. Terence Clyne
Bob Edwards
William H. Fitelson
Leland Hayward
Leo Lax
Henri Leiser
Gisele MacKenzie

New York to L. A.

Jim Boles
Chester F. Casanave
James S. Elliott
Hal Hamilton
Lacy Kastner
Parke Levy
Thelma Ritter
Jane Russell
Bernie Wilens

Max E. Youngstein, United Artaists v.p, arrived back in New York Monday (10) after a month's swing abroad. Included Russia where he considered some possible co-production deals.

L. A. to N. Y.

Eddie Albert
Milton Berle
Barney Bigard
Caroline Burke
Frank Cooper
Wally Cox
Laraine Day
Ken Englund
Andrew J. Fenady
Marcello Girosi
Kim Hunter
John Huston
Phil Krasne
Jose Iturbi
Richard Kiley
Margaret Leighton
Joel McCrea
Carlo Ponti
Vincent Price
Wynn Rocamora
Maxie Rosenbloom
Keely Smith
Barry Sullivan
Loretta Young

New York to Europe

Morey Amsterdam
Bob Hart
James Hill

Kroll Produces Martha Graham In 'Appalachian'

Nathan Kroll has just produced a 30-minute film starring dancer Martha Graham in "Appalachian Spring," written for her in 1943 by Aaron Copland. Peter Glushanok directed at the Hi Brown studio in Manhattan. It required five shooting days.

Film was photographed by Glushanok and Stanley Meredith. The grant of $50,000 came through Station WQED (City of Pittsburgh-owned) from the Mellon Foundation and the Rothchild Foundation.

Dancing with Miss Graham are Stuart Hodes, Bertram Ross, Matt Turney, Yuriko, Helen McGehee, Ethel Winter and Miriam Cole. Sets were by Isamu Noguchi. Orchestra was conductor by Eugene Lester although producer Kroll is himself a musical conductor.

This is the second Pittsburgh-financed film starring Martha Graham to be promoted and produced by Kroll. First, "A Dancer's World," which will have its first New York commercial theatre booking at the 5th Avenue Playhouse in December, was made for $25,000 and has since sold some 300 prints to educational and art organizations. After three years of showing (handled by Bill Snyder's Rembrandt Films), the "educational" subject stands to make a profit of $50,000.

"Dancer's World" copped documentary prizes a year ago at the Venice and Czech film festivals and its sponsoring station, WQED, won Peabody and Ohio State awards in the U. S. (WQED's chief, John F. White, has since become head of the Tv-Radio Center (Ford) at Ann Arbor).

Norbert Auerbach, Columbia's European sales manager, and wife, Inez, coming in from Paris.

National Boxoffice Survey

New Pix Perk Biz; 'In Love' New Champ, 'So. Seas' Second, 'Hurrah' 3d; 'Pacific,' 'Gigi' Next

Some new, stronger product is helping to cheer the film biz scene somewhat this stanza as additional screen vehicles went out on more general release. Fairly good weather and some help from Veterans' Day (Tues.) are plus factors.

"In Love and War" (20th), which was fifth last round, is new champ at wickets. It is was ahead of "South Seas Adventure" (Cinerama) which is moving up into second position. "Last Hurrah" (Col), inclined to be somewhat uneven, also is climbing to take third spot.

"South Pacific" (Magna) is winding up fourth. It was second a week ago. "Gigi" (M-G), long high on list, is finishing fifth. "Party Girl" (M-G), a newcomer, is taking over sixth position.

"Houseboat" (Par), which looked promising last stanza, is capturing seventh place. "Windjammer" (NT) will take eighth money while "Big Country" (UA) is landing ninth position.

"Defiant Ones" (UA) is 10th-place winner, "White Wilderness" (BV) is taking 11th spot while "Torpedo Run" (M-G) rounds out the Top 12.

"Reluctant Debutante" (M-G), "Man of West" (UA), "Old Man and Sea" (WB) and "Cat on Hot Tin Roof" (M-G) figure as runner-up films currently.

"Tunnel of Love" (M-G) shapes as standout newcomer, being great in Chi on ititial playdate. "Home Before Dark" (WB), the other important opener, is rated good on opening session at N. Y. Music Hall.

"Fantasia" (BV), out on reissue, is rated bright in Chi. "The Blob" (Par), robust in Omaha, is barely passable in N. Y. "Onionhead" (WB), fair in Chi, looms slow in Philly.

"Blood of Vampire" (U), solid in Chi and big in Boston, looks only fair in Portland. "La Parisienne" (UA), trim in Balto and Toronto, shapes fancy in K. C.

"Me and Colonel" (Col) is rated good in Balto and Boston. "Wolfe Larsen" (AA) is very mild in Boston.

"Around World in 80 Days" (UA), hotsy in Chi, shapes socko in L. A. It is going out on release in a batch of larger N. Y. nabes this week.

"Damn Yankees" (WB) still is good in Boston. Reissue of "At War With Army" (Par) shapes nifty in Buffalo and okay in St. Louis.

"Party Crashers" (Par) looms nice in K. C. "Streetcar Named Desire" (20th), out on reissue, is good in Cincy.

(Complete Boxoffice Reports on Pages 8-9).

RKO'S CHEAP O'SEAS JOY-RIDE

UA Builds 'History of Success' Before Pressing for Playdates On 'Defiant Ones' in the South

United Artists isn't pressing for southern dates of its "Defiant Ones," the Stanley Kramer picture starring Sidney Poitier and Tony Curtis. Instead, the company is "building up a history of success" for the film in the north, where it's been a hit in the big cities.

Picture, which has garnered much praise from the critics, is naturally a problem film for the south since its message is that understanding can bring about compassion among the races. "Defiant Ones" has played some of the Interstate houses in Texas and is due to open in Memphis this week.

William J. Heineman, UA sales v.p., said last week that no attempts would be made, for the moment, to seek dates in such deep-south places as Atlanta or Birmingham. However, he maintained, he expected to book the film eventually in many southern towns.

"Defiant Ones" has done top business in the colored houses wherever it's played them. Film to date has had about 300 dates. Pattern has been one of success in the bigger cities and so-so business in the smaller towns, where "message" films rarely click.

Victoria Theatre run in N. Y. has been very good. Pic exits the house to go on the Loew's circuit on Thanksgiving.

Heineman said another UA release with a race theme—"Kings Go Forth"—was performing well and had encountered little trouble anywhere. UA has "Anna Lucasta" with an all-colored cast coming up. After that it's due to hit a more controversial area again with the filmization of "Take. a Giant Step."

Economics of New Todd 'Smellies'

Partnering with Michael Todd Jr., United Artists is sinking coin into Todd's "Scent of Mystery," first of the "smellies," and also will distribute the film worldwide. Budgeted at an overall $1,000,000, picture rolls in Spain in mid-March. It'll world preem at Todd's Cinestage Theatre in Chicago in early summer.

The UA deal with Todd calls for the company to contribute part of the financing and to share proportionately in the proceeds from the 30 or 40 houses where the film will be shown with scents added. In addition, UA will releases the regular (non-smelly) version of the picture domestically and overseas on a straight distribution deal.

Todd this week (10) put the cost of converting the Cinestage to Smell-o-Vision at about $30,000. House seats 1,000. Gadget dispensing the various smells will be attached to each seat. "Scent of Mystery" (formerly titled "Scent of Danger") uses the various smells as clues to the solution of a murder. Pic will run about 105 minutes and will contain some 30 different scents.

Show at the Cinestage will start off with the feature and wind up with a cartoon short in which the smells will be used as laughgetters, more or less to demonstrate what can be done with the process. "In the picture itself, we'll try not to take ourselves too seriously, but on the other hand we aren't going to turn it into a demonstration either. It'll be the kind of film which, eventually, can get by on its visual values alone."

"Scent" will be in color and 70m, with a couple of rollercoaster rides thrown in for thrills. Pic will be roadshown in moderately-sized houses. Casting so far includes newcomer Beverly Bentley, and—not yet firmed up—Peter Lorre.

AB-PT 25c Divvy

American Broadcasting-Paramount Theatres declared the regular quarterly dividend (the fourth quarter) of 25c per share on both the outstanding common and preferred stock issues.

Payable Dec. 15 to stockholders of record on Nov. 21.

King Bros. Include Tire Company in Antitrust Suit Vs. RKO, Universal

Los Angeles, Nov. 11.

In what is the largest sum ever asked by an indie producer from a distributor in an antitrust action, King Bros. Productions slapped a $6,000,000 suit in Federal Court here against RKO Teleradio Pictures and Universal Pictures Co. Inc.

Involved is the King's production, "The Brave One," which, according to complaint, RKO was to have handled exclusively, but turned over to Universal as one of 11 films company transferred after RKO abandoned all its domestic distribution activity several years ago.

Co-defendants in antitrust case are General Tire & Rubber Co., parent company of RKO; Tom O'Neil, RKO board chairman; Daniel T. O'Shea, onetime RKO prexy; Edward L. Walton, former operations vp of RKO; and Walter Branson, RKO sales chief. Action alleged that through transferrence of "Brave One" to U its value was lessened because of decreased competition. Universal subsequently transferred film to J. Arthur Rank Organization for distribution, suit contended.

In another cause of action, Kings claimed fraud over "Brave One," naming all defendants but Universal. Charge of conspiracy over pic also was made.

In still another cause of action, Kings charged breach of contract over two additional pix, "Carnival Story" and "Drums in the Deep South," and asked another $30,000 from RKO.

'STREETCAR' NEW RUN HEADS FOR $700,000

Reissue of Charles K. Feldman's "Streetcar Named Desire" on the basis of early returns will gross in the area of $700,000 or close in domestic distribution rentals. This adds up to a good profit for 20th-Fox and has at least one other company going through its vaults for product that might have a similar chance in the rerun market.

"Streetcar" originally was distributed by Warners but the rights reverted to Feldman who produced the picture as an independent. He reportedly sold the release for the theatrical market to 20th for a flat $100,000.

Mrs. Looram of Legion's Reviewers in Address

Albany, Nov. 11.

An afternoon program, at the State convention of the International Federation of Catholic Alumnae, to be held here Saturday (15) at Academy of the Holy Names, will be devoted to Motion Pictures.

Mrs. James Looram, in charge of the reviewing committee at the Legion of Decency office in New York City, and Rev. Thomas H. Kay, Albany Diocese Legion of Decency director, will speak.

Henri Leiser, who produces in Spain, due in N.Y. Nov. 13 on visit . . . he's father of **Mitchell Leiser.**

U.S. DISTRIBS IN TRICKY POSITION

Current inoperative status of RKO poses a delicate and yet pressing problem for the Motion Picture Export Assn. in which RKO continues as a member, with all the attendant privileges—and licens.s.

Though some of the MPEA member companies frankly favor getting RKO out of the Association, which is easier said than done unless RKO itself decides to resign, others aren't sure it wouldn't be wiser to keep even a defunct RKO within the group. Question isn't one of dues, of which RKO pays very little down since they're computed on the basis of a percentage of the domestic U.S. gross.

Rather, it's one of the MPEA's strength in the international market, where countries are forever trying to cut down on the number of permits being issued to the U.S. distributors. Once RKO quits MPEA, as Republic already has done, some execs fear that this will be the cue for various governments to automatically reduce Hollywood imports.

Japan's Reaction

Already, in Japan, the government has switched from an overall license allocation to MPEA to an allocation to individual companies. Though there have been some quiet modifications in that ruling, it nevertheless strikes at the most sensitive nerve of the American companies—the use of the global license division formula. A per-company allocation circumvents the formula and circumvents, also, a shifting of permits among the distribs.

The official MPEA position offers its own brand of logic: If RKO and Republic drop out, the overall situation hasn't substantially changed since other companies step into the gap and takeover with good pictures. Therefore, in a place like France, where MPEA draws 110 licenses, the total issue of permits should remain the same regardless of whether or not RKO quits.

One company exec last week opined that a resignation of RKO from the Association would also represent a blow to the MPEA prestige abroad. "Today, more than ever before, it's important to represent a united front overseas," he said. "Any time a company defects, or drops out, it hurts us all."

It's out of this kind of reasoning that some in the Association actually prefer RKO to stay in. "They could stay in the family, but they wouldn't eat," cracked one exec. In recent months, RKO has turned back several licenses for distribution to other companies in various countries. RKO's competitors, even if RKO paid no dues at all, would prefer this sort of arrangement to an overall reduction of licenses.

Subject of RKO's MPEA membership has come up at several recent meetings, the latest being the board powwow in N. Y. last week. No decisions were taken and the pros and cons of the current RKO status were batted around. It's understood that the MPEA brass (probably Eric Johnston and Ralph Hetzel have set up a meeting with Thomas F. O'Neil, head of General Teleradio, which owns RKO, to discuss the situation with him and sound him out on his sentiments.

Producer
Jerry Wald
is of the opinion that
Stars Like Wine Need Aging
* * *
one of the many Editorial Features
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VARIETY

Don't Boot Out Loyal Directors Is Vogel View; Lawyers Continue Loew's Internal Peace Agenda

A promise of a reduction and revision of Loew's 19-man board is reportedly one of the terms of the written agreement dissident directors Louis A. Green and Jerome A. Newman are seeking at their price for a "peaceful" settlement of their differences with Loew's management.

They hold that the current board is too unwieldy and "stacked" too heavily in the corner of prexy Joseph R. Vogel. They are believed to favor a 13-man board composed, it's said, of more independents who would lend an open ear to their proposals. Their plan to spin off the studio rather than the theatres was defeated by the board by a 16 to 3 vote.

Lehman Bros. and Lazard Freres also favor a revision of the board, but are less inclined to press this demand to the point of a proxy fight. They'd prefer more Wall Streeters and big business men on the board who have no connection with film-making.

Bankers now tend to accept Vogel to lead the company, a swerve. Vogel has made headway in bringing Loew's back into the black. It's anticipated that a 25c dividend will be paid for the first quarter of the new fiscal year, probably ahead of annual stockholders' meeting in February.

Vogel is not inclined to accept any change in the board, his attitude being that the current directors came to the support of the company in a time of crisis (last year's proxy fight by Joseph Tomlinson) and should not be asked to vacate after serving loyally.

Numerous meetings between attorneys for Loew's and the Green-Newman faction took place last week in an effort to reach a settlement. Louis Nizer, who represented Loew's in last year's proxy tiff, served as spokesman for the management while Henry Friendly, of the law firm of Cleary, Friendly, Gottlieb and Ball, represented the Green-Newman group.

Meanwhile, Judge Edmund L. Palmieri has set Nov. 18 as the tentative date for the hearing on the divorcement plan approved by the board. It was at the court's urging that a plan be presented by the board. It's anticipated by Loew's that the court will go along with the decision. Green and Newman have asked to be heard and it's expected and will also present their plan.

Bob Taylor's Added 5%

Hollywood, Nov. 11.

Robert Taylor will receive 5% of the profits from two pictures in which he'll star, under a new deal with Metro, in addition to his salary.

Initialer will be "House of Seven Flies," smuggler yarn produced by David E. Rose.

Zimbalist of 'Quo Vadis' Dies at 57 on Eve Of Winding M-G 'Ben Hur'

Sam Zimbalist, 57, film producer, died of a heart attack which he suffered on the set of "Ben-Hur" in Rome Nov. 4. This is the costliest picture in M-G's history, the negative investment being figured at $13,500,000 to $15,000,000. The production will be an important factor in the film corporation's fiscal welfare for the next several years and it is being put out at a crucial point in the Loew's-M-G history.

The trade sees irony in that Zimbalist died before the "special" was completed. He began the shooting in the Italian capital May 21.

M-G entrusted Zimbalist with "Ben-Hur" on the basis of his previous "epic" "Quo Vadis," made at a cost of $7,000,000 seven years ago. Though critical reaction was mixed, its worldwide gross of $23,000,000 it proved the biggest Metro money-maker of the era.

GREG BAUTZER REPPING FILM STUDIO BUYER?

In the midst of the negotiations between attorneys for Loew's and the Green-Newman group, there was a report that Hollywood attorney Greg Bautzer had been in touch with Green and Newman with a proposal concerning a possible buyer of the Metro studio. Should Green and Newman decide to launch a proxy fight, which appears doubtful at this time, it's supposed that Bautzer would go along with them. Wall Streeters, however, believe that a proxy battle cannot be successful without the support of Lehman and Lazard and present indications are that the banking firms have no taste for one. On the Coast, Bautzer stated: "I have an interest in the Loew's situation but in behalf of whom I would have to decline comment," Loew's officials acknowledged they were aware of Bautzer's position but declined to elaborate.

The written agreement that Green and Newman want is reported to be similar to an alleged verbal gentleman's agreement made with I. John Snyder, the board member representing Lehman and Lazard. **Green and Newman, however, seem to be insisting on "getting it in writing."**

SEEK AIR-SOLD CAST

Wald After Benny, Shore, Thomas, Marx, Durante For Film

Hollywood, Nov. 11.

Jerry Wald will seek Jack Benny, Dinah Shore, Danny Thomas, Groucho Marx, Jemmy Durante and Gwen Verdon, among other top show biz personalities, for appearances in "The Billionaire," original screenplay by Norman Krasna which 20th-Fox purchased last week for production under the Wald banner.

Budgetted near $3,000,000, film rolls in February with locations set for N.Y., Europe and West Indies. Wald is also producing Krasna's "High Dive."

Todd-AO Gear At B&K State-Lake

Chicago, Nov. 11.

Balaban & Katz chain is installing Todd-AO equipment in its number two Loop showcase, the 2,400-seat State-Lake. Move is doped as presaging entry of the circuit into the roadshow sweepstakes, and a high official says B&K will almost certainly bid on some of the upcoming special-lensed product, such as Disney's "Sleeping Beauty," Metro's "Ben Hur" and Sam Goldwyn's "Porgy and Bess."

Completion of the Todd-AO installation awaits two projectors, which should arrive before the year's out. It was learned that Todd-AO equipment is also earmarked for one of the situations in the sister Great States circuit.

Only Todd-AO houses so far in Chi are the McVickers, where "South Pacific" is current, and Todd's Cinestage (the whilom Selwyn legit stand), housing the longrun "Around World in 80 Days." Both are roadshowing their product. Other hard-ticketers in town are Cinerama's "South Seas Adventure" at the Palace, and "Gigi" (M-G) at the Harris.

From the Earth to the Moon
(COLOR)

Handsomely staged but dramatically confusing period science-fiction yarn based on Jules Verne's classic. Good exploitation pic.

Hollywood, Nov. 7.

Warner Bros. release of Benedict Bogeaus production. Stars Joseph Cotten, George Sanders, Debra Paget, Don Dubbins. Directed by Byron Haskin. Screenplay, Robert Blees and James Leicester; based on the story by Jules Verne; camera, (Technicolor) Edwin B. DuPar; music, Louis Forbes; editor, James Leicester. Previewed at Academy Awards Theatre, Oct. 27, '58. Running time, 100 MINS.

Victor Barbicane ..... Joseph Cotten
Stuyvesant Nicholl ..... George Sanders
Virginia Nicholl ..... Debra Paget
Ben Sharpe ..... Don Dubbins
Josef Cartier ..... Patric Knowles
J. V. ..... Carl Esmond
Morgana ..... Henry Daniell
Bancroft ..... Melville Cooper
Aldo Von Metz ..... Ludwig Stossel
U. S. Grant ..... Morris Ankrum

"From Earth To The Moon" suffers from the Cape Canaveral complaint; getting off the ground. The Benedict Bogeaus production, which Warner Bros. is releasing, should be a natural exploitation item, concerned, as it is, with early attempts at a moon shoot. It is handsome, well cast and timely. Unfortunately, it is a horse-and-buggy treatment of a rocket-propelled theme and as confusing as a scientific formula for solid fuel. If played for quick returns on its promise rather than its payment, it should turn a fast buck.

Robert Blees and James Leicester did the screenplay from the Jules Verne story. The locale is Florida, three years after the end of the Civil War. Joseph Cotten has discovered a new source of energy that can be used as a fuel or an explosive. George Sanders, a rival munitions manufacturer, first ridicules Cotten's claims, then joins him to exploit them.

They raise $50,000,000 to finance a rocket ship to the moon. Problems develop, caused partially by the fact that Debra Paget, Sanders' daughter, stows away on the ship. The ending is so confusing it is difficult to say with certainty what happens, but apparently Cotten and Sanders get to the moon in a damaged portion of the rocket ship, while Miss Paget and Don Dubbins. Cotten's assistant, return safely to earth.

In addition to confusion about what is going on, the film suffers from anachronisms and factual discrepancies. Perhaps the fault lies in too stringent editing. Connective scenes may have been eliminated that perhaps explained what is now obscure. At any rate, the result is bewilderment and irritation.

Technically, it is a beautiful film. The Mexican locations result in some striking exteriors and interiors. The art work on the rocket ship is reminiscent of the submarine in that other Jules Verne story, Walt Disney's "20,000 Leagues Under The Sea."

Byron Haskin, who directed, has staged individual scenes with considerable imagination, and the cast cannot be accused of muffing their assignments. Joseph Cotten, George Sanders, Debra Paget and Don Dubbins perform with their customary competence. In lesser roles, Patric Knowles, Carl Esmond, Henry Daniell, Melville Cooper, Ludwig Stossel and Morris Ankrum give brisk and capable performances.

Edwin B. DuPar's Technicolor lensing is very good, and the special camera effects by Albert M. Simpson and special effects by Lee Zavitz are often highlights of the picture. Hal Wilson Cox's production design is interesting, often more fascinating than the story in front of it. Leicester's editing is slick as is sound by Weldon Coe. Louis Forbes' music is helpful.

Powe.

The House Under the Rocks
(HUNGARIAN)

San Francisco, Nov. 5.

Bunnia Film Studios (Budapest) production, directed by Koroly Makk; script, Sandor Tatay; camera, Gyorky Illes; music, Istvan Sarkozi. Stars Janos Gorbe, Margit Bara, Iren Psota. At San Francisco Film Festival, Nov. 4, '58. Running time, 93 MINS.

This impressive picture is what film festivals are made for—exposure of completely unknown product of high quality.

Shot in black and white, set in the hilly vineyards around Lake Balaton, film centers on a sick soldier who has returned from war to find his wife dead and his sister-in-law caring for his little cottage and his son. The sister-in-law, a hunchback, nurses the soldier back to health and keeps him out of touch with the community, earning the soldier's gratitude if ,not the love she desires.

Eventually the soldier's mother goads the soldier back to work and his sexual desires awaken. His landlord finds him a beautiful, shapely young wife, the sister-in-law is moved out and the newlyweds are deliriously happy—until the sister-in-law first tries to hang herself and then insists on moving back in with the couple on the grounds that half the cottage is hers. Slowly the sister-in-law ruins the couple's love and in a superb climactic scene the soldier pushes the sister-in-law to death atop a high bluff, thinking he'll regain his wife's love. He tells his wife he's a murderer, she recoils and the soldier gives up to the police and will pay with his life as film ends.

As the soldier, Janos Gorbe, offers a performance of depth and mobility. The sister-in-law, played by Iren Psota, is tender and hateful by turns, and Margit Bara, as the young wife, is passionate, knowing and, incidentally, very handsome.

Koroly Makk's direction is crisp and wastes no footage—every scene contributing to unfolding the story effectively and artistically. Gyorgy Illes' camera work is impeccable and Istvan Sarkozi's score is unobtrusive.

Picture abunds with great scenes, such as one in which the hunchbacked sister-in-law, riding atop an oxcart, comes down a narrow, rutted road from the cottage as the soldier's wedding party, with bride in pristine white, struggles up the road. Climactic scene, which drives soldier to murder, shows sister-in-law's morbid, hysterical fury at a fox being run down by fellow grape growers in the woods—this touches off the essentially gentle soldier. *Stef.*

Frontier Gun
(REGALSCOPE)

Routine oater for lower berth placement.

Hollywood, Nov. 7.

Twentieth-Fox release of Regal production. Stars John Agar, Joyce Meadows, Barton MacLane, Robert Strauss, Lyn Thomas. Produced by Richard E. Lyons. Directed by Paul Landres. Screenplay, Stephen Kandel; camera, Walter Strenge; music, Paul Dunlap; editor, Robert Fritch. Previewed at Wrather's screening room, Nov. 4, '58. Running time, 70 MINS.

Jim Crayle ..... John Agar
Peg Barton ..... Joyce Meadows
Simon Crayle ..... Barton MacLane
Yubo ..... Robert Strauss
Kate Durand ..... Lyn Thomas
Andrew Barton ..... Morris Ankrum
Cash Skelton ..... James Griffith
Rev. Jacob Hall ..... Leslie Bradley
Eph Loveman ..... Doodles Weaver
Tanner ..... Mike Ragan
Cowhand ..... Tom Daly
Virgil Barton ..... Sammy Ogg
Judge Ard Becker ..... George Brand
Bess Loveman ..... Claire DuBrey
Sam Kilgore ..... Daniel White
Harry Corman ..... Dan Simmons
Doc Studdeford ..... Sydney Mason

"Frontier Gun" is yet again the story of the town terrorized by the ruthless outlaw, and the hunt for one fearless guy to restore order. The Regal production for 20th-Fox has nothing to distinguish it from too many others of the same formula. It is competently made by producer Richard E. Lyons and director Paul Landres, but the lack of originality in treatment makes it basically a dull item even for its normal placement on the lower half of twin-bills.

John Agar takes on the job of city marshall dedicated to putting badman Robert Strauss out of business. The local townspeople don't give him much backing. There is a promising hint for a time that the Stephen Kandel screenplay will develop the theme that it is the fault of the people when they wind up cowed and cowering under a criminal. But this premise is blown when the climax scene turns out to be the old gun duel between lawman and badman.

There is some romance between Agar and Joyce Meadows, and a subsidiary attempt at character and depth between Lyn Thomas and James Griffith, latter abused minions of Strauss. There seems a tendency here to set some interesting characterizations and then back away from them, so no value ever develops out of them.

Walter Strenge's camera work is a highlight of the picture, making scenes more interesting in composition than they are in the writing. and Paul Dunlap's music is also a plus factor, showing once again how these so-called technical credits can give a shallow story and superficial treatment depth and importance, however transitory.

The cast is competent, including Agar, Miss Meadows, Strauss Miss Thomas, Barton MacLane, Griffith, Morris Ankrum, Leslie Bradley and Doodles Weaver. *Powe.*

Polaris Productions Inc. has been authorized to produce motion pictures, with offices in New York. Capital stock is 200 shares, no par value. **Clarence W. Archibold** of N.Y., is a director and filing attorney.

The Road a Year Long
(Yugoslav-Ultrascope)

Jadran (Zagreb) production, directed by Giuseppe de Santis; script, Giuseppe de Santis, Maurizio Ferrara, Tonlono Guerra, Elio Petri, Gianni Puccini, Mario Socrate; camera, Pasquale de Santis. Stars Silvana Pampanini, Eleonora Rossi-Drago, Bert Sotlar, Gordana Miletic. At San Francisco Film Festival, Nov. 2. Running time, 159 MINS.

This is a long, rambling semi-documentary about one Yugoslavian village's fight against poverty embodied in its fight for a road to the sea.

One unemployed villager starts hacking away at the road, almost as a joke, and persuades the other unemployed, unhappy villagers—men and women—to join him. A dozen obstacles are thrown in their way, including government opposition, but eventually all obstacles are overcome and the road is completed, amid rejoicing.

In the course of this story, four separate love stories are told and the camera observes Lysistrata-like revolt against governmental authorities, a Gandhi-like hunger strike on the part of the village's men, an older leader's death, a triangle among a storekeeper, his wife and a good-looking young buck and the serious injury of a young boy.

Some of this is fairly absorbing, but it tends to be quite drawn out, as if there were enough material here for half a dozen pictures. The black-and-white photography is good, catching the bleakness of Yukoslavian mountain life and dollying in on many fine closeups of the rugged villagers' faces.

Some of the film's transitions seem rather rough and the Socialistic moral—"*if we all put together, we can create a brave new world*"—seems pat, but picture has considerable interest, nevertheless.

Silvana Pampanini, Eleanora Rossi-Drago and Gordana Miletic head a cast of exceedingly buxom women—sturdiness, rather than slenderness, must be the hallmark of the Yugoslavian female. The women do a good acting job, as do the men, led by Bert Sotler.

Film may have some value in U.S. art situations, and could be exploited on the strength of the leading women's curves. *Stef.*

Sea of Sand
(BRITISH)

Well directed and acted, offering several good thrills; adds up to routine war drama of which the market has been fairly saturated, but good b.o.

London, Nov. 4.

Rank release of a Robert S. Baker-Monty Berman Tempean Films production. Stars Richard Attenborough, John Gregson, Michael Craig. Directed by Guy Green. Screenplay, Robert Westerby; editor, Gordon Pilkington; camera, Wilkie Cooper; music, Clifton Parker. At Odeon, Leicester Square, London. Running time, 97 MINS.

Trooper Brody ... Richard Attenborough
Captain Williams ..... John Gregson
Captain Cotton ..... Michael Craig
Sergeant Nesbitt ..... Vincent Ball
Trooper White ..... Percy Herbert
Corporal Matheson ..... Barry Foster
Sergeant Barker ..... Andrew Faulds
Corporal Simms ..... George Murcell
Sergeant Hardy ..... Ray McAnally
1st Road Watch ..... Harold Goodwin
Captain Giles ..... Tony Thawnton
A German Sergeant ..... Wolf Frees
A German Officer ..... George Mikell

"Sea of Sand," it's claimed, is based on an original story by Sean Fielding, but there is nothing very original about it. It is a routine war adventure such as has been filmed many times before. But it stands up as a good b.o. proposition, thanks to excellent all-round acting and taut direction by Guy Green. If the public is still in the mood for war episodes then "Sea of Sand" will satisfy.

Pic deals with the Long Range Desert Group on the eve of Alamein. Y Patrol is given the arduous task of blowing up one of the Nazis' biggest petrol dumps. Mission accomplished, the nine men fight their way back to base and five survive. Shot entirely on location, director Green and cameraman Wilkie Cooper splendidly capture the remote loneliness of the vast desert, the heat, the boredom and the sense of pending danger. Robert Westerby's screenplay is predictable, but the dialog is reasonably natural and the various characters well drawn.

The characters follow the conventional lines of such films. There are the two officers who at first are at loggerheads but who come to respect each other in their mutual danger. There's the new boy fighting his fear. There's the irrepressible Cockney, the countryman who yearns to be back on his farm and the man whose only interest in the war is getting regular food and drink. In between fighting, the Nazis they indulge in some sentimental talk about home, and the usual banter between themselves.

Though audiences will feel that they've been through all this before, the acting throughout reaches a high standard. Michael Craig as the "indestructible" Desert Rat officer gives one of his best performances to date. He is well matched by John Gregson as the regular officer who cannot tolerate the Desert Rats' apparent lack of discipline. Richard Attenborough is also outstanding as an irrepressible Cockney trooper with a complete disregard for discipline. Percy Herbert and Barry Foster have the best opportunities among the remander of the cast, and turn in sound performances.

For a great deal of the time nothing very much happens, but the blowing up of the dump is spectacular. And there is considerable tension as the cut-off patrol encounters the Germans. Some excellent music by Clifton Parker occasionally is too obtrusive but the whole film has a compelling air of realism. Only once or twice is it in danger of falling into false heroics. *Rich.*

Behind the Mask
(BRITISH—COLOR)

Smooth, hospital romantic drama, with impressive performances by Michael Redgrave and Tony Britton; sound booking.

London, Nov. 4.

British Lion release of Sergi Bolbankov-Josef Somlo production. Stars Michael Redgrave, Tony Britton, Carl Mohner, Niall MacGinnis. Directed by Brian Desmond Hurst. Screenplay, John Hunter, from "The Pack" by John Rowan Wilson; camera, Robert Krasker; editor, Alan Morrison; music, Geoffrey Wright. At Studio One, London, Oct. 24, '58. Running time, 99 MINS.

Sir Arthur Benson Gray ..... Michael Redgrave
Mr. Philip Selwood ..... Tony Britton
Dr. Carl Romek ..... Carl Mohner
Mr. Neil Isherwood ..... Niall MacGinnis
Mr. Alan Crabtree ..... Ian Bannen
Elizabeth Fallon ..... Brenda Bruce
Walter Frey ..... Lionel Jeffries
Sir Oswald Pettiford ..... Miles Malleson
Colonel Langley ..... John Welsh
Pamela Benson Gray ..... Vanessa Redgrave
Mrs. Judson ..... Ann Firbank
Mr. John Greenwood ..... John Gale
Dr. Galbraith ..... Jack Hedley
Examiner at Royal College ..... Hugh Miller
Theatre Sister ..... Mary Skinner
Night Sister ..... Margaret Tyzack

Hospital yarns invariably add up to good cinema drama and "Behind the Mask" is no exception. It should reap useful b.o. rewards, for though produced on conventional lines it has a sound story, literate dialog and some impressive performances. There are several of the usual hospital film cliches, but the atmosphere is credible and Brian Desmond Hurst's directorial chore has dignity.

Film is based on John Rowan Wilson's novel, "The Pack," which title gives a better key to the plot than the one chosen for the pic. Set in a country hospital, it implies that not to run with the pack is to have the success dice loaded formidably against one. Intrigue, ambition, strained loyalties, tradition and unscrupulous saving-of-face all play a part in the goings-on at Graftondale Royal Hospital.

The principal characters involved are two senior surgeons who are deadly rivals. One favors traditional methods of running a hospital; the other wants to turn it into a research laboratory. Also concerned are the first surgeon's assistant, who is in love with his daughter, and an anaesthetist who is a Polish refugee, a drug addict, who is being blackmailed.

Michael Redgrave, smooth, urbane and highly professional, and Niall MacGinnis, bluff, blustering and envious, give rounded performances as the two senior surgeons. Tony Britton plays the assistant with charm and integrity while Carl Mohner is strong support as the anaesthetist. The film also introduces Redgrave's own daughter, Vanessa Redgrave, as his screen daughter. She is a good-looking girl, obviously short on experience but equally obviously having inherited some of her father's ability.

As so often happens in British films, its value is built up by some excellent smaller performances. Ian Bannen, as a cynical young surgeon; Brenda Bruce, as a blackmailing young woman, Miles Malleson, as chairman of the hospital's board; Lionel Jeffries, as the hospital secretary, and Ann Firbank, in a charming cameo as a patient all bring real value to their roles.

There is one tense highspot in production. It is a heart operation, seen on a close-circuit tv screen, which is uncommonly revealing. Color throughout is good. Robert Krasker's photography and William Kellner's production designs are faultless. *Rich.*

Jim Mulvey's Side Job

James A. Mulvey, president of Samuel Goldwyn Productions, is serving as chairman, motion picture division, of the Visiting Nurse Service of New York's 1958 fund raising campaign.

Agency's goal is $525,000.

The Screaming Skull

Fair entry for horror market.

Hollywood, Oct. 30.

American International release of John Kneubuhl production. Stars John Hudson, Peggy Webber, Alex Nicol. Directed by Nicol. Screenplay, Kneubuhl; camera, Frank Cresley; editor, Betty Lane; music, Ernest Gold. Previewed Oct. 29, '58. Running time, 68 MINS.

Eric ..... John Hudson
Jenni ..... Peggy Webber
Mrs. Snow ..... Toni Johnson
Rev. Snow ..... Russ Conway
Mickey ..... Alex Nicol

"The Screaming Skull" is a pitch at the horror fan who takes his entertainment as he finds it. A straight story line is embellished with weird sound and photographic effects, but misses in an overly-contrived ghost climax. For the less discriminating exploitation market, film is a fair entry.

Scripted and produced by John Kneubuhl, action follows efforts of a husband to drive his new wife to suicide for her money. He takes her to the big mansion left him by his first wife, who died mysteriously, and here strange goings-on begin to return her to the mental state for which she once was treated in an institution. Suspicion rests upon the dull-witted gardener, who worshipped his first mistress and resents others in the house, until it becomes appafent husband is the perpetrator.

John Hudson and Peggy Webber undertake their roles well enough as man and wife and Alex Nicol plays the gardner. His direction, however, isn't able to rise above static qualities of his script. Russ Conway and Toni Johnson are competent as minister neighbor and his wife.

On technical end, Ernest Gold's music score contributes to mood and Betty Lane's editing is sometimes effective. Frank Crosley's camera work is standard. *Whit.*

La Loi C'Est La Loi
(The Law Is The Law)
(FRENCH-ITALIAN)

Paris, Nov. 4.

Cinedis release of Ariane-Filmsonor-Vides production. Stars Fernandel, Toto; features Noel Roquevert, Nathalie Nerval, Leda Gloria. Directed by Christian-Jaque. Screenplay, Jean Emmanuel, Jean-Charles Tachella; camera, A. Venanza; editor, Jacques Desageneaux. At Normandie, Paris. Running time, 100 MINS.

Ferdinand ..... Fernandel
Giuseppe ..... Toto
Captain ..... Noel Roquevert
Helene ..... Nathalie Nerval
First Wife ..... Leda Gloria

Fernandel is Fernandel and Toto is Toto in this, with the top French and Italo-comics trotting out their hep routiness before the background of a little town divided by the French and Italo borders.

The former is a stolid customs guard while Toto is a wily smuggler. The byplay between the two leads to the biggest yocks as Fernandel bristles and burns with outraged pompous dignity as he is exasperated by the cowering but shrewd Toto. This rarely lets the secondary characters emerge rounded, with the result the film's more serious edge never quite jives with its folksy comedy.

This looks to have good Continental pull, and is slickly made with enough offbeat humor, to slant this for arty and even general dates in the world marts. Fernandel finds he is not really French when Toto proves he was born in the kitchen of a hotel divided by the border. The kitchen is on the Italo side.

Fernandel is bluff and unsparing in his timing and facial contortions and brings more into the pic than its storyline gives it. Toto is a perfect foil as the clever smuggler. Christian-Jaque has directed smoothly and gotten some good comics bits out of it. The Fernandel name is a plus for U.S. chances. *Mosk.*

WB's Westward Ho

Continued from page 4

foreign department, which traditionally has maintained its contacts from N. Y. However, the point is made that Wolfe Cohen is now nearer to the Orient, which he frequently visits, and this compensates for the greater distance from Europe to some extent.

The outposts abroad are kept apprised of United States goings-on via the mailing of copies of the same publicity releases which are sent to the press. This will be continued from N. Y.

It's understood some problem exists concerning national ad campaigns. Plan is for these to be drawn on the Coast but the rub is that WB's agency, Buchanan, functions only in N. Y. for the most part.

COLUMBIA'S CUE: 'DIVERSIFY'

Col Scrutinizes Feature Blueprints

Out of Columbia's top-echelon conference, currently taking place on the Coast with Abe Schneider presiding, is expected to emerge one of the most ambitious production programs in the company's history.

The company executives are reviewing each property, studying deals with independent producers and establishing budgets for each picture that receives the greenlight. The average budget, per picture should represent a considerable increase on an average basis over what Col has alloted for its features in the past.

Presentation of the various deals and potential pictures is being made by production chief Samuel J. Briskin who was named to the post after the death of prexy Harry Cohn.

Announcement of the company's complete 1959 program, including the total amount of coin to be spent on production, will probably be withheld until the company's annual stockholders' meeting in New York later this month.

Execs attending the meeting include v.p. B. B. Kahane, exec v.p. Abe Montague, v.p. Leo Jaffe, foreign chief Lacy W. Kastner, British production topper Mike Frankovitch and v.p. Paul N. Lazarus Jr. A routine board meeting will also be held.

Mike Todd Jr. on '80 Days' Gross

$16,900,000 So Far—Producers Domestic Rentals Minimally $2,500,000

Having grossed $16,900,000 domestically and $4,552,000 overseas, "Around the World in 80 Days" is now running in the black, Michael Todd Jr., prez of Michael Todd Inc., reported in N.Y. Monday (10). Some $800,000 in uncollected domestic rentals must be added to the total figure.

Todd estimated that "80 Days" should net a minimum of $2,500,000 in producer's share. Picture is distributed by United Artists.

Film carries a negative cost of over $5,000,000, and Todd said the breakeven point was at more than 100%. Remarkable fact about the picture is that it has managed to gross (in film rentals) to date over $22,000,000 in only less than 2,000 engagements. It has had 1,569 bookings in the U.S. and Canada and 280 abroad. None of the foreign dates has been in the Todd-AO version.

"80 Days" is being released at a deliberately slow speed, Todd maintained. Saturation bookings are planned at the tailend of the distribution cycle, i.e. after it has hit the drive-in market next spring and summer. Will it ever go on television?

"I doubt it," said Todd. "After the film has finished its theatrical run we'll just lock it up and hold it for release five or six years later. In any case, if there's a tv deal, CBS has first call." The web has a large piece of the picture.

Gene & Roger Corman Made 'Unfair' Re $2,400 Screenplay Compensation

Hollywood, Nov. 11.

Gene and Roger Corman and Balboa Productions have been placed on the "unfair list" of Writers Guild of America West. Guild in a memo to members charged the Cormans and Balboa failed to pay writers $2,400 due in connection with writing of a screenplay and that in addition they didn't comply with WGAW's arbitration committee findings.

Also added to the WGAW list was tv producer Michael S. Colin. Guild contends that he failed to pay a writer $500 final payment due in connection with the writing of a story and teleplay.

WGAW also reminded members that Republic is on its "strike list" for having refused to negotiate terms on the post-1948 pix it sold to television.

Guild warned any members working for producers on its "unfair list" unless such producer first post a bond guaranteeing full amount of compensation is subject to fine.

Among producers on the "unfair" list is Errol Flynn, who once turned out a vidpix series.

John P. Curtin has been named vice president of Color Service Inc. in charge of sales for the motion picture lab. He's been with the firm for the past two years.

Charity Pledges

Hollywood, Nov. 11.

Total of $892,469 was pledged by 20,852 subscribers in first two weeks of Motion Picture Permanent Charities' 1959 drive. Figure reps 72.9% of the $1,225,000 goal set for film industry's annual campaign, funds to be allocated to 21 Los Angeles charitable agencies.

In breakdown, executives, dept. heads, guilds and corporations pledged $485,993 from 5,188 donors; Labor's Executive Committee, repping all studio crafts of AFL and indie unions and guilds, $406,476 from 15,664 subscribers.

Regret Neglect Of Frisco Festival

San Francisco, Nov. 11.

The San Francisco film festival got a sudden boost this week when 20th-Fox prez Spyros P. Skouras and Coast exhibitor Mike Naify agreed that lack of U.S. participation in the event gave the industry a black eye.

With Naify, boss of the 100-theatre United California chain, first phoning Skouras and then following up with a wire, hope was expressed here that a push from Skouras could and would crack the Hollywood barrier against the Frisco fest.

20th originally had entered "Rally Around the Flag, Boys" at San Francisco, but withdraw it at the last minute, the explanation being that the picture wasn't ready. Film also was pulled from 20th's fourth-quarter release sked.

After phoning Skouras, Naify sent a wire in which he asked the 20th topper to supply some top stars for the closing days of the festival. He said the lack of cooperation with the event was "bad for the entire industry."

The American industry has never been enthusiastic about a U.S. festival, though Eric Johnston endorsed Frisco some weeks ago. Though the festival has the approval from the International Federation of Film Producer Assns. it's not really considered a truly "international" event in the sense that publicity from its spreads globally. Also, some of the American independent distributors are hesitant to allow their pictures to go to Frisco, partly on the theory that the San Francisco critics can ruin a film. There's been little local newspaper support for the fest this year.

State Comptroller Arthur Levitt, the only Democrat elected on the N. Y. State ticket last week, is an honorary member of the Albany Variety Club, which he has visited many times and before which he has spoken on several occasions.

EMULATES AB-PT, STANLEY WARNER

By HY HOLLINGER

Industry observers are carefully watching developments in Columbia's program of diversification. While the company has been fairly active in increasing its stake in amusement entertprises linked to the picture business, the new plan is to seek businesses without as well as within the entertainment sphere.

Charged with the diversification program is Nat Cohn, brother of the late Harry and Jack Cohn. Although Cohn has been shifted from a division sales manager's post, he is reported to have had considerable personal experience in outside business enterprises, particularly in real estate.

The word diversification has been bandied around in the picture business for years, but with the except of Stanley Warner, Paramount and perhaps American Broadcasting-Paramount Theatres few of the major companies —both in production and exhibition—have managed to latch on to profitable outside interests. Stanley hit a jackpot with International Latex Corp., a manufacturer of girdles, bras and baby pants. In addition, International Latex has itself diversified into the pharmaceutical field and makes such products as Isodine.

Paramount, via the International Telemeter Corp., not only has an interest in a pay-tv gimmick but is also involved in the manufacture of calculating machines. Par also has an interest in a company that makes television tubes.

AB-PT, in addition to its television and theatre interests, also has a stake in Disneyland.

Columbia, meanwhile, has been active for the past several years in expanding its activities in the amusement industry. Col's telepix subsidiary, Screen Gems, the first telepix outfit to be organized by a major company, is one of the most successful in the field and is credited with contributing considerably to Col's treasury.

More recently, Col organized a record company, Colpix Records and a music company, Columbia Pictures Music. It entered the real estate business via the purchase of its homeoffice building, 711 Fifth Ave. in N.Y., which in addition to housing Col's activities also brings in coin from rental space to other tenants. Within the past several weeks Col acquired studio facilities in London via the purchase of a 49% interest in the Bray Studios. The company also became a theatre operator for the first time by acquiring the new Columbia Theatre in London as a foreign showcase.

'Gigi' Socko Biz at Sutton, N. Y., Enhances East Side B.O. Potential

Run of Metro's "Gigi" at the Sutton Theatre, N. Y., not only has buoyed the spirits of two theatremen but has served for them also as a confirmation that "regardless of what anyone says, a good film—of what anyone says, a good film still can do excellent business on the east side, and doesn't have to be of the Bardot sexpot genre."

Exhibitors involved are Don Rugoff, prez of Rugoff & Becker, which operates the Sutton, and Clem Perry, v.p. and general manager of the art chain. They pointed out that, in its first week at the Sutton, though a moveover from Broadway, "Gigi" managed to rack up the highest gross the house has ever done at a $1.80 top. It's figured that the first stanza will wind up with around $27,000.

The "Gigi" run carries a good deal of significance for the house, one of the best on the east side. Theoretically, the Sutton still "belongs" to the Rank Organization. In April of 1957, Rank Film Distributors of America made a deal with R & B under which it had the right to book its pix into the theatre. Agreement was for one year, with options on two more years. Current arrangement runs out in April, 1959, and there is every expectation that Rank won't pick up its option again.

"Gigi" was booked into the Sutton by Rugoff and Perry on a sort of "leave of absence" from the Rank deal. RFDA, during its tenure, hasn't had any really successful pix at the house.

"We're delighted, because the 'Gigi' run proves that a good film, just that and nothing more, without any elaborate, offbeat exploitation angles, can still bring in a lot of people," Rugoff said. "This contradicts all those who've gone around saying that the public won't see anything any longer unless it's Brigitte Bardot at her sexiest."

Perry said the Sutton had long lines even on the days when rain came pouring down. "People were getting soaked to the skin, and yet they came out to see the picture," he said. "It proves to us how strong the attraction of a good film can be."

The R & B execs said their new Manhasset house, The Cinema, was doing well. They're planning to add additional art outlets in the suburbs and still are mulling the possibility of going into the foreign film distribution field.

Censorship: Dirty Word

Albany, Nov. 11.

Censorship, or control, goes back to man's earliest taboos; Aristotle and Plato both wrote about it; one of the first great acts of censorship was the Bull of Pope Alexander VI, in 1501, stating that "All books printed in the Christian world should be submitted to the Church for approval"—this came with the invention of printing and movable type.

So Hugh M. Flick, former "Censor" of N. Y. State asserted in a discussion before the Albany Kiwanis Club.

He argued that "censorship" control or regulation" can not be separated from "freedom" —one insures the other but admitted that in a democracy "censorship is a 'dirty' word."

Red Films Seen Tops in Frisco

San Francisco, Nov. 11.

With the San Francisco Film Festival two thirds complete, it is pretty obvious to motion picure professionals in attendance that the three Iron Curtain entries are sweeping the honors.

Far and away best film shown so far has been Hungary's "House Under the Rocks," a superbly drawn melodrama.

Tipoff on how fast the word has gotten around about the Hungarian entry lay in the fact that at its second showing—6 p.m. Nov. 6 after its original Nov. 5 exhibition—it drew the biggest second-showing house of any picture yet screened in the fete.

The two other Communist entries, Yugoslavia's "Road a Year Long" and Poland's "Eve Wants to Sleep," both exhibited the same kind of imaginative quality which the free world entries generally have lacked. And this is despite the fact that both the Yugoslav and Polish films contained plentiful flaws.

General impression is that only the Indian and possibly the Japanese, pictures may rescue some laurels for the free world.

Consensus among the pros who have seen all the entries is that the British, French, German, Italian and Canadian entries have all either been almost amateurish or have been tired, cliche-ridden rehashes for familiar formulas.

At The Golden Gate Festival

San Francisco, Nov. 11.

Much-beset San Francisco Film Festival got its hardest blow at the boxoffice from an unlikely source—the Pacific Gas & Electric Co. Between 300 and 400 persons had coughed up $2 a head to see 6 p.m. second showing of Hungary's "House Under the Rocks" when a power failure blacked out the 1,000-seat Metro Theatre. This was biggest house yet for the 6 p.m. second showings of films exhibited previous nights and fete director **Irving M. Levin** was forced to refund the whole take. Necessary repairs, in fact, delayed 8:45 p.m. showing of Britain's "The Wind Cannot Read" 45 minutes, keeping British Consul General **Herbert S. Marchant** and a full house waiting . . . director **Irving Lerner**—who did not direct "Anna Lucasta" but was associate to the director of that film—has sat through every festival program, believes that the tremendous change in shorts throughout the world is worth shouting about. He got a big charge out of a new "Terrytoon" which no one would have believed possible a decade ago. Very impressionistic, very fey, very funny . . . lots of beatniks are getting off their pads, making the scene at the Metro—this offers an interesting contrast to the tuxedoed socialites who are also attending . . . in Frisco to attend screening of Germany's "Taiga" is producer **Karl F. de Vogt** and his wife, of Munich, and **Munio Podhorzer**, U. S. rep for the German Film Export Union . . . despite the fact that Hungary's "House Under the Rocks" was screened on second anniversary of the Hungarian Revolution, not a picket showed up at the theatre. Fete director Levin had received a phone call warning him that picketing was planned, but nothing happened . . . rumor is that Germany's "Rosemarie" might be screened in Frisco out of competition . . Spanish delegation is expected for screening of "The Night and the Dawn" . . . French composer **Darius Milhaud**, great film fan, has attended almost every showing in his wheelchair.

Buddy Rogers, Grofe Jr. Team to Co-Produce In Foreign Nations

Hollywood, Nov. 11.

Charles (Buddy) Rogers and Ferde Grofe, Jr. are partnered in R. G. Productions, new indie firm projecting a yearly program of from four to six medium-budget pix. Initialers, to be shot back-to-back, will be "The Sea Witch" and "The Hell Benders," slated to roll early next year in Manila with Philippine co-financing.

Aim of new organization is to make pix outside the U.S. in co-production deals. Charles Fawcett, outfit's European rep, currently is in Madrid to arrange deals there. Negotiations are on to distribute first two through Allied Artists.

20th Buys Michener Tale

Hollywood, Nov. 11.

"The Jungle," a novelet by James Michener, has been bought by 20th-Fox. David Weisbart has been named as producer of the vehicle.

Story was included in Michener's time, "Return to Paradise," a collection of the author's yarns. It's a South Pacific drama set in World War II.

Michener will not screenplay "Jungle," but has already signed to do another screenplay, "The Battle of Leyte Gulf," for the Westwood lot.

Det. Biz in Sharp Upbeat; 'Houseboat' Sockeroo $25,000, 'In Love' Okay 14G, 'West' Big 16G, 'Seas' Great $21,500

Detroit, Nov. 11.

Over-all biz at downtowners this week looks sharply up, with the leader, "Houseboat," terrific at the Michigan. "Man of West" looks big at the Palms. However, "Party Girl" shapes only fair at the Adams.

"In Love and War" is about average at the Fox. "South Seas Adventure" continues a wow click in sixth week at the Music Hall. "Gigi" stays strong in fourth round at the Trans-Lux Krim. "White Wilderness" looms fancy in second round at Madison.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50)—"In Love and War" (20th) and "Wolf Dog" (20th). Average $14,000. Last week, "The Blob" (Par) and "Married Monster Outer Space" (Par), $12,500.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Houseboat" (Par) and "As Young As We Are" (Par). Boffo $25.000. Last week, "From Here to Eternity" (Col) (reissue) and "Party Crashers" (Par) (2d wk). $12,000.

Palms (UD) (2,961; $1.25-$1.50)—"Man of West" (UA) and "I Bury Living" (UA). Big $16,000. Last week, "Defiant Ones" (UA) and "Hong Kong Confidential" (UA) (4th wk), $14.000.

Madison (UD) (1,900; $1.25-$1.50) —"White Wilderness" (BV) and "Littlest Hobo" (AA) (2d wk). Fine $9.000. Last week, $13,000.

Broadway - Capitol (UD) (3,500; 90-$1.25) — "Tarawa Beachhead" (Col) and "Ghost of China Sea" (Col). Average $12,000. Last week, "Fearmakers" (UA) and "Terror in Texas Town" (UA), ditto.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (Magna) (31st wk). Oke $8,500. Last week, $8,700.

Adams (Balaban) (1,700; 90-$1.25)—"Party Girl" (M-G). Fair $8,000. Last week, "Cat on Hot Tin Roof" (M-G) (10th wk), $7,000.

Music Hall (SW-Cinerama) (1,205; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (6th wk. Wham $21,500. Last week, $21,000.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Gigi" (M-G) (4th wk). Great $8,000. Last week, $8,500.

Broadway Grosses

Estimated Total Gross
This Week $492,700
(Based on 22 theatres)
Last Year $576,800
(Based on 21 theatres)

Balto Blue But 'Party' OK $7,000

Baltimore, Nov. 11.

Biz is sluggish again this week, with city heavy with holdovers. New entries are not doing much to lift the take. Topper looks to be "Party Girl," only okay at the Hippodrome. "Torpedo Run" looks slow at the Century while "Truth About Women" is rated warm at the Five West. "Defiant Ones" shapes hot in fourth session at the Town but "Cat On Hot Tin Roof" is down in 11th at the Stanley. "How To Murder a Rich Uncle" is disappointing in second at the Cinema. "La Parisienne" looms trim in fourth Mayfair round.

Estimates for This Week

Century (R-F) (3,100; 50-$1.25)—"Torpedo Run" (M-G). Tame $5,000. Last week, "Onionhead" (WB) (3d wk), $5,000.

Cinema (Schwaber) (460; 50-$1.25)—"How To Murder Rich Uncle" (Col) (2d wk). Slow $1,500 after $2,000 opener.

Five West (Schwaber) (460;; 50-$1.25) — "Truth About Women" (Cont). Warm $2,500. Last week, "Dunkirk" (M-G) (2d wk), $1,700.

Hippodrome (R-F) (2,300; 50-$1.25)—"Party Girl" (M-G). Okay $7,000. Last week, "At War With Army" (Par) (reissue), $4,000.

Little (R-F) (300; 50-$1.25)—"Reluctant Debutante" (M-G) (6th wk). Nice $2,300 after $2,500 in previous week.

Mayfair (R-F) (50-$1.25)—"La Parisienne" (UA) (4th wk). Trim $3,500 after $4,500 in third.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20th) (32d wk). Low $4,500 after $5,000 for 31st week.

Playhouse (Schwaber (460; 50-$1.50)—"Me and Colonel" (Col) (5th wk). Good $3,500 after $4,000 in fourth.

Stanley (R-F) (3,200; 50-$1.80)—"Cat on Hot Tin Roof" (M-G) (11th wk). Small $4,000. Last week, $4,500.

Town (R-F) (1,125; 50-$1.50)—"Defiant Ones" (UA) (4th wk). Warm $4.000 after $5,000 for third.

'In Love' Brisk $16,000, St. Loo; 'Seas' Torrid 13G, 'Torpedo' Fair 8G

St. Louis, Nov. 11.

War pix have taken over at three major houses this week, with "In Love and War, lofty at the Fox, "Torpedo Run," fair at the Orpheum and a revival of "At War With Army," okay at the St. Louis. "Party Girl" is fair in second week at Loew's. "South Seas Adventure" in second week at the Ambassador shapes big.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40)—"South Seas Adventure" (Cinerama) (2d wk). Big $13.000. Last week, same.

Apollo Art (Grace) (700; 90-$1.25) — "Capt. From Koepenick" (Indie). So-so $3,300. Last week, "Law and Disorder" (Cont), $2,500.

Fox (Arthur) (5,000; 65-90)—"In Love and War" (20th) and "Forbidden Island" (Col). Lofty $16,000. Last week, "The Blob" (Par) and "Married Monster From Outer Space" (Par), $10,000.

Loew's (Loew) (3,200; 60-90)—"Party Girl" (M-G) and "Terror in Texas Town" (UA) (2d wk). Fair $7.000. Last week, $12,000.

Orpheum (Loew) (1,900; 60-90)—"Torpedo Run" (M-G) and "Menace in Night" (UA). Fair $8.000 or over. Last week, "Defiant Ones" (UA) (3d wk), $5.500.

Pageant (Arthur) (1,000; $1.80-$2.25) — "South Pacific" (Magna) (30th wk). Passable $5.000. Last week. ditto.

Richmond (Arthur) (1,000; 60-90) — "Mademoiselle Striptease" (Indie) (2d wk). Light $1.800. Last week, $2.000.

St. Louis (Arthur) (3,600; 60-75) —"At War With Army" (Par) and "Let's Go Navy" (Indie). Okay $9,000. Last week, "Case of Dr. Laurent" (T-L) and "Dangerous Exile" (Rank), $9,500.

Shady Oak (Arthur) (560; 60-90) —"Case of Dr. Laurent" (T-L). Oke $2.000. Last week, "Mademoiselle Striptease" (Indie), $2,500.

'HURRAH' MODEST 10G, PROV.; 'IN LOVE' $7,000

Providence, Nov. 11.

The State's "Last Hurrah" is getting the most coin this stanza but its only moderately okay. The holiday is helping many locations. Albee's "Man of West" shapes fairly good. "In Love and War" looks good. Strand opened "Tarawa Beachhead" today (Tues.).

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Man of West" (UA) and "Street of Sinners" (UA). Fairly good $6,000. Last week, "Never Love A Stranger" (AA) and "Bullwhip" (AA), $5,500.

Majestic (SW) (2,200; 65-80)—"In Love and War" (20th) and "Showdown at Boot Hill" (20th). Good $7,000. Last week, "Onionhead" (WB) and "At War With Army" (Par) (reissue) (2d wk), $5,000.

State (Loew) (3,200; 65-80)—"Last Hurrah" (Col). Moderate $10,000. Last week, "Big Country" (UA) (3d wk), $6,500.

Strand (National Realty) (2,200; 65-80)—"Tarawa Beachhead" (Col) and "Murder Reported" (I). Opened today (Tues.). Last week, "Union Pacific" (Par) and "Wild Harvest" (Par) (reissues), only $1,200 in three days.

Cleve. Off Albeit 'Party' Trim 12G

Cleveland, Nov. 11.

Major film houses here in current stanza still are being hit by sluggish business. "Party Girl" looks over average at State but elsewhere except for hard-ticket pix trade is unexciting. "In Love and War" is rated just okay at Allen while "Last Hurrah" looks mild at Hipp.

Estimates for This Week

Allen (S-W) (3,800; 70-90)—"In Love and War" (20th). Okay $13,000 in 9 days. Last week, "At War With Army" (20th) (reissue), $7,800.

Continental Art (Art Theatre Guild) (850; $1.25)—"Crime and Punishment" (Indie). Fair $2,300. Last week, "Foxiest Girl in Town" (Indie), $1,800.

Heights Art (Art Theatre Guild) (925; $1.25)—"Premier May" (Indie). Poor $1,100. Last week, "Red and Black" (Indie) (2d wk), $2,000.

Hippodrome (Telem't) (3,700; 85-$1.50)—"Last Hurrah" (Col). Mild $10,000. Last week, "Villa" (20th) and "Gun Runners" (UA), $9,000.

Lower Mall (Community) (500; 70-90)—"Wild and Wicked" (Indie) and "Assault" (Indie). Good $3,500. Last week, "I Led Two Lives" (Indie) and "White Slavery" (Indie) (2d wk), $1,800.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (30th wk). Neat $7,000. Last week, ditto.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama) (12th wk). Up to big $13,500 after $11,600 last week.

State (Loew) (3,500; 70-90)—"Party Girl" (M-G). Over average $12,000 or better. Last week, "Man of West" (UA), $9,000.

Stillman (Loew) (2,700; 70-90)—"Gigi" (M-G) (m.o.). Okay $5,000. Last week, $6,500.

New Pix Hypo Hub; 'Deb' Lush 13G, 'Hurrah' Huge $19,000, 'Vampire' 9G

Boston, Nov. 11.

Big rash of new product at boxoffice with holiday and fine weather helping hypo grosses. "Reluctant Debutante" looks big at Loew's State. "Demoniaque" is wow at the Capri. "In Love And War" is not so strong at the Met. "Blood of Vampire" is okay at Memorial.

Leading the holdovers is "Last Hurrah," still great in third round at the Orpheum. Hardticket shows are holding up fine with exception of "Old Man and Sea" at the Astor, failing in third week. "Gigi" is robust in 11th frame at the Gary. "Windjammer" is packing 'em in at the Boston in 12th round. "South Pacific" is sharp in 31st session at Saxon. "White Wilderness" is still lively in fifth round at small Beacon Hill.

Estimates for This Week

Astor (B&Q) (1,371; $1.75-$2.50) — "Old Man and Sea" (WB) (3d wk). Slim $6,500. Last week, $5,500.

Beacon Hill (Sack) (678; 90-$1.50) — "White Wilderness" (BV) (5th wk). Surging $5,000 again. Last week, same.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Windjammer" (NT) (12th wk). The 11th week, sharp $18,000. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50) — "Demoniaque" (UMPO). Wow $10,000. Last week, "Tides of Passion" (Indie) (3d wk), $5,000.

Exeter (Indie) (1,300; 75-$1.25)—"Me And Colonel" (Col) (8th wk). Seventh week was good $6,800. Last week, $7,000.

Fenway (NET) (1,376; 60-$1.10) —"Wolf Larsen" (AA) and "Snowfire" (Col). Dull $3,000. Last week, "Villa" (20th) and "New Orleans After Dark" (AA), $2,200.

Gary (Sack) (1,340; $1.25-$3) — "Gigi" (M-G) (11th wk). Neat $13,000. Last week, ditto.

Kenmore (Indie) (700; 75-$1.25) — "Arsenic And Old Lace" and "Inspector General" (reissues). Oke $5,500. Last week, "Blue Murder St. Trinian's" (Cont), $2,800.

Memorial (RKO) (3,000; 60-$1.10)

(Continued on page 12)

Key City Grosses

Estimated Total Gross
This Week $2,274,900
(Based on 22 cities and 232 theatres, chiefly first runs, including N. Y.)
Last Year $2,985,300
(Based on 22 cities and 255 theatres.)

'In Love' Mighty $17,000 in Philly

Philadelphia, Nov. 11.

Saturday boxoffice takings generally were good despite a long holdover list. "In Love and War" looks terrific at the Viking, with patrons waiting in long lines to get in. "Houseboat" shapes smart in fourth stanza at Arcadia. "Windjammer" is rated fast in second session at the Boyd. "Onionhead" is slow in second Randolph stanza.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Houseboat" (Par) (4th wk). Smart $11,000. Last week, $12,500.

Boyd (SW) (1,480; $1.20-$2.40)—"Windjammer" (NT) (2d wk). Fast $14,000. Last week, $16,000.

Fox (National) (2,250; 65-$1.49)—"She Played with Fire" (Col) and "Buchanan Rides Alone" (Col). Mild $7,000. Last week, "China Doll" (20th) and "Hong Kong Confidential" (20th), same.

Goldman (Goldman) (1,200; 65-$1.49)—"Torpedo Run" (M-G) (2d wk). Slow $4,000 for four days. Last week, $8,500.

Midtown (Goldman) (1,000; $2-$2.75)—"South Pacific" (20th) (33d wk). Steady $7,000. Last week, $8,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Onionhead" (WB) (2d wk). Slow $8,000. Last week, $13,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (7th wk). Slick $12,000. Last week, $13,000.

Stanton (SW) (1,483; 99-$1.49)—"Defiant Ones" (UA) (7th wk). Good $7,000. Last week, $7,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debutante" (M-G) (7th wk). Fair $3,900. Last week, $4,500.

Viking (Sley) (1,000; 75-$1.49)—"In Love and War" (20th). Sock $17,000 or over. Last week, "From Earth to Moon" (WB), $8,000.

World (Pathe) (604; 95-$1.80)—"Mitsou" (Indie) (2d wk). Neat $2,900. Last week, $4,000.

'Party' Oke $9,000 In Cincy; 'So. Seas' Wham 25G, 2d, 'In Love' 5½G

Cincinnati, Nov. 11.

"Party Girl," shaping all right at the flagship Albee, is getting the most coin of regular-run pix in this moderate session. "Haunted Strangler," new bill at the Grand, looms fairish. "Streetcar Named Desire" is in so-so stride on return trip at the Palace. Holdover "In Love and War" is okay at Keith's. Boff second session looms for "South Seas Adventure," downtown leader by a wide margin. Long-run "South Pacific" maintains pleasing tempo at suburban Valley.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Party Girl" (M-G). Okay $9,000. Last week, "Onionhead" (WB), $8.500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (2d wk). Boff $25,000. Last week, nine days, with presold Wednesday preem, $29,000.

Grand (RKO) (1,400; 75-$1.10)—"Haunted Strangler" (M-G) and "Friend Without a Face" (M-G). Fairish $6,000. Last week, "Gun Runners" (UA) and "Terror in Texas Town" (UA), $5,500.

Keith's (Shor) (1,500; 90-$1.25)—"In Love and War" (20th) (2d wk). Five days. Oke $5,500. Last week, $7,500.

Palace (RKO) (2,600; 75-$1.10)—"Streetcar Named Desire" (20th) (reissue). So-so $6,000. Last week, "Gigi" (M-G) (3d wk-6 days), $5,500.

Valley (Wiethe) (1,300; $1.50-$2.50) — "South Pacific" (Magna) (28th wk). Okay $5,700. Last week, $6,000.

'In Love' Lusty $10,500, Pitt; 'Wilderness' Wow 7½G, 'Gigi' Fine 11½G

Pittsburgh, Nov. 11.

Downtown trade is looking up again after the recent downbeat. The big noise is out at the Squirrel Hill, nabe art house, where "White Wilderness" will be the biggest thing in a long time. "In Love and War" is getting the Harris back into the money for a change. "Defiant Ones" is holding up well at the Penn and may stay again. "Gigi" at popular prices isn't coming up to expectations at Stanley. Reissue of "Tom Sawyer" is doing very well at Fulton.

Estimates for This Week

Fulton (Shea) (1,700; 90-$1.25)—"Tom Sawyer" (DCA) (reissue). Very good $6,000. Last week, "Blob" (Par) and "Married Monster Outer Space" (Par), $5,700.

Guild (Green) (500; 99-$1.25)—"Capt. From Koepenick" (DCA) (2d wk). Only okay at $1,700. Last week, $2,700.

Harris (Harris) (2,165; 90-$1.25) —"In Love and War" (20th). First time in some time anything has looked okay here. Should hit stout $10,500 and naturally stays. Last week, "Mark of Zorro" (20th) (reissue), $2,700 in 5 days.

Penn (UA) (3,300; 99-$1.50)—"Defiant Ones" (UA) (2d wk), Helped by sneak of "Buccaneer" (Par) on Saturday night (8), and helping to big $12,000. Figures to say another five days or longer. Last week, $16,200.

Squirrel Hill (SW) (900; 90-$1.25) —"White Wilderness" (BV). Broke house record Saturday (8) and can't miss a sensational $7,500; maybe more. Last week, "Truth About Women" (Indie) (2d wk), $2,200.

Stanley (SW) (3,800; 90-$1.25)—"Gigi" (M-G). Here at pop scale following 10-week roadshow run last summer. While considerably above recent takes here, $11,500 is rated only nice. Last week, "Man of West" (UA), $8,000.

Warner (SW) (1,500; $1.20-$2.40) —"Windjammer" (NT). Wound up nine and a half weeks Sunday (9) and "Old Man and Sea" (WB) opened tonight (Tues.) on reserved-seat preem but goes to grind tomorrow. Final session for "Windjammer" was best of entire run at great $15,500, and $85,000 total for engagement.

Teachers' Meet Ups K.C.; 'Wilderness' Fine $12,000, 'Windjammer' Hot 10G

Kansas City, Nov. 11.

Annual convention of Missouri teachers here last Thursday and Friday proved a shot in the arm to cinema business, with a couple of strong entries helping. "White Wilderness" in three Fox Midwest houses is rated smart while "Torpedo Run" at Midland is fairly good. "Windjammer" took a surge at the Missouri to a solid figure as did "La Parisienne" at Roxy. Weather looms mostly pleasant.

Estimates for This Week

Crest, Riverside (Commonwealth) (1,000 cars each; 85c) — Currently subsequent-run. Last week "Spider" (AI) and "Brain Eaters" (AI), mild $5,000.

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Cop Hater" (UA) and "The Mugger" (UA). Moderate $7,000, but up from recent doldrums Last week, "Haunted Strangler" (M-G) and "Fiend Without Face" (M-G) $4,000.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (40th wk). Okay $1,500. Last week, same.

Midland (Loew) (3,500; 75-90)—"Torpedo Run" (M-G) and "Menace in the Night" (UA). Fairly good $7,000. Last week, "Defiant Ones" (UA) and "Cross Up" (UA), $6,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (10th wk). Spurted with help from visiting teachers to stout $10,000. Last week, $8,000.

Paramount (UP) (1,900; 75-90)—"From Earth To the Moon" (WB) and "Party Crashers" (Par). Surprising $8,000 for this combo. Last week, "Wind Across the Everglades" (WB) and "Enchanted Island" (WB), 6 days, $5,000.

Roxy (Durwood) (879; 75-90)—"La Parisienne" (UA) (3d wk). Boosted by teachers to fancy $7,000. Last week, $6,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"White Wilderness" (BV). Smart $12,000, may hold. Last week, "Streetcar Named Desire" (20th) (reissue) and "Stage Struck" (Indie), $7,000.

FRESH FARE FANS CHI TRADE

L.A. Modest; 'Country' Stout $31,000, 'Torpedo' Fair 15G, 'Old Man' Boffo $9,500, 'So. Seas' Rousing 22G, 7th

Los Angeles, Nov. 11.

L. A. first-run prospects are only moderate here this week despite Veterans' Day holiday which bolstered biz in a majority of situations. Leader is "Big Country" which is swinging into a multiple-run after showcasing 11 weeks at Warner Beverly. It shapes stout $31,000 in five theatres.

"Torpedo Run" looks fairish $15,000 in three houses but "Old Man and Sea" is rated boff $9,500 at 631-seat Fine Arts. "White Wilderness," also on multi-run, looms good $9,500 in two situations.

Regular holdovers include "Cat on Hot Tin Roof," torrid $9,500 in 11th round at Fox Wilshire, and "Last Hurrah," fine $6,800 in second week at Four Star.

Majority of extended-runs on hard-ticket engagements are doing good to big trade currently, being led by "South Seas Adventure," heading for lush $22,000 in seventh round at Warner Hollywood.

Estimates for This Week

Fine Arts (FWC) (631; 90-$1.50)—"Old Man and Sea" (WB). Boff $9,500. Last week, "Tale of Two Cities" (Rank) (3d wk), $1,200.

Hawaii, Wiltern, State (G&S-SW-UATC) (1,106; 2,344; 2,404; 90-$1.50)—"Torpedo Run" (M-G) and "Fiend Without a Face" (M-G). Fair $15,000. Last week, Hawaii with Downtown Paramount, "Inspector General" (WB), "Arsenic and Old Lace" (WB) (reissues) $8,900. Wiltern, State with Iris, "Decks Ran Red" (M-G), "Dunkirk" (M-G), $11,800.

Downtown Paramount, Vogue (ABPT-FWC) (3,300; 825; 90-$1.50)—"White Wilderness" (BV) (1st multiple run) and "Lone Ranger Lost City of Gold" (UA). Good $9,500. Last week, Vogue, "Onionhead" (WB), "Me and Colonel" (Col) (3d wk), $2,500.

Warner Beverly, Orpheum, Hollywood, Uptown, Loyola (SW-Metropolitan-FWC) (1,612; 2,213; 756; 1,715; 1,298; 90-$1.50)—"Big Country" (UA) (1st multiple run) (12th wk, War Bev; 1st wk, others) and "Cop Hater" (UA) (except War Bev). Stout $31,000 or close. Last week, Warner Beverly (5 days), $3,200. Orpheum with Fox Beverly, "Defiant Ones" (UA) (5th wk), $10,400. Hollywood with Hillstreet, "The Spider" (AI), "Terror Year 5,000" (AI), $13,900. Uptown, Loyola with Pantages, Los Angeles,

(Continued on page 12)

'In Love' Lively $9,000, L'ville; 'Moon' Fine 6G, 'Hurrah' Laggard $5,000

Louisville, Nov. 11.

Biz is spotty on town's main drag this week. Weekend football games, both high school and collegiate, draw good sized crowds, but the film houses got their share, particularly at night. "In Love and War," new entry at the Rialto, shapes hep. "Last Hurrah" at United Artists is way below exceptions. "From Earth to Moon" at the Mary Anderson is getting a nice play. Holdover of "Big Country" in fourth week at the Kentucky is still nice.

Estimates for This Week

Brown (Fourth Ave.) (1,200; $1.25-$2)—"South Pacific" (Magna) (27th wk). Firm $7,000 in 5 days. "Gigi" (M-G) opens Tuesday (11). Last week "Pacific" was $6,000 for seven days.

Kentucky (Switow) (900; 60-90)—"Big Country" (UA) (4th wk). Still sturdy at $5,000, after third week's $6,000.

Mary Anderson (People's) (1,000; 60-90) — "From Earth to Moon" (WB). Nice $6,000. Last week, "Naked and Dead" (WB) (2d wk), $4,500.

Rialto (Fourth Ave.) (3,000; 60-85)—"In Love and War" (20th). Hep $9,000 or near. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U), same.

United Artists (UA) (3,000; 60-90)—"Last Hurrah" (Col). Spencer Tracy name seems to lack b.o. impact, so mild $5,000 is all. Last week, "Torpedo Run" (M-G), $4,000.

'Old Man' Tall $4,500, Buff; 'In Love' 9G, 2d

Buffalo, Nov. 11.

Takings are largely dull in current round here although "In Love and War" still is big in second week at the Center. Reissue of "At War With Army" shapes nifty at Lafayette. "Old Man and Sea" looms near-capacity on opening session at the tiny Cinema.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Man of West" (UA). Fairish $11,000. Last week, "Gigi" (4th wk), $7,400 at $1.25 top.

Center (AB-PT) (3,000; 70-90)—"In Love and War" (20th) (2d wk). Big $9,000. Last week, $14,000.

Century (UATC) (1,410; $1.50-$3)—"South Pacific" (Magna) (25th wk). Tall $8,000 in 6 days. Last week, $7,500.

Lafayette (Basil) (3,000; 70-90)—"At War With Army" (Par) (reissue) and "Littlest Hobo" (AA). Nifty $10,000. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U), $7,500.

Paramount (AB-PT) (3,000; 70-90)—"From Earth to Moon" (WB) and "Hot Angel" (Par). Fair $7,500. Last week, "High School Hellcats" (AI) and "Hot Rod Gang" (AI) (5 days), $7,000.

Teck (Loew) (1,200; 70-$1.25)—"Cat On Hot Tin Roof" (M-G) (11th wk). Slim $5,000 or less. Last week, $5,100.

Cinema (Martina) (450; 70-90)—"Old Man and Sea" (WB). Near capacity $4,500. Last week, $1,500.

'Attila' Sock 12G, Mpls.; 'Party' 8G

Minneapolis, Nov. 11.

It has been some time since there have been four Loop newcomers in any one week, as in current session, and the boxoffice is being invigorated. Fresh entries are topped by "Party Girl," socko at Lyric. "Torpedo Run" looks oke "Raw Wind in Eden" shapes mild at Orpheum.

"Search for Paradise" is socko in its 37th and next to last week. It's the second big week for "White Wilderness" at the World. The Minnesota-Iowa football game Saturday, pulling a capacity crowd of 62,000 at $4 a throw, diverted some attention away from the Loop houses.

Estimates for This Week

Alvin (Mann) (947; $1.50-$2.65)—"South Pacific" (Magna) (20th wk). Good $8,000. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Search for Paradise" (Cinerama) (37th wk). Just one more canto to go before giving way to "Windjammer" (NT). Great $22,000 in last eight days. Last week, $15,500.

Gopher (Berger) (1,000; 85-90)—"Torpedo Run" (M-G). Oke $6,000 or close. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U), $2,500.

Lyric (Par) (1,000; 85-90)—"Party Girl" (M-G). Socko $8,000. Last week, "Barbarian and Geisha" (20th) (4th wk), $3,500 at 90-$1.25.

RKO Orpheum (RKO) (2,800; 75-90) — "Raw Wind in Eden" (U). Sizes up as a natural for femme patrons. Moderate $7,000. Last week, "Adam and Eve" (Indie), $10,500.

RKO Pan (RKO) (1,800; 75-90)—"Adam and Eve" (Indie) (m.o.). Mild $5,000. Last week, "Blob" (Par) and "Married Monster Outer Space" (Par), $6,000.

State (Par) (2,200; 85-90)—"Attila" (Indie). Smash $12,000 or thereabouts. Last week, "Onionhead" (WB) (2d wk), $8,000.

Suburban World (Mann) (800; 85)—"Mlle. Striptease" (Indie) and "Miller's Beautiful Wife" (Indie) (2 runs). Bardot again. Slight with $1,100. Last week, "Summertime (UA) (2d runs), $1,800.

World (Mann) (400; 85-$1.25)—"White Wilderness" (BV) (2d wk). Good $5,500. Last week, $6,500.

'TUNNEL,' 'PARTY,' 'HOUSEBOAT' HITS

Chicago, Nov. 11.

Burst of new product, including several blockbusters, plus crisper weather will hypo first-run biz greatly this round after several lighter weeks. Of the newcomers, "Last Hurrah" looks to cheer up a good $27,000 at the Chicago. "Party Girl" shapes a sock $26,000 at the United Artists. "Houseboat" is soaring to a wham $23,000 at the Esquire.

"Tunnel of Love" world preem at the Woods will garner a great $27,000. Horror combo of "Monster on Campus" and "Blood of Vampire" at Garrick is reaching for sockeroo $10,000.

Second round of "Onionhead" at State-Lake sagged to a fairish total while "In Love and War" in Roosevelt second looks lively. Oriental's "Torpedo Run" posted a slow third round of four days.

Of the hard-ticket pix, "South Seas Adventure" is sturdy in seventh Palace session while "Gigi" remains good after 18 stanzas at the Harris. "South Pacific" is solid in 33d McVickers week. "Around World in 80 Days" is tenaciously holding at a torrid total after 84 rounds at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—Reissues. Last week, "Martine" (Indie) fine $6,000.

Chicago (B&K) (3,900; 90-$1.80)—"Last Hurrah" (Col). Good $27,000. Last week, "Cat on Hot Tin Roof" (M-G) (10th wk), $18,500.

Esquire (H&E Balaban) (1,350; $1.50)—"Houseboat" (Par). Great $23,000. Last week, "Me and Colonel" (Col) (6th wk), $8,000.

Garrick (B&K) (850; 90-$1.25)—"Blood of Vampire" (U) and "Monster on Campus" (U). Smash $10,000. Last week, "Et. Massacre" (UA) and "China Doll" (UA) (2d wk), $8,000.

Harris (Todd) (984; $1.25-$3)—'Gigi" (M-G) (18th wk). Steady $15,000. Last week, $14,800.

Loop (Telem't) (606; 90-$1.50)—"Fantasia" (BV) (reissue). Sparkling $7,500. Last week, "Dunkirk" (M-G) (2d wk), $6,800.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (Magna) (33d wk). Solid $23,000. Last week, $22,500.

Monroe (Jovan) (1,000; 65-90)—"Toughest Gun in Tombstone" (UA) and "Terror in Texas Town" (UA). Good $5,500. Last week, reissues.

Oriental (Indie) (3,400; 90-$1.50)—"Torpedo Run" (M-G) (3d wk). Fair $9,000 in final 4 days. Last week, $13,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (7th wk). Dandy $31,200. Last week, $28,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"In Love and War" (20th) (2d wk). Lively $17,000. Last week, $19,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Onionhead" (WB) (2d wk). Fairish $17,000. Last week, $21,000.

Surf (H&E Balaban) (685; $1.25)—"Truth About Women" (Cont) (2d wk). Modest $2,200. Last week, $3,500.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (84th wk). Hotsy $14,000. Last week, $11,000.

United Artists (B&K) (1,700; 90-$1.80)—"Party Girl" (M-G). Hot $26,000. Last week, "Barbarian and Geisha" (20th) (3d wk), $12,000.

Woods (Essaness) (1,200; 90-$1.50)—"Tunnel of Love" (M-G). Great $27,000. Last week, "Decks Ran Red" (M-G) (3d wk), $10,000.

World (Teitel) (606; 90)—"Rice" (Indie). Dandy $5,800. Last week, reissue.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include the U. S. amusement tax.

Broadway Uneven But Arties Clicking; 'Uncle' Wow 31G, 'Gigi' Record $28,600 'Home' OK 140G, 'Blob' Mushy $11,000

'Party' Slow $15,000, D. C.; 'Houseboat' 9G, 4

Washington, Nov. 11.

Major election shakeups took the blame for a slump at wickets in nation's most politically affected town. "Party Girl," only new entry, shapes slow at Capitol. "Reluctant Debutante," in 904-seat Columbia, held nicely in fourth stanza. "From Earth To Moon" shapes only okay in two houses. "Houseboat" still is great in fourth round.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "From Earth to Moon" (WB). Okay $10,500. Last week, "Blob" (Par) and "Married Monster" (Par), $10,200.

Apex (K-B) (940; 60-90)—"Last Bridge" (Union) and "The Awakening" (Union). Good $3,800. Last week, "Wee Geordie" (Indie) and "The Detective" (Col) (reissue), $4,000.

Capitol (Loew) (3,434; 90-$1.25)—"Party Girl" (M-G). Slow $15,000, but holds. Last week, "Torpedo Run" (M-G) (2d wk), $13,000.

Columbia (Loew) (904; 90-$1.25) — "Reluctant Debutante" (M-G) (4th wk). Big $8,000 after $9,000 in fourth. Stays.

MacArthur (K-B) (900; $1.10) — "Man in Raincoat" (Indie) (2d wk). Good $3,000. Last week, $3,800.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par) (4th wk). Great $9,000. Stays. Last week, $10,000.

Palace (Loew) (2,390; 90-$1.25)—"In Love and War" (20th) (2d wk). Oke $13,000. Last week, $18,000.

Plaza (T-L) (276; 90-$1.50) — "Time of Desire" (Janus) (6th wk). Excellent $2,800 after $3,100 a week ago.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Last Hurrah" (Col) (2d wk). Hot $10,000 following $13,000 opener.

Uptown (SW) (1,100; $1.25-$2.50) — "South Pacific" (Magna) (32d wk). Nice $6,000 in 3 days. Last week, $8,000.

Warner (SW-Cinerama) (1,300; $1.25-$2.40) — "Windjammer" (NT) (4th wk). Fair $11,300 after $13,500 in third.

'In Love' Nice 14G, Frisco; 'Moon' 13G

San Francisco, Nov. 11.

Local first-run biz is fair this stanza with "Reluctant Debutante" trim at Warfield. "In Love and War" is nice at the Fox while "Tarawa Beachhead" is good at Paramount. "Earth To Moon" looks strong at St. Francis. "Old Man and Sea" looms weak in third Coronet session and leaves on Nov. 30. "Gigi" still is excellent in 18th round at Stagedoor.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Mark Of Hawk" (U) and "Tanganyka" (U). Mild $7,000. Last week, "Blood Of Vampire" (U) and "Monster On Campus" (U), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)—"In Love and War" (20th) and "Showdown At Boot Hill" (20th). Nice $14,000 or near. Last week, "Mister Roberts" (WB) and "High and Mighty" (WB) (reissues), $8,000.

Warfield (Loew) (2,656; 90-$1.25)—"Reluctant Debutante" (M-G). Trim $16,000. Last week, "Torpedo Run" (M-G) (2d wk), $7,000.

Paramount (Par) (2,646; 90-$1.25)—"Tarawa Beachhead" (Col) and "Tijuana Story" (Col). Good $13,000. Last week, "Blob" (Par) and "Married Monster Outer Space" (Par), $12,000.

St. Francis (Par) (1,400; $1.25-$1.50) — "From Earth To Moon" (WB) and "Brain From Planet Arous" (WB). Strong $13,000 or over. Last week, "Tank Battalion" (AI) and "Hell Squad" (AI), $9,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65) — "Search For Paradise" (Cinerama) (35th wk). Good $14,000. Last week, $13,000.

United Artists (No. Coast) (1,207;

(Continued on page 12)

Several new, strong bills will give Broadway first-run business a slight lift in the otherwise very uneven to downbeat current session. While mild and sans rain most of the time, the weather did not prove much help to trade in the last six or seven days. Veterans' Day yesterday (Tues.) was only slightly beneficial.

"Home Before Dark" with stageshow is winding up with a good $140,000 in opening stanza at the Music Hall. It stays on. Big winners are in the arty theatres this week. "My Uncle, Mr. Hulot," which hit a new record of $15,800 opening round at the Baronet, will show a wow $31,000 total for both this house and the Guild where day-dating.

"Gigi" hung up an alltime high of $28,600 in first session at the Sutton where playing grind and at usual scale there. It was running ahead of the initial week in first three days of the second round. "The Blob," the other newcomer, shapes only fair $11,000 at the Mayfair.

"In Love and War" is heading for a good $36,000 in second week at the Paramount. "Party Girl" held at fine $18,500 in second round at the State, and is now in third week.

"Last Hurrah" with stageshow is holding with good $60,000 in third session at the Roxy, and continues. "Torpedo Run" is dragging bottom at a thin $19,999 or near in third week at the Capitol where "Houseboat" moves in tommorrow (Thurs.).

"Big Country" looks to top the fifth week's total to grab a fancy $17,000 in sixth round at the Astor. "Night Heaven Fell" held at hefty $9,000 in third stanza at the Odeon but is limping at the Fine Arts where it is being replaced by "Orders To Kill" on Nov. 17. "Defiant Ones" held even with last week to grab a solid $14,500 in seventh session at the Victoria.

"South Seas Adventure" climbed to a sturdy $29,000 in 16th stanza at the Warner where it is now in its 17th week. "South Pacific" held at good $21,000 in fifth week at the Rivoli but the other hard-ticketers are way down.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (6th wk). Current round ending today (Wed.) looks like trim $17,000. Fifth was $16,500.

Baronet (Reade) (430; $1.25-$2)—"My Uncle, Mr. Hulot" (Cont) (2d wk). First session ended Sunday (9) was new all-time high of $15,800.

Capitol (Loew) (4,820; $1-$2.50)—"Torpedo Run" (M-G) (3d-final wk). Going only six days and getting thin $11,000 or near. Second full week was $13,500, below hopes. "Houseboat" (Par) opens tomorrow (Thurs.).

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (6th wk). Fifth stanza completed Sunday (9) was modest $13,900. Fourth was $16,000.

Fine Arts (Davis) (468; 90-$1.80)—"Night Heaven Fell" (Kings) (4th wk). Third week finished Monday (10) was fair $6,600. Second was $6,500. "Orders To Kill" (Indie) due to open Nov. 17.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Up the Creek" (Indie). Opened Monday (10). In ahead, "Senechal, the Magnificent" (DCA) (4th wk), light $2,300. Third was $3,800.

Guild (Guild) (450; $1-$1.75)—"My Uncle, Mr. Hulot" (Cont) (2d wk). Initial frame finished Sunday (9) was smash $15,200, one of big figures here.

Mayfair (Indie) (1,736; 79-$1.80)—"The Blob" (Par). Initial session ending today (Wed.) looks to hit fair $11,000 or close. Last week, "Streetcar Named Desire" (20th) (reissue) (4th wk), $10,000.

Normandie (Trans-Lux) (592; $1.80-$2.80) — "Tosca" (Indie) (3d wk). This stanza ending today (Wed.) is heading for solid $10,000, with extra matinee Tuesday (11). Second was $12,000. Stays on, with advance still solid.

Palace (RKO) (1,642; $1.25-$3)—"Roots of Heaven" (20th) (5th wk). Fourth week ended yesterday

(Continued on page 12)

New Pix Help West End; 'Colonel' $20,000, 'In Love' Robust at $9,000, 'Cat' Hotsy 19G, 'Days' Big $10,700

London, Nov. 4.

"Me and the Colonel" stole the limelight in the West End currently with a great $20,000 or near in its first stanza at the Odeon, Leicester Square, the best at this house for some years. The pic was launched with a Royal charity preem.

Other newcomers were not so big, "Grip of the Strangler" being only average $5,000 in second round at the London Pavilion while "In Love and War" looms nice $9,000 at the Odeon, Marble Arch opening session.

Top biz is still being recorded by the blockbusting holdovers. "South Pacific" hit another fancy $19,300 in its 28th Dominion stanza. Seven Wonders" was almost at capacity with a mighty $28,800 in its 36th Casino week.

"Cat on Hot Tin Roof" staved in the money with a smash $19,000 in its fourth Empire week. "Around the World in 80 Days" continued with a fancy $10,700 in its 70th Astoria session.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (70th wk). Fancy $10,700.

Carlton (20th) (1,128; 70-$2.15)— "The Hunters" (20th) (4th wk). Neat $6,200. Third $8,100. "The Sheriff of Fractured Jaw" (20th) opens with charity preem Nov. 6.

Casino (Indie) (1,337; 70-$2.15)— "Seven Wonders of World" (Robin (36th wk). Mighty $28,800.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (28th wk). Great $19,300.

Empire (M-G) (3,099; 55-$1.70)— "Cat on Hot Tin Roof" (M-G) (4th wk). Smash $19,000 or near. Third was $21,000.

Gaumont (CMA) (1,500;$1.70)— "Sea of Sand (Rank) (2d wk). Steady $7,500 First $8,000. "Foods of Fear" (Rank) opens Nov. 13.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Barbarian and Geisha" (20th) (3d wk). Fair $5,800. Second was $6,700. "Behind Mask" (BL) opens Nov. 7.

London Pavilion (UA) (1,317; 50-$1.70)—"Grip of Strangler" (Eros) (2d wk). Average $5,000. First was $7,000.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Me and Colonel" (Col). Opening frame looks likely to hit wow $20,000. one of best grosses at this house for many years. Stays, natch.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"In Love and War" (20th). Heading for nice $9,000.

Plaza (Par) (1,902; 70-$1.70)— "Matchmaker (Par) (2d wk). Moderate $5,000. Opener was $6,000. "I Only Arsked" (Col) follows Nov. 7.

Rialto (20th) (592; 50-$1.30)— "Blitzkrieg" (BL). Opening sesh is great $5,900.

Ritz (M-G) (432; 50-$1.30)— "Trollenberg Terror' (Eros) and "Fiend Without a Face" (Eros) (3d wk). Solid $3.000.

Warner (WB) (1,785; 50-$1.70)— "I Was Monty's Double (ABP) (3d wk). Brisk $7,800. Second $8,700. "What Lola Wants" (WB) opens Nov. 6.

Spot Yank on Japan Pic To Boost Int'l Draw

Tokyo, Nov. 4.

With Japanese pictures having been less than triumphant in placing its product in America, one of this country's major studios has taken a step to reverse the situation by placing a Yank in Japanese pictures. The Toei Motion Picture Co. has given a two-year contract to ex-GI George M. Reid as script-writer and production assistant, making him the first American staffer in Japanese filmdom.

The 26-year-old Reid is trying to prove himself the missing link between Japanese films and the international market. Reid's efforts have been confined to the animation field where Toei's star is brightest. Reid will not restrict himself to animation. He effervesces with ideas for feature films and tv product. It is Reid's belief that the possibilities of bringing understanding of Japan abroad through pictures is yet untouched.

Greater Union Theatres Head Man

Norman B. Rydge

details that

Aussie Also Feels TV Inroads

(But Is Heartened by the Down Under Population Growth)

* * *

Another of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Finnish Film Biz In Sharp Slump

Helsinki, Nov. 4.

As a result of the worst economic crisis here since the '30s, the picture business has taken a heavy beating at the boxoffice. The downbeat trend started more than a year ago, but gained speed starting late in February this year, reaching alarming proportions when the fall season, just started, showed no improvement.

Pessimists here claim a 20% decline in cinema attendance as compared with last year. This especially applies to the small cinemas in the country, and they won't be able to take it for a very long period. As a result of this situation, there are few bright spots on the scene.

While European pictures have suffered the most, some U. S. films also have proved disappointments. The biggest potential this fall has been shown by "Bridge on River Kwai" (Col) while a reissue of "The Great Dictator" (UA) has been a big hit. Surprisingly enough since Soviet pictures generally are shunned by the local public, a Russian pic is among the long-runners. It is "When the Cranes Fly."

"The 10 Commandments" (Par) wound up with nine weeks at the Aloha, country's biggest cinema, but this was partly achieved through pre-sold shows for school children.

Great Films Cartoons Inc. has been empowered to produce films in New York, with capital stock of 200 shares, no par value. Directors are: Edward L. Kushins of Westbury; Gideon Takaro of Flushing; Jack C. Anderson of Hastings-on-Hudson. Each holds 10 shares in the company. Daniel J. Loventhal was filing attorney.

RUSSIAN GIRL TROUPE A MANHATTAN HIT

Moscow's second troupe of dancers is thoroughly delightful. The discipline is awesome, the spirit infectious, the costuming superb. The result is a fine entertainment.

Granting the positive values, what are the negatives? Only that the Beryozka troupe is smaller (50 against 108), daintier, all-girl and girlish against the Moiseyev Dance Co. with its exploding, mixed-sex, gasp-creating theatrical dynamism. The comparison between the two companies is probably inevitable.

Former Bolshoi dancer Nadezhda Nadezhdina has built her own theatrical versions of folk dances with an instinct for showmanship which compares, if in a somewhat minor key, to the Moiseyev predecessors. The numbers move swiftly, are replete with novelty, gimmicks, trick variations. The first half is especially fast, the second only less so, due to some stage waits. (The costume changes back stage must be a marvel of protean logistics.)

The impresario - choreographer slyly included some verses in English. When the opening night audience realized that the lyrics were intelligible, there was a burst of friendly appreciation. The lyrics belong in the record:

In spite of all my longing
I dare not confess
Oh, my dearest laddie, why
do you not guess?

Bursts of song, sometimes in the midst of vigorous reels, provide variety and change of pace. So does the participation of the male accordionists (there are five) as part of the humor in various dances, devices and various staging stunts involving entrances and exits and the roller-skate "travel" effect (used by the Moiseyevs in their Cossack number) all keep the audience in a state of pretty consistent pleasure. Grant whatever is necessary to the point that folk dancing of itself tends (in any nation) to repetitive, basic patterns.

The girls are remarkably pretty. They appear to divide, roughly, into two groups, the more stately ones (up to 29 years) and the frisky juniors (as young as 17). From the latter proceeds the show's strong element of girlishness, the sheer joie de vive of adolescence. If Louisa May Alcott had been a choreographer her "Little Women" would have giggled and tittered and romped in this style.

Missing, of course, are the masculine acrobatics of the Moiseyev assault which this reviewer (April 16, '58) described as "a tornado force contained within a typhoon." Such crescendos of sustained ovation are not inspired by the girls, but they have their own earned adulation.

Company works with a few simple curtains, the five accordionists just barely visible in the wings.

Americans are certain to appreciate the impish comedy, the wholesomeness and above all the sheer talent of the Beryozka Girls. From their opening, a theme number introducing the birch bows (berozka in Russian), to the final frolic at the village bazaar, this has audience satisfaction spelled out in capitals. A great company.

Land.

Beryozka Dancers

Sol Hurok presentation of Moscow dance company. Choreography by Nadezhda Nadezhdina; costumes, Lyubov Silich. At Broadway Theatre, N.Y., Nov. 4, '58.

Soloist dancers: Jella Agafonova, Julia Grabelkina, Mira Koltsova, Lyubov Ostrovskaya, Lyudmila Pavlova, Irma Pomchalova, Nina Ryabova, Klvdia Romanova, Valentina Suvorova, Nina Vasilieva.

Promising Paris Legit Season

By GENE MOSKOWITZ

Paris, Nov. 11:

Each theatrical season the legitimate theatre of Paris mounts some 160 plays of varying kinds, with or without government subsidy. A great many crowd in during September and October for the Auto Salon and the November openings are usually numerous. For the 1958-59 season the following sums up the new works:

"Lucy Crown," adapted by Jean-Pierre Aumont from the Irwin Shaw novel, is a sudsy tale of a fallen woman finally redeemed by the change in heart of her son. This is at the immense Theatre De Paris. (Hecht-Hill-Lancester own it for films).

"La Bonne Soupe," of Felecien Marceau at the Theatre Gymnase, is a ribald, leering look at a woman's life, as told in flashback, in a grasping Paris—cleverly put together and SRO here.

"La Hobereaute" (Bird of Prey), a well done Rabelaisian play of 9th Century Druids and mystics in conflict with spreading Christianity, is salty and tangy. This Jacques Audiberti play at the Vieux Colombier is building and may shape as a hit.

"Douze Hommes En Colere" (Twelve Angry Men), adapted by Andrey Obey from Reginald Rose's screenplay, is a hit at the Gaite-Montparnasse.

"Am Stram Gram," of Andre Roussin, at the Nouveautes and "Pere," of Edouard Bourdet, at the Michodiere are two reprises that still seem fresh and entertaining and are paying off accordingly with good patronage.

"L'Etrangere Dans L'Ile" (Stranger on the Island) is a taut play on the Cyprus problem via an English woman married to a Cypriot. Written by Georges Soria, this is sometimes didactic but good theatre and emerges a pic chance for the U.S. It looks in for a run at the Studio Des Champs Elysees and is primarily for off-Broadway for the U.S.

Marcel Marceau has scored with his pantomime company at the Ambigu. Other "one-man" formats doing well are Yves Montand at the Etoile, and the Freres Jacques (singing four) at the Comedie De Champs Elysees.

"Lady Godiva," by Jean Canolle, is a spicy look at what sent Madame sans chemise into Coventry, and is now ensconced in another theatre, Petit Theatre De Paris, for a run after starting at the Edouard VII. Ditto the smartly made farce of Claude Magnier "Oscar," now at the Bouffes-Parisiens, and the Roger-Pierre-Jean-Marc Thibault Revue, which started at the musichall Alhambra and is now at the Varietes.

Flopping already were Jean Mercure's adaptation of Robert Ardrey's old play "Thunder Rock," Alexandre Breffort's "Rididine," a comedy on a zany dame's try to make her husband jealous; two slim comedies sans substance, Michel Andre's "De Passage A Paris," and "Le Lion D'Avignon" of Jean-Claude Eger, and the dated politico tract of Jean Primo "Mourir Au Soleil" (Die in the Sun).

Corkery Chides 'Twisted' Report Of Mexican Conduct at Festival

Strong issue was taken in N.Y. last week by Robert Corkery with the impression given in a N.Y. Times story from Mexico City that the recent international film festival there was dominated by anti-U.S., Communist-inspired outbursts.

The Latin American supervisor of the Motion Picture Export Assn., who attended the fest, said it was true some anti-American sentiments were expressed (there was applause, for instance, when the horse carrying the American standard slipped) but that the reaction to the Hollywood films was generally good.

"If they didn't like 'The Goddess' they also didn't like the Soviet film, 'Quiet Flows the Don'," he related. "This was largely an audience of young people, and they reacted according to the entertainment values for them. It's worth noting that a picture like 'Wild Is the Wind,' which already had been released in Mexico, still drew 17,000 to the huge hall where the films were screened. And 'The Defiant Ones'' was a sensation."

Corkery said the American stars were a big hit at the fest. Where Paul F. Kennedy, the N.Y. Times correspondent, said in his story that the riot police had to be called out to prevent Commie demonstrations, Corkery said it was actually he himself who had been responsible for the presence of the tommy-gun-equipped troops. He had asked for them to prevent Kim Novak from being mobbed at the theatre.

"I have no doubt that the local Communists tried to create some agitation in the balcony," Corkery said. "But this certainly didn't hold true of the entire festival. When they applauded 'The Defiant Ones,' the ovation carried neither a racial or political meaning. They just liked the film." The official attitude towards the U.S. was plain, Corkery felt, since the American party was the only one that drew top government officials.

Film Made in Red China Wins at Mountain Fest

Rome, Oct. 28.

"The Chinese Wall" won the top award at the Trento Mountain Film Festival, an event reserved for films or exploitation or mountain climbing. This Italian pic was produced for Astra by Leonardo Bonzi, and directed in Red China by Carlo Lizzani.

Italy also won the best selection award at the event, which saw pix from all over the world in competition. Second honors went to "Traumstrasse der Welt" (Dreamstreet of the World), directed by Germany's Hans Dominick. Other awards went to Canadian, French, Japanese, German and Italian entries.

Quebec Censors Make Chop-Suey Of French Film Week In Montreal

Montreal, Nov. 11.

Despite a host of French film personalities, receptions and world premieres, the star of Montreal's first film festival, which woundup Sunday night (9), was the Quebec Board of Censors.

The dubious honor of having such a group take over the spotlight came on the first night of the festival when those in charge decided to drop the world premiere of producer Raoul Ploquin's "Maxime" after the censors snipped some 4,000-feet from film and reduced the leading roles of Charles Boyer, Michele Morgan and Arletty to mere bit parts. General uproar that followed the announcement by Andre Roche, organizer of the festival, was quieted with the showing of "Montparnasse 19" an older film but still a first for local viewers.

Once again the censors came to the fore with their handling of this film. Instead of cutting, they added and the addition provoked the biggest yock ever heard in a Quebec cinema. "Montparnasse 19" is the story of Italian painter Amedio Modigliani and his love-life. As divorce and common-law marriage situations are strictly taboo in Quebec the life of Modigliani presented a few problems. However, the censors protected the morals of the Quebecers by surprinting, in the sky, between a medium love scene and a bedroom situation a phrase to the effect" . . . and then they were married."

This handling evoked a storm of protests (mainly from the French delegation to the festival) and arguments both pro and con about the Quebec censors. That such a situation should arise is not entirely the fault of the censors but rather in the naive attitude of some of those responsible for the festival. Anyone connected with the industry in Quebec is fully aware that any film presented for public showing must go before the censors. And the rumor that certain "tolerances" might be shown for this particular festival proved false. The board follows a restricting set of rules established by the church and government and no deviations are tolerated.

Ironically enough, as Jacques Flaud director of L'Office de la Cinematographie Francaise, pointed out in a brief address on opening night, Quebec is a natural market for French films and it should be normally the biggest market outside of France. The fact that it isn't was due, he thought, to censorship.

Vet British Producer

Sir Michael Balcon

reviews how the

Indie London Producer Differs Little From the Yank

* * *

one of the many Editorial Features in the upcoming

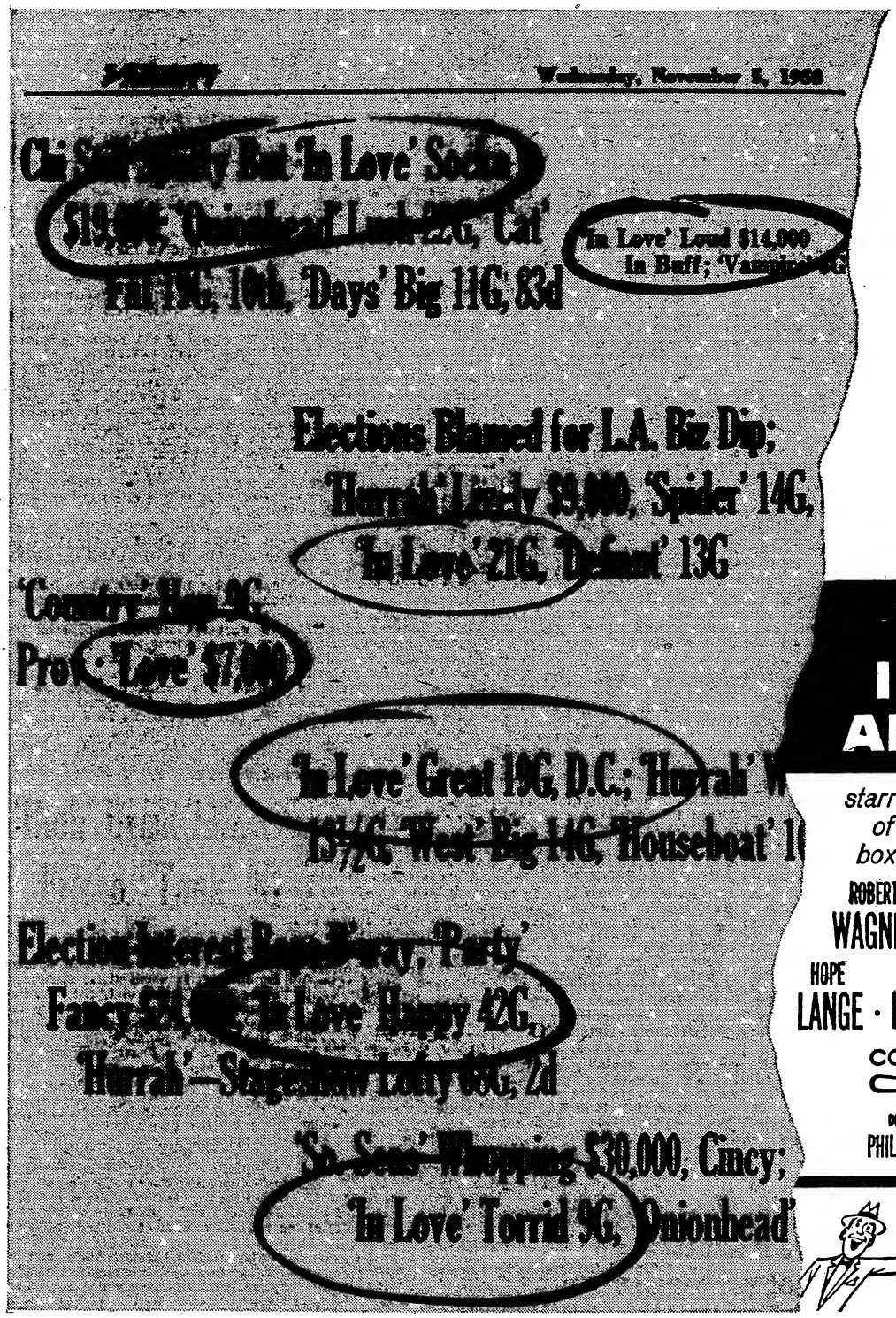
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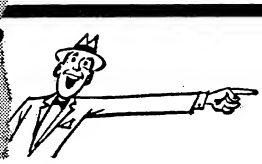
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Picture Grosses

Omaha Biz Soars; 'Guns' Loud 5G, 'Party' Same 'Pacific' Socko $13,000

Omaha, Nov. 11.

An influx of strong new entries has first-run trade perking this week. Biggest surprise is "Love and War," which is lively enough at the Orpheum to be headed for a holdover stanza. "Party Girl" looks fine at the State and also may repeat. "Blob," thanks to the teen-age group is rated rousing at the Omaha. "Last of Fast Guns" is torrid at the Brandeis while in the hard-ticket bracket, "South Pacific" is lusty in third session at the new Cooper.

Estimates for Tis Week

Brande's (Cooper) (1,100; 90)—"Last of Fast Guns" (U) and "Voice in Mirror" (U). Hotsy $5,000. Last week, "Ride Crooked Trail" (U) and "Once Upon Horse" (U). $2,200.

Cooper (Cooper) (708; $1.50-$2.20)—"South Pacific" (Magna) (3d wk). Smash $13,000 with some standees. Last week, $11.600.

Omaha (Tristates) (2,066; 75-90)—"Blob" (Par) and "Married Monster from Outer Space" (Par). Rousing $5.500 or near. Last week, "Big Country" (UA) (3d wk). $5.000 at 90c-$1.25 scale.

Orpheum (Tristates) (2,980; 90-$1.25)—"In Love and War" (20th). Good $9.000 or near. Last week, "Never Love Stranger" (AA) and "Legion of Doomed" (AA), $4.000 at 90c top.

State (Cooper) (850; 90)—"Party Girl" (M-G). Nice $5.000. Last week, "White Wilderness" (BV) and "Paul Bunyan" (BV) (2d wk), $3.500.

'In Love' Robust $10,000 In Indpls.; 'Country' 7G

Indianapolis, Nov. 11.

"In Love and War" at Circle is doing brisk business to lead town in an otherwise quiet week at first runs. "Big Country" at Loew's looks fair. "Me and Colonel" at Keith's shapes nice. "South Pacific" is plugging along at moderate level in 29th stanza at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"In Love and War" (20th) and "Hell Strip Mutiny" (Indie). Fancy $10,000. Last week, "Blob" (Par) and "Married Monster Outer Space" (Par), $11,000.

Keith's (C-D) (1,300; 75-90)—"Me and Colonel" (Col). Nice $6,000. Last week, "Onionhead" (WB) (3d wk), $5,000.

Loew's (Loew) (2,427; 75-90)—"Big Country" (UA). Fair $7,000. Last week, "Man of West" (UA) and "Hong Kong Confidential" (UA), $6,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (Magna) (29th wk). Steady $9,000. Last week, about same.

BOSTON

(Continued from page 8)

— "Blood Of Vampire" (U) and "Monster On Campus" (U). Okay $9,000. Last week, "Barbarian And Geisha" (20th) and "Gun Fever" (UA) (2d wk), $10,000.

Metropolitan (NET) (4,357; 70-$1.10)—"In Love And War" (20th) and "Frontier Gun" (Indie). Fair $13,000. Last week, "Onionhead" (WB) and "Littlest Hobo" (AA) (2d wk), $7,000.

Mayflower (ATC) (683; 75-$1.25) — "Damn Yankees" (WB) and "Ama Girls" (Indie) (2d runs). Oke $3,200. Last week, "Certain Smile" (20th) and "10 North Frederick" (20th) (2d runs), ditto.

Paramount (NET) (92.357; 70-$1.10) — "Wolf Larsen" (AA) and "Snowfire" (Col). Dull $7,000. Last week, "Villa" (20th) and "New Orleans After Dark" (AA), same.

Pilgrim (ATC) (1,000; 60-$1.10) — "Tarawa Beachhead" (Col) and "Kill Her Gently" (Col). Whopping $9,000. Last week, "Defiant Ones" (UA) and "Fort Massacre" (UA) (2d runs), $6.000.

Saxon (Sack) (1,000; $1.50-$3.50) — "South Pacific" (Magna) (31st wk). Sharp $13.000. Last week, same.

Trans-Lux (T-L) (730; 75-$1.25) — "White Slavery" (Indie) and "Paris Vice Squad" (Indie) (2d wk). Big $6,000. Last week, $7,000.

Orpheum (Loew) (2,900; 90-$1.50) — "Last Hurrah" (Col) (3d wk). Wham $19.000. Last week, $22.500.

State (Loew) (3.600; 75-$1.25) — "Reluctant Debutante" (M-G). Big $13,000. Last week, "Cat On Hot Tin Roof" (M-G) (11th wk), $7.500.

'In Love' Rugged $7,000, Port.; 'Defiant' 6½G, 2d

Portland, Ore., Nov. 11.

First-run trade is very uneven here this stanza, with "In Love and War" standout newcomer. It is rated tall at the Fox. "Blood of Vampire" looms slim in first round at Liberty and "Hell Squad" is barely okay in first at Orpheum. "Defiant Ones" is rated fine in second Paramount session. "Gigi" continues stout in 12th stanza at the Guild.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (Magna) (24th wk). Strong $6,500. Last week, $6,400.

Fox (Evergreen) (1,536; $1-$1.50) —"In Love and War" (20th) and "Escape From Red Rock" (Indie). Tall $7,000. Last week, "Onionhead" (WB) and "Dangerous Youth" (WB) (2d wk), $5,800.

Guild (Indie) (400; $1.25 $3)—"Gigi" (M-G) (12th wk). Stout $4.500. Last week, $5,000.

Liberty (Hamrick) (1,865; $1-$1.50)—"Blood of Vampire" (U) and "Monster On Campus" (U). Slim $4.000. Last week, "Torpedo Run" (M-G) and "Saga of Hemp Brown" (U) (2d wk), $5,800.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Hell Squad" (AI) and "Tank Battalion" (AI). Oke $6,000. Last week, "The Spider" (AI) and "Brain Eaters" (AI), $5,700.

Paramount (Port-Par) (3,400; $1-$1.50)—"Defiant Ones" (UA) and "Toughest Gun In Tombstone" (UA) (2d wk). Fine $6,500. Last week, $7,700.

BROADWAY

(Continued from page 9)

(Tues.) was mild $12,000 or near with added matinee Tuesday. Third was $13,000.

Odeon (Rank) (813; 90-$1.80)—"Night Heaven Fell" (Kings) (4th wk). Third round concluded Monday (10) was good $9,000. Second was $9,400.

Paramount (AB-PT) (3,665; $1-$2)—"In Love and War" (20th) (2d wk). This stanza winding up tomorrow (Thurs.) is heading for good $36,000. First was $32,000. Stays on.

Paris (Pathe Cinema) (568; 90-$1.80)—"Horse's Mouth" (Lopert). Opened yesterday (Tues.). In ahead, "Seventh Seal" (Janus) (4th wk), okay $6,000 for 8 days. Third regular week of seven days, $6,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Home Before Dark" (WB) plus stageshow. Initial session ending today (Wed.) looks to reach good $140,000. Last week, "Cat on Hot Tin Roof" (M-G) and stageshow (7th wk), $105,000. "Dark" is staying on, and look headed for a four-week run here.

Rivoli (UAT) (1,545; $1.25-$3.50) —"South Pacific" (Magna) (6th wk). The fifth stanza concluded Monday (10) was good $21,000. Fourth was same.

Plaza (Lopert) (525; $1.50-$2)—"Inspector Maigret" (Lopert) (5th wk). Current round winding up today (Wed.) is heading for fancy $9.800. Fourth, $10,100.

Roxy (Indie) (5,705; 90-$2.50)—"Last Hurrah" (Col) and stageshow (3d wk). This frame finishing today (Wed.) looks like lusty $60,000. Second was $65,000. Stays on, with "Tunnel of Love" (M-G) due in on Nov. 21.

State (Loew) (3,450; 50-$1.75)—"Party Girl" (M-G) (3d wk). Second round finished Monday (10) was bangup $18,500. First was $23,500.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (2d wk). Playing at pop prices and regular scale for this house, this spared to a new record here in first week concluded Saturday (9) of $28.600. Pic is playing here after 24 weeks on reserved-seat, two-a-day policy at the Royale. Last Sunday (9) came in with a figure ahead of initial week's opening Sunday. Playing seven shows per day on Friday-Saturday but only six shows on other days.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "What Price Murder" (UMPO). Opened Monday (10). In ahead, "Case of Dr. Laurent" (Cont) (20th wk-5 days), fair $2,700 after $3,500 for 19th full week.

Victoria (City Inv.) (1,003; 50-$2) —"Defiant Ones" (UA) (8th wk). Seventh stanza ended yesterday (Tues.) was smooth $14,500 or the same as the sixth week.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (17th wk). The 16th week finished Saturday (8) perked to fine $29,000. The 15th round, $24.400. Extra shows helped in the 16th stanza.

LOS ANGELES

(Continued from page 9)

"In Love and War" (20th), "Flaming Frontier" (20th), $19,900.

Four Star (UATC) (868; 90-$1.50) —"Last Hurrah" (Col) (2d wk). Lush $6,800. Last week, $8,100.

Pantages, Los Angeles (RKO-FWC) (2,815; 2,097; 90-$1.50)—"In Love and War" (20th) and "Flaming Frontier" (20th) (2d wk). Light $9,800.

Hillstreet (RKO) (2,752; 90-$1.50) —"The Spider" (AI) and "Terror from Year. 5,000" (AI) (2d wk). Traggy $2,500.

Fox Beverly (FWC) (1,170; 90-$2) —"Defiant Ones" (UA) (6th wk). Hefty $4,500.

Warner Hollywood (SW-Cinerama) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cine). Started 7th week Sunday (9) after big $22,000 last week.

Fox Wilshire (FWC) (2.296; 90-$1.50)—"Cat On Hot Tin Roof" (M-G) (11th wk). Hotsy $9,500. Last week, $8,300.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (18th wk). Big $16,000. Last week, $14,800.

Egyptian (UATC) (1,392; $1.65-$3.30) — "South Pacific" (Magna) (23d wk). Torrid $15,500. Last week, $13,700.

Chinese (FWC) (1,403; $1.75-$3.50)—"Windjammer" (NT) (31st wk). Trim $16,500. Last week, $15,700.

Carthay (FWC) (1,135; $1.75-$2.50)—"Around World in 80 Days" (UA) (99th wk). Sock $14,000. Last week, $12,200.

'Country' Brisk 14G, Toronto; 'Cat' 12G, 4th

Toronto, Nov. 11.

With no newcomers at downtown deluxers, biz is spotty here currently, with "Big Country" pacing the city in third stanza and "Cat on a Hot Tin Roof" still torrid in fourth frame. "La Parisienne" and "Houseboat," both in third stanzas, are holding nicely. Saturday sellout on "Seven Wonders of World," in 16th stanza, showed a pickup over last week's biz.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Parisienne" (UA) (3d wk). Nice $10.000. Last week, $13,000.

Downtown, Glendale, Prince of Wales, State (Taylor) (1,059; 995; 1,200; 694; 50-75)—"Never Love Gangster" (AA) and "You Can't Escape" (AA). Okay $15,000. Last week, "Man of West" (UA) and "Hong Kong Confidential" (UA), for 10-house combo, $33,000.

Eglinton (FP) (1,080; $1-$2)—"Old Man and Sea" (WB) (2d wk). Despite pickup still sad at $5,000. Last week, $4.500.

Hollywood (FP) (1,080; $1-$1.25) —"Certain Smile" (20th) (2d wk). Light $7.000. Last week, $9,000.

Hyland (Rank) (1,057; $1)—"Whole Truth" (Col) (2d wk). Hefty $5,000. Last week, $6,000.

Imperial (FP) (3,343; 75-$1.50)—"Houseboat" (Par) (3d wk). Lusty $10,000 for final 4 days. Last week, $12,500.

International (Taylor) (557; $1)—"Orders to Kill" (IFD) (5th wk). Okay $3,000. Last week, $4,000.

Loew's (Loew) (2,096; 75-$1.25) —"Big Country" (UA) (2d wk). Fine $14,000 or close. Last week, $17,000.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (19th wk). Easing off to $10,000. Last week, $11,000.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (16th wk). Swell $7,500. Last week, $8,000.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (16th wk). Up to fine $11,000. with Saturday sellout. Last week, $10,000.

Uptown (Loew) (2,074; 75-$1.25) —"Cat on Hot Tin Roof" (M-G) (4th wk). Tall $12,000 or near. Last week, $14,500.

SAN FRANCISCO

(Continued from page 9)

90-$1.25) — "Defiant Ones" (UA) (5th wk). So-so $4.600. Last week, $7,000.

Stagedoor (A-R) (440; $1.25-$3)—"Gigi" (M-G) (18th wk). Dandy $10.000. Last week, $10,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Wild Fruit" (UMPO). Looks under $2,000. Last week, "Sorceress" (Indie) (2d wk), $1,500.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (4th wk). Okay $1,700. Last week, $1,800.

Coronet (United California) (1,250; $1.25-$3)—"Old Man and Sea" (WB) (3d wk). Weak $7,000, and exits Nov. 30. Last week, $13,000.

Alexandria (United California) (1,170; $1.50-$3.50) — "South Pacific" (20th) (19th wk). Okay $14,000. Last week, same.

New York Sound Track

"Ben Hur" director **William Wyler** briefly commemmorated the film's producer, **Sam Zimbalist**, on the film's set (the day after his death from a heart attack), after which the entire assembled cast of the picture observed five minutes of silence in tribute to the filmmaker. Producer had been tired for some weeks previous to his death, a fellow-worker said in Rome, but "was not a man who paid excessive attention to his health." Zimbalist had complained that he was not feeling well, however, on morning of attack which led to his death in his Via Appia Antica home. "Ben Hur" is expected to wind up its local shooting schedule towards the end of December.

French producer **Raoul Levy**, who has no contract with **Brigitte Bardot** but has an agreement with her, says the French sexpot suffers from an overdose of big-money offers and a lack of good scripts . . . 20th-Fox prez Spyros **P. Skouras** presided over the launching of another one of his tankers last week . . . French director **Roger Vadim** signed to direct **Carlo Ponti's** "Liaison Dangereuse" in France . . . Bidding's hot for **Harry Kurnitz's** "Once More With Feeling" legiter . . . French director **Louis Malle** to Puerto Rico to scout locations for his projected "Single Handed." It was Malle who directed the controversial "Les Amants." . . . **Audrey Hepburn** offered $750,000 to do a picture . . . **Darryl F. Zanuck** reediting the first part of "Roots for Heaven" prior to the film's going into general release at Christmas time.

Konrad Adenauer, Chancellor of the Federal Republic of Germany, has been presented the Golden Heart of Variety Clubs International as recipient of the 1957 Humanitarian Award. Presentation was made by George W. Eby, International Chief Barker, to **Ambassador Wilhelm G. Grewe** at the German Embassy in Washington.

Blessed with strong business, both the Guild and the Baronet Theatres upped their prices for "Mon Oncle," the **Tati** film, in N.Y: Top now is $2 . . . **Leo Lax** due on one of his periodic visits from Paris next week . . . N.Y. Times' **Bosley Crowther** nixed appearance on the **David Susskind** "Open End" tv show Nov. 18. The topic: Film critics.

Michael Todd Jr. has contributed to the Museum of Modern Art the documentary which the late **Mike Todd** shot in conjunction with his production of "80 Days Around the World." The Museum will edit the footage into a special subject for non-theatrical distribution schools, colleges, etc. Todd once made a $250,000 tv deal for the film, but then changed his mind on the theory it might hurt the feature itself . . . **David Susskind**, now rooted in films, tv and the theatre, has a four-picture deal with Columbia. He'll shoot one film every summer with "Revival" to be his first.

Florence Lowe, longtime VARIETY correspondent in Washington, commuted from her Philadelphia home to work on the successful Keating-for-senator campaign. Mrs. Lowe became a Keating fan while covering his activities as ranking Republican on the House Judiciary Committee. Keating, incidentally, may be expected to expand his already extensive tv activities in his new role as solon from the Empire State. As Representative from Rochester he was sole member of Congress with a statewide tv network, appearing regularly on seven stations throughout the state.

King Features' Hyman **Goldberg** expanding the VARIETY stories on "U.S. moviemakers' sex gambit" into a syndicated feature.

Eric Johnston due on the Coast Nov. 17 for the first of his regular bi-monthly huddles with studio heads. Meet was pushed up this time since Johnston plans a Far East trip . . . **Bob Edwards**, Titanus' (Italy) p.r. man, in N.Y. on a vacation-business trip. Edwards last worked on "Naked Maja." He makes Rome his permanent headquarters.

"The Pagan," **Ramon Novarro's** 1928 Metro silent starrer, will be remade by indie producer **Philip A. Waxman**, with **John Kneubuhl** set to write screenplay . . . **Oscar Levant** may go into "Say One for Me," **Frank Tashlin** production for 20th . . . **Henry Greenberg** and **Malvin Wald** team up on script of "Confessions of an Opium Eater" for indie producer **William Castle**.

While Metro has a smash in "Cat on a Hot Tin Roof," the company also has a less impressive entry. **Joseph R. Vogel** frankly states he'd be happy if he could break even with "Party Girl," which stars **Robert Taylor** and **Cyd Charisse**.

Paramount's **Pilades Levi** in from his Rome base on business. To Dallas, his "home" town, although longtime resident abroad, and due back in N.Y. Dec. 1.

B. G. Kranze, v.p. of Stanley Warner Cinerama Corp., back from Germany, Holland, Belgium and France where he surveyed Cinerama operations . . . Columbia has signed world's table tennis champ **Reba Moness** for a short, "Table Tennis Anyone?" . . . **Ranald MacDougall**, author-director of Metro's, "The World, the Flesh and the Devil," in Gotham for location shots on the **Sol C. Siegel** production starring **Harry Belafonte** and **Mel Ferrer** . . . **Glenn Ford** in town for "Torpedo Run." . . . England's Sapphire Films has acquired **A. E. Hotchner's** novel, "The Dangerous American," for 1959 production. Hotchner, tv and screenwriter, has just completed the screenplay for **Otto Preminger's** production of **Pierre Boulle's** "The Other Side of the Coin."

Ernie Emerling, Loew's Theatres pub-ad chief, is disturbed by the listing of only four American pictures in the "12 best films of all time" selected by 117 film historians of 26 nations and announced at the Brussels World Fair. In his "movie news letter" to editors, Emerling is attempting to stir up a nationwide controversy and asks the film scribes to try to find out what their readers think are the best films of all time . . . **Charles Schlaifer**, head of the ad agency bearing his name, has been re-elected secretary-treasurer of the Joint Commission on Mental Illness and Health. Schlaifer is the only layman on the Commission, which was established by Congress in 1955 to conduct a three-year study on mental health and illness. . . .

John Farrow and **Samuel Bronston** have teamed up, following "John Paul Jones," in partnership for trio of high-budgetters, starting off with Farrow's long-planned "Son of Man," story of Christ . . . **Gary Crosby** on payroll at 20th-Fox and handed role in "Holiday for Lovers" as initialer . . . **John Michael Hayes** will script "Carnet de Bal" for Perlberg-Seaton . . . **Minta Durfee**, silent pic thesp, goes into **Rowland V. Lee's** "The Big Fisherman" . . . "The **Roger Williams** Story," biopic of founder of Rhode Island Colony, being prepped by Romina Productions . . . **Henry Daniell** set for Vogue's "Four Skulls of Jonathan Drake," **Eduard Franz** starrer.

Dimitri Tiomkin east for huddles with **Prosper Buranelli**, former music critic, who's collaborating on the film composer's memoirs, "Don't Hate Me," for Doubleday publication next spring. Tiomkin also set the music to hotelman **Conrad N. Hilton's** "Prayer For Peace" which will be the feature of the Berlin-Hilton when it opens the end of this month . . . The **Hernando (Marcella) Courtrights** (former bossman of the BevHills Hotel, wanted their second to be a girl and that's what it is . . . **Ken Englund**, prez of the Screen Writers' Guild, east for a 48-hour meeting of the national council of Writers' Guild officers . . .

Mrs. William Keighley (Genevieve Tobin) has just returned to her Paris home after spending a month in Gotham, rejoining her husband, former top WB film director. The Keighleys have called Paris home for past six years. He was recently decorated by City of Paris for his contributions to Louvre of thousands of still pictures of French historical and art treasures. Pix, all shot by Keighley, are shown to public on large screen twice weekly at Louvre and have been given to New York's Metropolitan Museum.

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Allied Artists' Big Goodwill Haul Via Goldstein's Wit Before TOA

The value of an appearance of a film company sales manager at an exhibitor convention has often been questioned, but the results accruing from the "in person" outings at Theatre Owners of America's recent meeting in Miami Beach has put a new emphasis on these annual meetings from the standpoint of cementing relationships between exhibitors and distributors.

Although all the sales managers present made fine impressions for their companies, the greatest benefit from the hands-across-the-table and face-to-face palaver seems to have gone to Allied Artists as a result of the strong impact made by sales topper Maurice "Razz" Goldstein.

Goldstein entered the convention as the low man on the totem pole as far as his company's product is concerned, but his firm, as a consequence of Goldstein's straight-from-the-shoulder and witty talk, emerged with new stature. Goldstein had two main points to make: (1) eliminate Allied Artists from antitrust suits and (2) give the company a fairer break on the booking of second features.

He pointed out that AA was usually automatically included in omnibus antitrust suits although the company is prepared to give most theatres better runs than they have now. In addition, he urged theatremen not to book blindly a second feature of the company that supplied the top film, but to take a look at "some of the fine, playable second features" issued by Allied Artists.

Assurances

Immediately after his talk Goldstein was congratulated by circuit toppers, indie exhibitors and even executives of rival film companies. More concretely, he received assurances, personally and via the mail, from industry attorneys that they had not realized the harm they were causing AA and would henceforth not include the company in the filing of antitrust suits.

At the same time, Goldstein obtained promises from theatremen that they would make every effort to give AA pix a better break at their theatres. When Goldstein returned to his N. Y. office, he received numerous letters, telegrams and telephone calls from his field staff as well as from individual theatremen indicating that efforts would be made to cooperate with AA more fully.

As a result of the new rapport that has been apparently established with exhibitors, Goldstein said that AA's production program, particularly in the making of bigger, important pictures, would only be restricted by the extent of the help it receives from exhibitors on its current and soon-to-be-released product. "The cooperation and playoffs we receive from now on," he said, "will influence the number of important pictures we can make."

AA's entry in the big picture field via "The Friendly Persuasion" and "Love in the Afternoon" was successful from an artistic standpoint but not as commendable financially, although it's figured that the company will just about break even on both pictures. These two experiences has not disheartened the company and it has placed other biggies on its future slate.

In the meantime, it is banking on such films as "The Al Capone Story," starring Rod Steiger, scheduled for March release; "The Big Circus," a $1,500,000 entry starring Victor Mature, Red Buttons and Rhonda Fleming; "The Behemoth," "79 Park Ave.," "House on Haunted Hill," "Something for Nothing," starring Arlene Dahl, Fernando Lamas and Anita Eckberg, and "Man From Montmartre," film biography of the painter Utrillo. In addition, AA will release its usual number of so-called timely exploitation pix—that is, films based on current news events. According to Goldstein, the company, which will release 32 pictures in 1958, hopes to make the same number in 1959 "if conditions warrant it."

Film Imports Int'l Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. David Kallman filing attorney at Albany.

Ernie Ford to Make Film

Hollywood, Nov. 11.

Tennessee Ernie Ford is setting up his own motion picture unit to augment his activities in video. Star, in association with his manager, Cliffie Stone, has formed a subsidiary of his BetFord Corporation, which produces his Thursday night NBC-TV show.

First film will be turned out during Ford's eight-week hiatus from tv next summer.

Par Tells French More Cooperation With Them Due

Paramount appears cozying up to the French film industry in a move which could have the effect of enhancing the American company's marketing position in France. In an address before a meeting of industryites in Paris last week, George Weltner, Par's global sales chief, discolsed his company's intention of undertaking "more active collaboration" with French producers.

Specifically, Par has in mind to distribute certain French films in the future on either a territorial or international basis. He didn't go into detail but this has the look of a reciprocity arrangement.

Jacques Flaud, director of France's Centre National de la Cinematografie, is holding up on the allocation of 40 dubbing permits for American pictures. Flaud next month will decide on which of the Yank companies get how many such permits with the decisions to be influenced on which companies contributed to the welfare of the French trade.

With Par about to distribute some French product this company logically will get the "favored nation" treatment from Flaud.

'Mom & Dad' Victor Over Chi Censor

Chicago, Nov. 11.

Chicago picture censorship setup sprung another leak last week when the U. S. Court of Appeals, 7th Circuit, ruled the city's ban of "Mom and Dad," the sex hygiene film, is unconstitutional. Tribunal directed the lower court to issue an order enjoining Chicago from refusing exhibition of the film.

Litigation began last March 25, although attempts to show the picture here had been made repeatedly almost since its initial release in 1945. "Mom and Dad" has been one of the most censor-harassed films in the annals of the industry, and has won most of its court battles for the right to play. Pic, however, is still banned in one state (Kansas) and several cities, including Detroit, Atlanta, Pasadena and Evanston, Ill.

Although the hygiener has been prohibited from the Windy City, it has off and on played several suburban situations, including a run in adjacent Berwyn late in 1945.

The Appeals Court ruled "Mom and Dad" is neither obscene nor immoral, as the ploice blue-penciller charged, and that the cops had no constitutional basis for banning it. Plaintiff Modern Films (Irwin Joseph) was repped in the courts by attorney Abner Mikva. Decision leaves the Supreme Court as last resort for Chi, but it's considered doubtful the matter will be pressed any further.

Distrib said it had no immediate plans for showing the picture locally. Joseph acquired sole world rights to it in August, 1957, when he bought out Kroger Babb, one of the original principals.

Tight-Rein U

Continued from page 3

Universal — for the most part — maintained the time-honored system of producing its own pictures with salaried or contract personnel. This system worked successfully for a time, for U had six of the most successful years in its history. Companies set their sights on blockbusters. U was grinding out the so-called bread and butter pictures—the cornball "Ma and Pa Kettle" and "Francis" entries and the sex and sand actioners.

Then the bottom dropped out of the market for U's type of pictures. Some suspect television saturation of the hinterlands, the backbone of U's grassroots policy, was the major cause of U's decline. At any rate, the company found itself with a full year's program of some 30 odd pictures of a type no longer in great demand.

It was at this point that prexy Milton R. Rackmil halted production, instigated a major cutback for economy purposes and revised the company's production program, with the latter calling for fewer and bigger pictures and partnership deals with independents.

Near completion at Universal is the first of its new "indie" pictures, "This Earth Is Mine," starring Rock Hudson, who's under contract. U is partners in this deal with Vintage Productions, made up of Henry King, Casey Robinson and Claude Heilman. It has another deal with Kirk Douglas' Bryna Productions for "Spartacus," starring Douglas, Laurence Olivier, Charles Laughton and Peter Ustinov. This is set to roll early in '59. Another agreement involves Arwyn Productions (Marty Melcher and Doris Day) for "That Time of Year," which will star Miss Day and Rock Hudson.

Universal, however, is not depending wholly on partnership arrangements. It's continuing with studio-made product, such as "Imitation of Life," starring Lana Turner; "Buckskin Kid and Calico Girl" (Audie Murphy), "The Perfect Furlough" and "Operation Petticoat," starring Tony Curtis.

'Lifetime' Lessons

Continued from page 2

from $50 to $5,000—the last named, for a "lifetime" enrollment. Before Mrs. Lee was entitled to purchase the lifetime membership, she allegedly had to pass a qualifying dance course before a three-member board, one of whom was Russell.

All the fees were paid by check to the dancing school. On some occasions, Mrs. Lee allegedly was accompanied to the bank by one of the three defendants, who also reported had accompanied her home, at other times, to get her bankbook.

She produced to the police and the district attorney's office correspondence had with the terping school, also, bank books showing the withdrawals and cancelled checks.

George J. Myers, attorney for Russell and Crofton, was quoted as telling The Knickerbocker News it was not uncommon for elderly people to take dancing courses and to avail themselves of "lifetime" privileges. It was also said Russell contended Mrs. Lee had not asked for her money back; could have.

Because of several court cases in Westchester County against dancing studios, Assemblyman Malcolm Wilson, of Yonkers (Lieutenant Governor elect), introduced a bill in the Legislature on Feb. 24 last, proposing a new article to the General Business Law for the licensing of studios by the municipality. It affected so-called ballroom dancing schools and studios; did not apply to professional schools or those for non-adults.

The tightly-drawn measure, which sought to put a limit on the number of hours of dancing which could be sold under a contract, required the posting of a $3,000 bond, among other things.

It reached the third reading calendar in the Assembly, but did not come to a final vote. Operators of a number of studios, particularly smaller ones, registered strong objection to the bill. There was also reported to be some concern, among legislators, about the effect of the measure on dancing classes at country clubs.

Amusement Stock Quotations

Week Ended Tuesday (11)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for 2 wks.
20½	14	ABC Vending	84	20	18⅝	18⅝	— ½
21	13	Am Br-Par Th	513	21⅞	19⅝	21¾	+2
39⅜	24½	CBS "A"	241	41⅜	38¾	40	+1½
39¼	24⅛	CBS "B"	141	40⅝	38⅛	40	+2
20¼	12½	Col Pix	33	19	18¾	18⅞	— ¼
19½	13⅞	Decca	236	18⅞	18	18⅜	+1⅜
36⅞	14	Disney	174	40¾	37¾	40¾	+7⅝
131	97⅛	Eastman Kdk	224	136¼	128½	139½	+12¾
7⅛	3¼	EMI	572	8⅛	7¾	8	+1⅝
9¼	6¾	List Ind.	529	10⅛	9	10	+2⅝
23½	12⅞	Loew's	638	21½	19⅜	20⅝	+1⅜
9⅞	7⅜	Nat. Thea.	312	10⅛	9⅞	10⅛	+1
47¾	30⅝	Paramount	88	47¾	45¾	46	+1⅜
23¼	12⅜	Philco	285	24⅞	23½	23¾	+2
93½	43½	Polaroid	250	92½	86⅜	93½	+5⅝
41¾	30¼	RCA	814	41¼	38⅝	42⅞	+4½
7½	5	Republic	334	7½	6⅞	7¼	+ ½
13¼	9½	Rep., pfd.	7	13	12⅝	13	+1⅜
18	14½	Stanley War	206	18¼	17½	18⅛	+1⅛
26	20	Storer	51	24¼	23⅝	24	+1
35	21¾	20th-Fox	248	34⅝	31¾	33½	+1¼
24⅝	15¼	United Artists	74	25⅜	24¾	25¼	+ ⅝
27	18½	Univ. Pix	11	25⅝	24⅛	24⅛	+ ⅝
71	57	Univ., pfd.	*250	68½	67½	68	+ ¼
23¼	16⅞	Warner Bros.	26	22	21⅞	22	+1⅜
134⅞	67½	Zenith	112	138	128¼	142	+12

American Stock Exchange

4⅝	2⅞	Allied Artists	23	4	3⅞	3⅞	+ ⅛
10¾	7⅜	All'd Art., pfd.	10	8⅝	8⅛	8⅜	— ¾
11⅛	8⅜	Assoc. Artists	18	10½	10⅜	10½	+ ¼
5⅝	3	DuMont Lab	277	5⅛	4¾	5	+ ¼
4½	2½	Guild Films	782	3	2¾	3	— ⅛
9¾	5⅝	Nat'l Telefilm	194	9⅛	8⅞	9	+ ¼
7¾	3⅝	Skiatron	363	5¾	4⅞	5¾	+ ¼
8½	3½	Technicolor	192	8⅛	7½	7⅝	+ ⅜
8⅞	6¼	Tele Indus	39	6¾	6	6⅞	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	52½	56	+12½
Chesapeake Industries	2¾	3¼	—
Cinerama Prod.	2⅛	2½	— ⅛
Magna Theatre	1⅝	2	+ ⅛
Metropolitan Broadcasting	9½	10⅜	
Teleprompter	10	10⅞	+ ⅜
U. A. Theatres	6⅜	7	—1

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Skouras Leads Exhibs to Water

Continued from page 3

ally is seeking areas of agreement rather than organization unity.

Even at 20th there is a good deal of skepticism over the possibility of obtaining effective unity in exhibition. "Asking TOA (Theatre Owners of America) and Allied to sit down together is pretty much like asking A & P to meet with the owners of the little grocery stores," ran one comment. "They all sell groceries, but that's about all they've got in common."

And, as has already been brought out at the organizations' respective conventions, the differences between TOA and Allied go pretty deep, particularly on the crucial issue of the decree, which TOA wants modified (possibly to even allow some form of block booking again) and Allied has accused the Justice Dept. of enforcing inadequately.

What Skouras wants to achieve, say his aides, is a compromise approach on the part of exhibition, i.e. a middle-of-the-road view taking into account the conservative attitude of the big circuits in TOA and the "firebrand," aggressive policy pursued by Allied, which takes in the small operators. Both parties do realize, of course, that nothing can be done unless there's a gettogether on the part of exhibition.

"We can't meet with the company presidents, or with the Government, and then start squabbling among ourselves," commented one exhibitor last week.

Trouble, as many see it, is that the Allied leadership, and particularly Allied general counsel Abram F. Myers, will be put on the spot by the meet this week. Myers for years has kept Allied in the limelight via his "great dissenter" role, a part which has led his organization before the Senate Small Business Committee and has seen it needling both TOA and the distributors incessantly. Big question is: Will Allied (and Myers) be willing to "make peace," or will it risk being branded as the party that wouldn't play ball in "saving the industry?"

Skouras, in his letter to the exhibitors, said the Friday meeting would insure the success of the second, industrywide, pow "because production and distribution executives will be informed of the results of the Nov. 14 meeting and will then be in a better position to study and assist in whatever steps the exhibitors decide it is necessary to take . . . A united front of exhibition, which can emerge from the Nov. 14 meeting, will be a better-equipped voice to meet with the leaders of production and distribution subsequently."

The 20th prexy said the conclave would have to be held "in a climate of confidence and mutual respect" because "only in this atmosphere can we lead to the creation and development of one industry organization that will serve as a forum of all of us with present, or pending, or as yet unborn problems. On the success of this meeting depends our only hope of bringing about a movement to reestablish the health and preeminence of the entertainment industry."

There were indications last week that Skouras had sought, originally, to broaden the invite by having it come from other company presidents apart from himself. The others nixed the proposition, partly due to the prominent role taken by Skouras at the TOA and Allied conventions, which he practically dominated. He was asked to speak at Allied, but himself initiated his invite to address the TOA. 20th stealing the show at the two conventions cued some negative reaction at the other companies.

Saskatchewan Officers

Saskatoon, Sask., Nov. 11.

Officers of the Saskatchewan Motion Picture Exhibitors' Assn. for the coming year include F. J. Lundholm, Swift Current, president; Reg Plumb, Saskatoon, vice-president, and Jack M. Heaps, Regina, secretary-treasurer.

At a two-day conference in Saskatoon a resolution was passed that the organization "considers the imposition of amusement tax on theatres unfair when you consider the fact there is no such tax on television."

Bureau of Missing Business

Extra Charge For Bottled Sunshine

By ROBERT J. LANDRY

Over in Vienna, Austria, the patron of shaggy dog tales is the proverbial "Count Bobby" who it seems became a film exhibitor and noting that his house was half empty promptly doubled the admission price and then argued he was running capacity!

This kind of figuring is by no means unknown among the operators of film establishments in the United States of America. Indeed theatre operators and circuit masterminds, some of whom absolutely have no other constructive ideas are almost sure to suggest that admission prices be increased at the slightest sign of merit in the product.

There's no point in arguing the wisdom of their slapping on that extra 35c because its John Wayne or Frank Sinatra or Cary Grant. They just have an irresistable desire to tinker and tamper with the admission price.

Most exhibitors seem convinced that there are only two possible admission policies: (a) the regular-high and (b) the special-high. No account is taken of the regular customer who supports the in-between so-what's. Regular or not he must pay the bonus for the "blockbuster," the same as any Joe or Jane who hasn't stepped up to the pay window since the last "big one."

Indeed this is almost literally true: during the last two years of oscillating manic-depressive stages, of half-yearly hysterics and post-Easter and post-Labor Day slumps practically every possible reason-why for the industry's troubles has been extensively and exhaustively discussed except, by coincidence, whether the boxoffice price may be too high.

Think of all the advocated measures: enforce divorce, abolish divorce, economize on prints, use saturation bookings, open downtown, open in the neighborhoods, don't open at all, go after New York reviews, play New York last, add jazz bands, add hot dogs, add hot soup, keep the stars in line, give the stars whatever they want, give them 100% of the profit, give them zebra upholstery, put in turnstiles and fire the ticket-taker, keep the window open in the toilet and fire the janitor, provide pillows, exclude mashers, start the picture earlier, clean the theatre (radical notion!) once in awhile.

Every plan, every blueprint, every point of view has its forum. Everything but the idea that maybe raising the price every time there's something good belongs with carnivals.

Main Feature at 8:40

Century Theatres this week got underway with a programming switch designed to attract both single-picture fans and the family trade which balks at the necessity of staying out to nearly midnight in order to see the top feature on an evening's program.

New York circuit has now scheduled the main picture for showing at 8:40 each evening. Previously the bottom half of the bill went on at this time and was followed by the top half. In order to catch the whole show and be home at an early hour patrons had to be in the theatre by 7 p.m. Either that or get home at about midnight.

Some Husbands' Shame

London, Nov. 11.

The big-selling Daily Express (London) is supporting a "back-to-the-cinema" campaign launched by Associated British Cinemas. Daily Express posters are carrying an ABC advertisement which bears a big head of a surprised looking man with the tagline: *"Some husbands should be ashamed!"*.

It goes on to stress, chattily, that women can get bored at home and continues: "Don't take your wife for granted—take her out to the pictures." Pay-off particularizes "Take her to your local Associated British Cinema."

'Three-Chaptered' Trailer

Special three-part multi-trailer has been prepared by Columbia for "Bell, Book and Candle."

As demonstrated to the trade press, the trailer consists of three separate lengths of Technicolor film designed to be spotted throughout the program preceding the "Bell, Book and Candle" playdate. First two segments are 28 and 27 feet long, while the third phase runs for 231 feet.

Col is suggesting that part one be run between the feature and the newsreel, part two between the newsreel and the short and part three between the short and the feature.

The first part shows Kim Novak approaching a transparent table and placing a bell upon it. Second part sees Miss Novak, garbed differently, place a book on the table. In the final segment, again dressed differently, places a candle on the table. At this point the trailer, which to this point has had no titles and has been silent except for a musical background, erupts into a scene trailer, with titles, sound and selling copy.

Headline-Making for/and Via Film

Chicago, Nov. 11.

"I Want to Live," the Walter Wanger production for United Artists release, may help write a headline-making addenda to the story of Barbara Graham, the California "bad girl" executed in 1955 for murder. Picture, coupled with new evidence in the case dug up by San Francisco Examiner reporter Ed Montgomery, may spark some action to either posthumously exonerate the woman or financially benefit her three children, or both.

Montgomery, whose trackdown of counter-evidence resulted in Wanger's decision to picturize Mrs. Graham's saga, indicated as much at a news conference here as part of the bally for the film's preem today (Tues.) at the State-Lake Theatre. The scribe and others close to the case, including some officials, have long felt the murder rap and the subsequent gassing was a cruel miscarriage of justice. Montgomery indicated that evidence turned up recently shows overwhelmingly that Mrs. Graham could not have committed the crime. Much of this later evidence, according to Montgomery, will pop up shortly in a national mag.

Reporter noted that Pat Brown, California's governor-elect and then attorney-general, has publicly stated his conviction of Mrs. Graham's innocence. Montgomery says further that Governor Goodwin Knight told him he would never have consented to the execution if the later evidence had come out in time.

Apart from the aforementioned rectifications that may be generated, there's no telling what side effects might also result, though a possibility is indictments of some officials for ignoring serious contradictions in state testimony and evidence. Principal contradiction, Montgomery said, lay in the two statements given authorities by a central figure in the case. His original statement clearly establishes that Mrs. Graham had no part in the holdup-murder of aged Mrs. Mabel Monahan in 1953 in suburban Los Angeles, while the second one contends she did the killing. Montgomery adds that it was a month or so after the execution that he came on "conclusive" evidence of Mrs. Graham's innocence.

Newsman said "I Want to Live" is an extremely faithful portrayal of both the case and Mrs. Graham. He said he thought audiences might find certain bits of dialog and action unrealistic, "but that's the way Barbara Graham was." An example of possibly suspect dialog cited by Montgomery is the exchange between the woman and the prison priest, when he gives her a St. Jude medal saying Jude is saint of the impossible. Mrs. Graham replies, "He sure has a beaut to work on this time." Another realistic touch is the hot fudge sundae brought to the death cell early on the morning Mrs. Graham is to be executed.

It was six or seven weeks after he'd been on the story, said Montgomery, when his attitude began to change and doubts of the woman's guilt began to creep in. Later, he was contacted by a man from the old Mickey Cohen mob who told him "something was wrong and that the girl was a setup." Montgomery then flew down to Los Angeles and began checking out discrepancies in accounts of the crime.

Allied Artist's Revised Dual Credo: Make Both Features Like-Themed

By JIM POWERS

Hollywood, Nov. 11.

Allied Artists is now engaged in breaking some of the old rules for double-bills and finding that it pays off handsomely.

What Allied is doing is planning its duallers so the two pix making up a package are identical in theme, and specifically designed to play together.

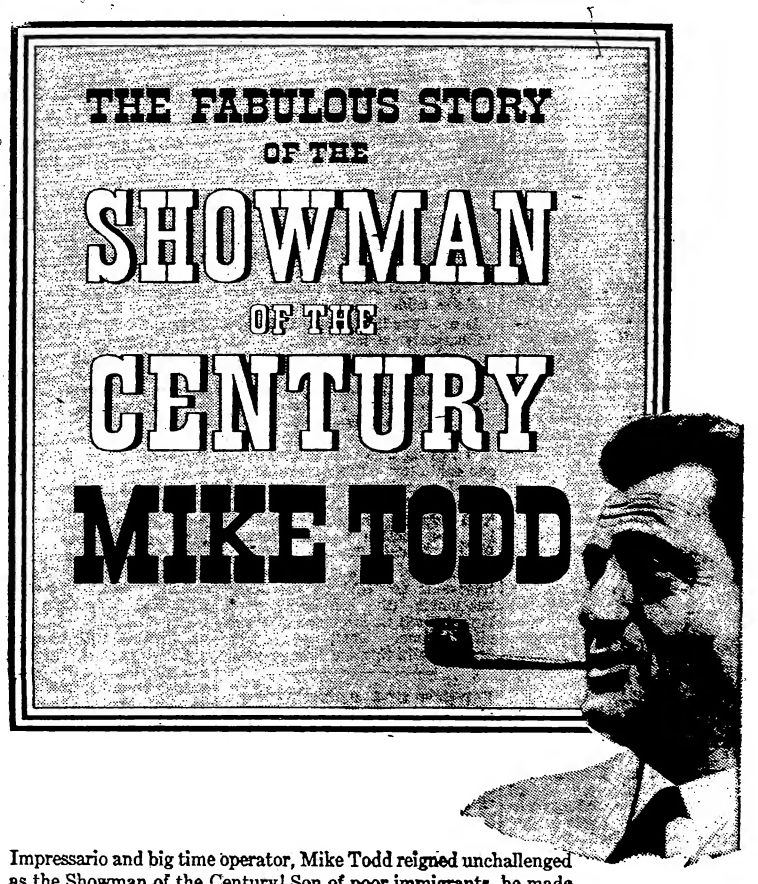
Old thinking was that a twin bill should consist of opposites, or pix constituting as great a variety as possible. A musical would be grouped with a straight drama, a comedy with a more serious-themed pic, etc. The thinking was of appealing to as broad a potential audience as possible.

Allied now finds that just the opposite is true. That putting two gangster pix together, or two mellers, actually builds both into a greater potential than either would have paired with a feature of opposite theme or selected at random.

This has been done to some extent before, of course, with straight exploitation items that obviously would have no broad appeal, but would sell only to ticket-buyers of specific tastes. Most commonly it has been done with fantasy-horror films.

Allied, while making the pix for single billing as well as pairing, is now planning its bookings from story-buying, through casting, production and exploitation.

This list includes, respectively, youth, crime, war and science fantasy.



Impressario and big time operator, Mike Todd reigned unchallenged as the Showman of the Century! Son of poor immigrants, he made and lost fortunes . . . was a show business genius who married a beautiful movie queen . . . a flamboyant gambler who lived as if there were no tomorrow.

Beginning Wednesday in the Herald Tribune read the first instalment of *The Nine Lives of Michael Todd*, the extravagant, intimate biography written by Art Cohn, the man who lived and died with Todd. Illustrated with photographs, many never before published, the story of Mike Todd reveals his rise from meager beginnings to world recognition. Begin with a fascinating chapter entitled "Portrait of the Artist as a Young Hustler". Don't miss a single one of the twelve amazing articles that detail the legendary career of the fabulous Mike Todd. Start it Wednesday in the Herald Tribune.



WEDNESDAY

NEW YORK Herald Tribune TODAY'S VITAL NEWSPAPER

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
JEAN SIMMONS
"HOME BEFORE DARK"
DAN O'HERLIHY • BIBBI OSTERWALD • EDMUND O'BRIEN, JR.
A Warner Bros. Picture
and GALA NEW STAGE SPECTACLE

What Have They Got (Television) But Old Films?—Canada's Film Houses Seek Sunday Sanction

Toronto, Nov. 11.

To increase theatre box-office returns and to offset the circulation of late television movies—which are shown in this country uncensored—the Motion Picture Industry Council of Canada will immediately undertake a Province-wide campaign for the establishment of the Sunday showings of films. This was carried in a resolution here of the MPICC, meeting in annual two-day convention at the King Edward Hotel. (At present, Sunday films in Canada are permissible only in Quebec, and their a child under 16 must be accompanied by a parent or guardian even in mid-week.)

With delegates from all parts of Canada present, resolutions were also passed calling for a better poster and accessories service to exhibitors by distributors. While latter have mainly given up this department, trans-Canada exhibitors claimed that the supplying of posters and accessories by the exchanges should be included by distributors as part of the service of film-selling.

The battle for the cancellation or reduction of Provincial amusement taxes has seen no success during the past year, it was reported by delegates, and the financial aid of distributors was sought by exhibitors.

Newly elected officers of the MPICC are C. S. Chaplin, (United Artists), chairman; Frank Fisher, (Odeon Theatres), W. Lester, (United Amusement Corp.), vice chairmen; H. C. D. Main, indie exhibitor, secretary-treasurer.

The executive of the Motion Picture Theatres Association of Ontario, who will select their chairman within the next fortnight, are: David Axler, Jack Clarke, E. G. Forsyth, Lionel Lester, Harry S. Mandell, Robert E. Myers, Toronto; Morris Berlin, Ottawa; Louis Consky, Haliburton; H. C. D. Main, Sutton West; G. B. Markell, Cornwall; Albert E. Rolston, Little Current. Archie Jolley remains as executive-secretary.

Share-Name-and-Party

Harold Robbins, producer and author of "Never Love a Stranger" joined Gale Robbins in hosting a cocktail party at New York's Le Cupidon last Thursday (6).

Seemed like a natural since producer Robbins' picture had just opened and Miss Robbins the night before bowed with her singing act at the bistro. Surprise for unknowing reporters was that at the party Robbins and Miss Robbins were introduced for the first time; they're not related.

Michigan Allied Raps WB Redressed Video 'Girl' as Theatre Item

Detroit, Nov. 11.

In a strongly worded bulletin, Milton London, prexy of Michigan Allied, has warned members not to show Warner Brothers' "Girl on the Run," a film used to kick off WB's tv series "77 Sunset Strip."

"Warner Brothers has advertised to the public that it had made a regular motion picture feature which can only be seen free on television before it can be seen in any motion picture theatre," the bulletin said.

It continued: "Warner Bros. has deliberately added insult to the incalculable injury done to exhibitors. I wonder. Is there just one exhibitor in this country really stupid enough to ask his patrons to pay to see this movie after it has been given a well-publicized first run on free tv? Is these just one exhibitor in this country really stupid enough to pay Warner Bros. a film rental for this movie and thus help pay the cost of producing free motion picture features for tv? I doubt it.

"Warning! Present plans are to release it as "Girl on the Run," but movie titles can be changed. It will smell no sweeter under any other name. Don't let Warner Brothers slip this one over on you."

National Screen Wins in Philly

Philadelphia, Nov. 11.

In a two-hour opinion which he read from the bench, U.S. District Court Judge C. William Kraft Jr. fully cleared National Screen Service and the distributors of all charges of monopoly and conspiracy in the business of advertising accessories and posters.

National et al. were the defendants in an antitrust suit brought by Independent Poster Exchange of Philadelphia. Action had been in the courts nine years.

Judge Kraft ruled that NSS neither monopolized nor attempted to monopolize the ad accessory field; that the plaintiff failed to prove any damages; that the plaintiff had obtained sub-licenses from NSS and there were estopped from claiming that the exclusive licenses given NSS by the film companies were illegal.

Decision was a major victory for NSS since numerous other cases around the country were dependent on the outcome. By a prior agreement all these are to be dropped because of the disposition of the Philly suit.

Ex-Teacher Now Censor

Regina, Sask., Nov. 11.

William E. Murray, of Regina, has been named Saskatchewan film censor, succeeding the late Rev. D. J. Vaughan. He is located in Winnipeg where province's films are censored.

Murray in recent years has served as director of film sales with General Films Ltd. of Regina. He is a former school teacher and YMCA worker.

INDUCT SOL SCHWARTZ AS THE PREZ OF MMPTA

Sol A. Schwartz, president of RKO Theatres, will be inducted as president of the Metropolitan Motion Picture Theatres Association at a luncheon meeting tomorrow (Thurs.) at the St. Moritz Hotel, N.Y. At the same meeting, Solomon M. Strausberg, president of the Interboro Circuit, will be installed as chairman of the board.

Russell V. Downing, Emanuel Frisch and Strausberg, members of the MMPTA inauguration luncheon committee will have leaders of all branches of the industry, including Barney Balaban, Robert S. Benjamin, Eric Johnston, Ben Kalmenson, Spyros Skouras, and Joseph R. Vogel, attending.

Extras' Las Vegas Beef

Hollywood, Nov. 11.

Screen Extras Guild is looking into complaints by some members who went to Las Vegas to work in "Summer Camp," Columbia picture.

Extras complained they weren't given two days work as promised. However, studio had told the extras they might have two days work, had given no firm commitment. After one day's shooting studio finished with them and informed them they were to return that night. However, 12 of the 25 extras involved refused, saying they had been promised two days work.

SEG got wind of the beef and sent a rep to Las Vegas for a look-see into the situation, and the extras returned the next day.

Sex Formula

Continued from page 1

release 'Babette Goes to War' which is Miss Bardot's next film and which will start in about three weeks."

Levy emphasized how, in pictures subsequent to "Woman," he had sought to fall into his own trap. Every French producer today thinks sex has a big market in the U.S. Actually, the American public will buy the topnotch French films if they're properly presented. When I made 'The Night Heaven Fell' with Miss Bardot, we tried to get away from the line that was set in 'God Created Woman.' 'In Case of Accident' is a psychological thriller, and 'Babette Goes to War' will be wartime comedy."

Levy said he had discussed with Columbia the question of spacing Miss Bardot's releases. He also reported that he had settled to his "complete satisfaction" questions re Col's accounting on "God Created Woman," which actually is being distributed by Kingsley-International.

What's the matter with the foreign film market in the U.S.? Levy said he thought he had the answer: "Too many importer-distributors for too few quality films." Levy left for Paris over the weekend.

N.Y. Cafes, Hotels

Continued from page 1

confab by the American Press Relations Society at the Hotel Waldorf-Astoria.

Additional business was particularly true in the case of the ASTA confab. Many hotels and firms took additional hospitality suites. For example, Aeronaves de Mexico and the Holland-America lines maintained open house continually at the Waldorf-Astoria. The Nassau Trade Development Board was dispensing cheer and four-shilling notes in a suite at the Commodore. It maintained a straw and souvenir market at the suite where the notes could be redeemed.

The major beneficiaries of this business, other than the hotels, were New York's major niteries. The Latin Quarter with Jane Russell headlining, changed to Anna Maria Alberghetti the latter part of the week, was packing them in for the dinner trade and getting a healthy spill for the second trade. The Copacabana, with Nat King Cole on the rostrum, similarly did tremendous business for both shows.

Also various hoteliers from around the world were hosting parties at either niteries or hotels on an almost continual basis.

Even outside the niteries, the travel agents entertained with the Tropicana, Havana, show, at the Waldorf-Astoria Starlight Roof. ASTA took over the Latin Quarter Tuesday night. Next year's conclave will be in Havana (Castro willing).

The horse show followers gave a big play to the supper clubs inasmuch as Garden display took up the evenings.

The niteries, generally, expect a healthy business this month, at least until Thanksgiving Day. After that, the general pattern has been a sharp dip until New Year's Eve because of the Christmas shopping season.

Dawes Song Click

Continued from page 2

with no thought of publishing it. He gave it to a young musician he liked, Francis MacMillan, who later sold it to a publisher for $100, according to Timmons.

Carl Sigman wrote the current lyric to the Dawes' instrumental in 1951 and shortly afterwards it was cut by Tommy Edwards for MGM Records. It was only a mid-hit and had to wait for the second Edwards version this year. The song is now published by Remick Music, of the Music Publishers Holding Corp. combine, which acquired it when it bought out the Gamble-Hinged Music Co. of Chicago. The tune had another lyric by Don Wilson, titled "Let Me Dream," back in 1931, but it never caught on.

Dan Goodwin, of the Winkler Drive-In Theatre, reelected prez of the Houston Drive-in Theatre Assn.

Hellman Building Two New Theatres, Escalators to Balcony; May Play Legits

Albany, Nov. 11.

Plans for the construction of two suburban theatres—a 1,200 seater on Washington Avenue adjoining his Thruway Motel and opposite the State Campus, within the Albany city limits—and a 1,400-seater on Cheltenham Avenue, between Broad Street and Old York Road in Philadelphia—were revealed here by Neil Hellman. He presently operates the Lincoln and Andalusia Drive-ins at North Philadelphia, has conducted indoor theatres in Albany and Troy.

Hellman estimated the cost of the Albany house, with parking facilities for 500 cars, at $500,000; the Philadelphia theatre, also with parking for 500 automobiles, at $750,000.

He said that work would start in the spring and should be completed by Labor Day. Leon Einhorn, who served as architect for Hellman's Thruway and Town House Motels in Albany, as well as for the Lincoln and other drive-ins, is preparing the plans.

The theatres will have escalators to the balcony, where the seats will be of the lounge type.

Both houses will be equipped with Todd—AO. Hellman stated he hoped to present a "varied" policy in Albany, this including roadshow fms, first-run pictures, and the art type. The house will have a stage and dressing rooms "just in case"—for traveling legitimate.

It's a new turn in a cycle begun by Hellman's father, the late Harry Hellman, who opened the Whiteway in the South End of the city, in 1908.

The son believes the Washington Avenue house, only 10 minutes from Schenectady via the Thruway, will be "the last in Albany." A housing project has been announced for the Pine Bush area, two miles from the site of the planned theatre.

Ed Potash, formerly with Universal in Philadelphia and now general manager for Hellman, will supervise the new situations.

Deserves Repeat 'Riot'

Hollywood, Nov. 11.

Success of ad campaign accorded "Riot in Cell Block 11" by Allied Artists in 1953 is cueing company to repeat pitch for its new release, "Revolt in the Big House."

Company will go all-out in a concentrated effort to match earlier pic's b.o. take, according to prexy Steve Broidy.

Broadcast-Owned Victoria Broadens From Legit To Film Operations

Kansas City, Nov. 11.

Durwood Theatres will take over operation of the Victoria Theatre next spring on lease, per Stanley Durwood, general manager of the circuit. The lease is with the KMBC Broadcasting Co. in whose building the Victoria is located.

The theatre seats about 1,900 now and is serving as a home for road legit, one-nighter concerts and other various affairs. The average occupancy has been running about 15 weeks per year for these attractions, and by the new arrangement the broadcasting outfit is seeking more assured revenue. Cook Paint & Varnish Company is owner of the broadcasting stations —KMBC-AM and KMBC-TV.

The lease is with the Kansas City Theatres Inc., a Durwood subsid. Circuit will install motion picture equipment and begin operation after the present legit dates are completed. Not yet determined is "policy." That has occasioned some wonder on film row. Durwood's Roxy, an 879-seater is on the Main stem, whereas the Victoria is two blocks from the heart of town.

SIMONELLI RE-TAILORS AD-PUB MPAA UNIT

Long-planned reorganization of the advertising and publicity directors committee of the Motion Picture Assn. of America was voted into effect last week. Developed by Universal's Charles F. Simonelli, group's chairman, plan calls for the appointment of four coordinators, each to be responsible for a different phase of the committee's activities.

Si Seadler of Metro will be advertising coordinator; Meyer Hutner of Warners is responsible for publicity; Rodney Bush heads exploitation and Robert Ferguson of Columbia functions as tv and radio coordinator. Full committee still retains responsibility for setting of final policy.

At the regular, once-monthly meets the committee will hold, outstanding leaders from various sections of the industry along with members of the press, tv and radio will be asked to sit in with the committee on roundtable discussions on mutual problems and projects.

Film Men Say

Continued from page 1

retailers throughout the country, make us look like Sunday School?

Ad-pub chief of one film company provided the "evidence" in the form of four books published by Avon. One is titled "The Bitch" and the front cover depicts a thigh-exposed and scantily-clad femme sitting on a bed. "Lustful Summer" has for its cover a man and woman, the latter in a transparent negligee, in a hotsy embrace. "Too Hot to Kill" has similar type art work and this for its "sell" line: "They hunted a killer in every brothel in town." As for the fourth, "A Hell of a Murder," this focusses on a starry-eyed blonde—who's in the nude.

Merchandisers of Hollywood's wares insist that the paperbacks are a single example, but a startling one, of the aggressiveness shown by other enterprises so far as ad exposure to the public is concerned. News stories in the daily press often are far more lurid than the film ads, they further add.

Mgr., 72, Mom, 91, Still Run Theatre

Glencoe, Minn., Nov. 11.

Although she celebrated her 91st birthday anniversary this month, Mrs. Kate Gould, probably the oldest person active in exhibition anywhere, continues to sell tickets at the family's Crystal theatre here and she and her 72-year-old son, Jay Gould, who runs the showhouse, continue to be optimistic over exhibition's future.

Their own operation still is profitable and they point out that there have been many another crisis for exhibition and "it always has emerged victorious."

Jay Gould has had 51 years in show business as exhibitor and traveling show impresario. Still hale, he's unworried about tv competition. (He credits his vigor in part to a liberal daily consumption of honey which, he believes, helps him mentally as well as physically.)

All-Year Drive-Ins

Albany, Nov. 11.

The 700-car Turnpike Drive-in, Westmere, went Friday (7), per Alan V. Iselin, on an all-winter schedule through the use of portable heaters loaned to patrons.

It is the first large automobiler in the immediate Albany area to try all-year operation, although the smaller Hollywood Drive-in at West Sand Lake (near Troy) has been on a 12-month schedule for three years. The Hollywood usually shifts to week-end programming during the bitter cold months.

Granbur Theatre Corp. has been authorized to conduct a theatre business in New York, with capital stock of 100 shares, no par value. **Jacob Leff** of Manhattan, is director and filing attorney.

SWEDEN: FILM TAX BUILDS TV

Callas—Own Agent—Gets Herself Out

By ROBERT J. LANDRY

Rudolf Bing, head of the Metropolitan Opera, cancelled Maria Callas' 12 N.Y. and 14 road appearances last week, and the wires and cables again hummed with news of the Greek-American soprano. But behind the "enough-no more" stand of Bing lies a belief at the Met that Callas was getting ready to whittle down her total dates, concentrating only on the vehicles, notably "Macbeth," which would have been a big publicity buildup for her.

Callas' troubles at the Met, which is well conditioned to temperament, apparently simmered down to the basic challenge: Is any one artist superior to the organization? The Bing burn-up is credited to the fact that Callas visited his office Oct. 8, saying not a word about any reservations on her assigned repertory, as written into her contract a year ago. Then on Oct. 27 came her letter to eliminate "Traviata." Even that might have been accepted because of her admitted boxoffice potency but she declined to substitute "Lucia de Lammermoor" as suggested.

Irritation in the Met hierarchy was acute at the time of the final telegrams which Callas confessedly stuck in her pocketbook during the Dallas preparations for "Medea."

Distrust of the Callas "caprice" has been growing in opera circles for two years. Bing "called" the soprano and may have genuinely surprised her. He has long refused to allow individual artists to openly defy contract and discipline.

One comment heard in Manhattan since the severance of the Met connection is that there was no assurance soprano would go on the road, or be back for "Macbeth" next season. Callas handles her own negotiations, disliking agents and their commissions. Her deal with Sol Hurok is apparently for a few U. S. concert dates only and that astute impresario has no known influence over her commercial career.

Callas Power-Divas Dallas Opera

Continued from page 2

demand for acceptance of the Met's repertory plans — and her acting interpretation of the doomed Medea was compelling to the utmost degree. The occasion had drama on the stage, in the role and offstage in the private career situation.

Much of the job of coordinating talent, inspiration and material belongs to stage director Alexis Minotis, from the Greek National Theatre in Athens whose services were enlisted for the first time for an opera. It should not be the last. This Dallas production had a striking fluidity of motion and showed almost startling new and refreshing concepts of staging.

Avoiding mannerism, Minotis gave the work more "style" than it has ever had in any previous performance seen by this reviewer since "Medea" was revived in Florence for the 1953 May Festival. The scenery devised by John Tsaruchis was kept in classic simplicity of Parthenon proportions and imaginatively lighted by Jean Rosenthal. The costumes while meticulous in details of cut and drape perhaps did give a little too much the sensation of a vast frieze in technicolor.

The cast was remarkable, mainly for the newly discovered mezzo soprano Teresa Berganza as Neris who sang her long and difficult aria with glowing ability. John Vikers, the young Canadian tenor, as Jason was a vocal treat in spite of some woodenness of movement. Nicolas Zaccaria was a Creon of imposing stature and Elizabeth Carron's Glauce had style as well as poise. All minor parts were tastefully played and sung. Nicola Rescigno in the pit drew excellent tone from the orchestra and gave a most lively and interesting reading of the ouverture.

But the full emotional impact of the performance was always Callas whose prodigies of vocalism and action were nothing short of unforgettable—and the evening was one which will be talked about for a long time by those who attended it.

Immediately after the performance, this reviewer entered Callas' dressing room to have a short private talk before the friends, autograph-hunters and press photographers, held back by police, had a chance of invasion. The star repeated her regret for Bing's action explaining that the ominous telegram giving her the "ultimatum" had arrived during the dress rehearsal the previous day during which she stayed in the theatre for close to 10 hours and was too exhausted to make any decisions before the following morning. But by 10 a.m. on Thursday (9 a.m. Dallas time) the die had been cast by her failure to respond.

Meantime for its 1959 season, the Dallas Civic Opera is contemplating a new production of Bellini's "Norma" and Bizet's "Carmen" with Callas in the title roles. (There is also talk of a Wagner opera, possibly "Walkuere" or "Isolde." "Traviata" or "Medea" might be repeated also next year. There will be five operas instead of three and 10 performances in all next season.)

Chicago Pages Callas

Chicago, Nov. 11.

As soon as news broke that Rudolf Bing had sacked soprano Maria Callas for the Met's present season, Windy City impresarios immediately set out to snare her services. Carol Fox, general manager of Lyric Opera, wired the diva that she will meet her in New York this week to discuss repertoire should Callas agree to sing again for the Chicago company next season.

Meanwhile, Allied Arts Corp. prez Harry Zelzer was hopping a weekend plane to Texas, where the singer was performing with the Dallas Opera Co., in hopes of landing a May concert date. (Callas' new concert impresario is Sol Hurok.)

Callas helped to launch Lyric Opera in its first season of 1954, and it was with the Chi company that year that the singer created her first sensation in the U.S. Miss Fox has been trying to woo her back every season since, succeeding only in 1955.

Actually Callas entered negotiations for a 1959 season with Miss Fox some days before the Met g.m. fired her.

Harry Zelzer returned to Chi with news of a "verbal" agreement from Callas to give four performances here next May with the Dallas Opera Co. Even the repertoire has been established, he said. Included will be two performances of Cherubini's "Medea" and two of Verdi's "La Traviata." It will be costly to bring the whole Dallas company to Chi, and all the trappings besides, but Zelzer figures it'll be worth it.

Norman Nielsen Heading NTA's 'Prairie' Division

Norman Nielsen, formerly Omaha branch manager for RKO, has been named prairie division sales manager for NTA Pictures Inc. by general sales manager H. H. Greenblatt, another former RKOite.

Nielsen will make his headquarters in Omaha and will supervise the distribution of NTA theatrical product in the Kansas City, St. Louis, Des Moines and Omaha territories.

DYMLING GLOOMY SCREEN SEX-CAST

By FRED HIFT

Television has begun to seriously affect the Swedish film business and, to make things worse, the tv stations have been and are being built by the state from funds supplied via the high tax on film theatre admissions.

This unhappy picture was painted in N.Y. last week by Carl A. Dymling, president of Svensk Filmindustri, the leading production outfit in Sweden. Company also is in distribution and runs about 100 theatres. Latter are the ones which show a profit and keep the whole setup alive, so that any serious drop in attendance actually threatens the complete structure.

Dymling, whose company made "The Seventh Seal," which just wound a run at the Paris Theatre and is being released nationally by Cy Harvey's Janus Films, said attendance at the Stockholm theatres alone had dropped 20% for the year ended last month. "Television is entirely to blame," he said, even though no Swedish pictures are being shown on the air.

Terming the situation a "big crisis." Dymling said the admissions tax ran to 38%. Out of this, the government returns to the producers 15% of the gross on Swedish films as a production subsidy. Total kickback runs to only about $60,000 for the entire Swedish industry. Dymling maintained.

"It is ironic," he held, "that two countries which have contributed so much to the development of the art of the film—Sweden and Denmark—should be taxed so heavily. And now, we see the state building the television network which could put us out of business altogether. By next year, video will cover the entire country. I am already resigned to the possibility of having to cut our output about 50% if theatre income keeps dropping."

Svensk Filmindustri produces between six to eight pictures annually. Out of the total Swedish output, however, only between five or six films a year are suitable for the international market. "We're always surprised if we get some money from abroad," Dymling said. "As for the U.S., the cost of maintaining a continuous effort for our films, which is really what is needed, is just too high."

Turning To 'Sex'

Dymling said that the only way to meet the tv competition, or rather to overcome its results, was to turn to making sex exploitation films with an eye to the American market. "I would regret very much if we had to do this," he observed. "It would make our local audiences unhappy. I think I'd rather withdraw from production."

The Svensk Filmindustri topper said the Swedes didn't care for dubbed pictures, and that this was one of the handicaps preventing foreign coproduction. "In any case, I myself don't believe in dubbing," he commented. "It's artistically important that actors talk their own language. If they don't, then half of their performance is lost."

Dymling came to N.Y. from the Mexican Film festival where Sweden showed "On the Brink of Life" and "Wild Strawberries." He's discussing further deals with Harvey, but said he had no intention for the moment of establishing a permanent representation in the States. As for "Seventh Seal," directed by Ingmar Bergman, Dymling said it cost only $150,000 to make. Film is unusual, he explained, because it actually reflects strongly the director's own, personal feelings.

"Bergman uses the film much as an author does his book," he said. "As a rule, one can't afford to be too explicit about one's own feelings in making a picture. But Bergman does it. And," he added with a chuckle, "I'm crazy enough to let him do it!"

W. Germany May Open Parley With MPEA on Voluntary Import Limit For U.S. Pix, Age Limit, Subsidies

Bonn, Nov. 11.

Leo Hochstetter, topper for Motion Picture Export Assn. in Germany, has been invited to a high level confab with leading officials from the West German Federal Ministry of Economics here, slated to begin today (Tues.). Also scheduled to meet with the ministry men are Wolf Schwartz, president of Bavaria Films of Geiselgasteig, Munich, and Gunter Schwartz, head of German Film Export Union of Frankfurt.

It's anticipated by those close to the German-American film situation that the Germans are going to open negotiations with MPEA on three important points.

1. The Germans will ask MPEA member companies for a voluntary limitation of film imports, and try to arrange for a 1959 cutback in the number of films brought in, which is currently set at 200.

On this first point, a plus factor is that if RKO and Republic discontinue producing (hence have no more products to distribute in West Germany), a slight reduction from the 200 films voluntarily accepted as the import limit would mean that the other MPEA members would still have about the same number of films to bring in.

See Voluntary Cutback Good

The Germans maintain that a voluntary MPEA cutback would give them the resistence to the common market re films now being planned with France and Italy. This would perhaps be further assurance for MPEA of a continued stable market in Germany for the next couple of years, and might assure the American companies of no German retaliations in the way of new quotas or tariffs.

Adverse viewpoint to reducing American imports is that once a group yields to pressure in a free market, this is an open invitation to further trouble. Where does the cutback end? Would this give the Germans an advantage in pressing for further import reductions next year?

2. Second request will probably concern setting an age import on the films that are brought in, restricting import to films no more than two or three years old. This is aimed at protecting the film industry against the oldies that crop up on tele and would also cut down on the flood of cheap old independents that are being brought in.

This would not mean elimination of reissues of older films that have already gone once around the German film circuit. But it would restrict the companies from bringing in oldies not previously released here. Current season has two oldies that were formerly banned in Germany, "Great Dictator" (UA) and "African Queen" (Col), banned formerly as being anti-German. Acceptance of such a policy would prevent pix like these from playing in Germany.

May Seek Subsidies

3. Third request will probably be aimed at getting some sort of subsidies of German films in the U.S. or guaranteed distribution of the pictures in America through the MPEA members.

German film men are constantly point to the fact that MPEA companies took out about $18,000,000 in boxoffice receipts from West Germany last year, while the German film business in the U.S. for the same period reached only about $208,000. American film company argument is that to put a German film into release in the U.S. requires a minimum of 100 prints for a good general release, plus costs for distribution, freight, insurance, publicity and advertising bringing the total investment up to about $200,000 per film. Such an investment is often close to the entire budget for making a German pic.

While the obvious retort here is that a big budget doesn't necessarily mean a big picture and every low-cost film isn't a dud, it stands to reason that with the U.S. average picture costing $1,500,000 and the average German picture outlay only $200,000 to $250,000, the U.S. will produce more good grossers. And the Germans can't expect similar U.S. returns for their product as a result.

Only New German pic the American film men tab as a surefire hit in U.S. would be "Das Maedchen Rosemarie" (The Girl Rosemarie), controversial film concerning the notorious German prostie Rosemarie Nitribitt, friend of many top German businessmen, who was murdered last year. While American companies could probably count on getting their investment back by distributing such a film in the U.S., many high-ranking German government officials frown on this since it portrays their land and its prospering businessmen in such an unfavorable light.

GATT Agreement In Use?

If MPEA refuses to accede to the German demands that are expected to be encountered, this is one clause in the GATT Agreement which might be invoked. If the flood of imports came in beyond normal level and actually could be proved to be hurting the domestic industry, then GATT could invoke certain restrictions.

Point is whether the MPEA members would favor a voluntary friendly agreement regarding some of the anticipated points, or might have to accept forced cuts later.

German exhibitors are currently on the side of the MPEA companies, with the viewpoint expressed by one leading exhibitor: "We need American films up to the number of at least 150—after that we don't need them."

He stressed, though, that having over 150 American films on the German market gives the exhibitor a stronger position. He can bargain for a better percentage deal if the MPEA members are competing among themselves for playdates in the German houses.

Glassman Asks Payment For Prelim Outlay On 'Son of Man' Feature

Barnett Glassman, president of Trophy Productions, last week notified Brofar Productions, headed by Samuel Bronston and John Farrow, that Trophy demanded to be reimbursed for preproduction expenses incurred in connection with preparations for a film on the life of Christ which Brofa is planning. Pictue is titled "The Son of Man."

Glassman claimed Bronston was employed by Trophy from 1953 to 1957 and that, during this time, Trophy had expended "substantial sums in developing, promoting and putting together various data and preproduction expenses for a proposed film on the life of Christ." He added that he had shipped some Vatican footage to Bronston in Spain in early 1958 so the latter could start working on the film.

Glassman said he'd have no objection to Brofar going ahead with its film, provided arrangements are made to "reimburse us for all of the preproduction expenses . . . that the material we sent to Spain is returned to us . . . and we be otherwise compensated for our interests."

Brofar further was told that Glassman was proceeding with his own plans to produce a film titled "The Son of God" or "The Life of Christ." Glassman and Bronston have been feuding over control of the Spain-produced "John Paul Jones" and their respective status in John Paul Jones Productions.

Ted Ayers Huffs & Puffs CBS-TV's 'Face the Nation' Into Eminence

By LES CARPENTER

Washington, Nov. 11.

The success of CBS' "Face the Nation," which celebrated its fourth birthday Sunday (9), proves that producer Ted Ayers is not accustomed to goofing.

But there was the time he chose the wrong minute to go to the men's room and almost missed getting Soviet Premier Nikita Khrushchev on his show.

He got him, nevertheless, because the Ayers luck and determined hard work almost always pay off.

There was also the time, for instance, when the Senate Labor Rackets Committee investigation of Dave Beck was the hottest item in the headlines. Ayers had a hunch he could get Beck before his "Face" cameras if he went to Seattle, Wash., Beck's home.

Ayers headed for Seattle, leaving CBS execs with the impression he already had Beck signed up. From a pay phone in the Seattle airport, he gave Beck a call, told Beck he was there to put him on his program, argued with the teamsters boss at length and had Beck's consent before he hung up.

Some one asked Ayers later what he would have done if Beck refused.

"Lord knows," he said. "I don't."

Ayers, a worrier and something of a perfectionist as far as his program is concerned, has made a habit of putting everything he has into a big smash on a big story. This has left him too close to airtime with no program many times. In many cases, the guest he poured all his effort into getting has come through in the final hours. But he has been stranded with no one a few times.

This happened when, after efforts too extensive to relate here, he finally convinced Vyacheslav Molotov, then Russia's foreign minister, to "Face the Nation" on CBS radio-tv.

Molotov, who was in San Francisco for a United Nations anniversary meeting, announced the night before the program that he would appear only if all questions were submitted to him in advance. Ayers nixed those terms and cancelled him. He decided Carlos Romulo, the Philippine statesman who was then UN president general, would be a good substitute, but no one knew where he was. It was after 1 a.m. when Ayers located him in a Chinatown restaurant.

He got Khrushchev on a straight

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TV Producer
Jess Oppenheimer
traces the evolution of the medium in an amusing piece titled
Onwards and Downwards In the Arts?
* * *
one of the many Editorial Features in the upcoming
53d Anniversary Number
of
VARIETY

ABC-TV Eyeing 'Alaskan' Series; Hour WB Entry

It look like Warner Bros. tv subsid might be programming the whole ABC-TV operation. Still another hour series may be coming off the WB production shelf in the near future. This would be a 60-minute entry called "The Alaskan," dealing with the gold rush days, and ABC specifically is eyeing the Sunday 9 to 10 p.m. segments for the new entry, in a bid to stake a major rating claim in the Sabbath sweepstakes. (Thus far this season the network has practically written off Sun. 9 to 10, with its "Encounter" live dramatic series out of Canada going nowhere.

ABC plans to install the "Alaskan" next April, with the Sunday lineup thus reading "Maverick," "Lawman" and "Alaskan" 7:30 to 10, all carrying the WB trademark. April start is designed to give the series a firm footing by the time the new season rolls around, building up its 9 to 10 audience while Dinah Shore vacations during the summer and "GE Theatre" and "Hitchcock Presents" goes into reruns.

$1,000,000 SPONSOR SPREAD FOR NBC-AM

Current sales by NBC Radio provide more than $1,000,000 in net revenue, according to the network. Biggest sale is Bristol-Myers' new 52-week commercial spread, which includes the cross-the-board Madeleine Carroll stanza and a schedule of spots in other daytime programs and the weekend "Monitor."

Other recent radio deals were with Scott Paper, Lever, Alcoa and Elgin Watch.

WW's Mutual Sponsors

Bon Ami and Symphonic Electronics Corp. are sharing sponsorship of Walter Winchell's 15-minute news-commentary show, which preems on Mutual Sunday (16) at 6 p.m.

Bon Ami's agency Cole, Fischer, Rogow has hired Don Wilson to do the client's commercials. Symphonic Electronics, makers of hi-fi equipment, is a subsid of Scranton Corp., which owns Mutual.

CBS-TV 'Savage' Cues New Era Of Writer 'Freedom'

By BOB CHANDLER

Hollywood, Nov. 11.

First dramatic series originally scheduled to be filmed and now switching to tape is "Savage Is the Name," CBS-TV entry created by Gwen and Irwin Gielgud and to be produced by Stan Rubin. "Savage" pilot will be taped at the end of the month, and all subsequent episodes will be pre-taped, including some location work. Barry Sullivan has been set as the lead.

Until now, conversions to tape have been limited to live entries. "Pursuit," only weekly network taped entry, for example, was plotted as a live show. So was "Peck's Bad Girl," CBS-TV situation comedy entry starring Patty McCormack, which has already taped a couple of shows and will tape at least 19 more half-hours in advance of sale by the web.

But "Savage" had been slated to go as a half-hour film series, and switch to tape was made last week, following the taping of a "Savage" one-hour "preview" stanza written by the Gielguds and produced as a "Pursuit" entry. Stanza, which starred Barry Sullivan and was tabbed "Ticket to Tangier," used the same characters as will appear in the series and in effect was a test episode for the series. Production on tape went smoothly and convinced the web that "Savage" could be done on tape.

To Gielgud, a vet Hollywood scripter, who with his wife will do four out of every 13 "Savage" scripts, tape represents a "new-found freedom for the writer." By

(Continued on page 40)

CBS RADIO'S 325G BIZ

Texas Co.'s purchase of Cotton Bowl football classic on New Year's Day as well as other recent sponsor purchases on CBS Radio have given the web more than $325,000 worth of biz. Orders include considerable Christmas and New Year specials.

In addition to Texas Co.'s buy, web received orders from Comstock Foods, Plough, Stanley Home Products and renewal biz from Lamp Division of General Electric.

Papp Ordered Reinstated

Joseph Papp, former tv production aide at CBS, who was dismissed last spring "for cause" was ordered reinstated by a Federal arbitrator yesterday (Tues.). He, along with Charles Dubin, the tv producer who was slated to helm the Dinah Shore Show this season, were ousted following the House Un-American Activities Committee hearing.

The Federal arbitrator ruled that Papp should be reinstated to a CBS position but that he would forfeit one half of his back pay to which he would have been entitled.

The arbitrator noted that "this is not a Fifth Amendment case" and "that CBS did not discharge Papp because he pleaded the Fifth Amendment in his testimony before the House Committee and CBS has not justified the discharge on this ground."

Papp, in addition to working for CBS-TV, was active as a producer of the New York Shakespeare Festival.

Red Barber Does the Far East Bit

Sportscaster Creates Portable Hot Stove League In 21-Day Swing of U. S. Bases

Tokyo, Nov. 4.

Vet sportscaster Red Barber was given a refresher course in amateur sports as he toured U. S. military installations in the Far East huddling informally with the troops and creating a portable Hot Stove League.

Citing professional baseball and college football as being comparatively unscathed and a part of the entertainment business in that they compete for entertainment money and, more important, entertainment time, Barber said he moved into a different arena of sports while visiting with the troops.

Fresh from a Korean tour, he told VARIETY, "I saw sports in the pure sense. I saw two football games and the recruiting was all done in the same way with nothing under the table.

"The great problem for the men in Korea is loneliness. Their leisure time can be positive or negative. Special Services gives them many things to do which can be positive; elaborate sporting programs, bowling alleys, craft shops, librarys, movies and there is a tv film circuit, U. of Maryland courses and I even saw a little pool table that can give them something to do."

Barber's junket runs 21 days. Via helicopter, he has been visiting hospitals, attending luncheons, dinners and holding his sessions, as many as six in a day.

Sans props, Barber just talks. "I did a similar tour in Germany in 1948 and quickly found that their thinking is entirely different than mine. They're a long way from home. I string together a talk with anecdotes. All I ask for is a mike and a pitcher of water. I don't even want to go on a stage. My work has taken me into dugouts and close contact with sports

(Continued on page 40)

Ex-VARIETY Correspondent
Col. Barney Oldfield
recalls the time when he was
On 3 'Money Shows' (And Nobody Helped Me)
* * *
another special Feature in the upcoming
53d Anniversary Number
of
VARIETY

'Diamond' Giving Dick Powell Setup A 5-Show Parlay

Dick Powell's television fortunes are looking up (not that they were ever down). With the anticipated slotting of a new and revised version of "Dick Diamond" going into the Sunday night at 10 slot on CBS-TV next February ("Keep Talking" warms the spot in the meantime), Powell will boast a five-show parlay on the tv networks, most of them getting a fair (or better) shake on the Nielsens.

Powell's "Zane Grey Theatre" along with two other Powell entries are in the Top 40—"Wanted Dead or Alive" (CBS) and "Rifleman" (ABC). In addition Powell is riding with "Trackdown," the Friday night CBS-TV entry that suffers from "Disneyland" competition.

CBS was particularly anxious to grab itself a private-eye adventure type of show for the 10 o'clock Sabbath berth for bracketing with the preceding "Alfred Hitchcock Presents" 9:30 series.

CONNIE GAY BUYING WGAY FOR $650,000

Washington, Nov. 11.

Connie B. Gay, country music impresario who's managed Jimmy Dean and George Hamilton IV, has signed to buy suburban Silver Springs, Md., WGAY.

The owner of four other radio properties (Kentucky, North Carolina, Texas and Louisiana) said he found the call letters "irresistible" having always wanted a Washington area radio property, anyway.

With FCC's approval, Gay will pay "in excess of $650,000" to John W. Kluge for WGAY.

Drug Addiction Segs For '20th Century'

Two-part report on drug addiction tagged "The Addicted" will be presented by CBS-TV on "Twentieth Century" program Nov. 30 and Dec. 7. Hidden cameras were used to record considerable portions of the visual report.

Programs will be produced and directed by Albert Wasserman. Walter Cronkite will do narration.

WGA, With Own Show, Put to the Test In Controversy in TV

Now that it's co-producing a television show with full control over the scripting, Writers Guild of America is on the spot. There is considerable speculation whether the union will put its money where its mouth is. The mouth speaks "controversy."

Last week, WGA announced that it had entered a co-ownership, co-production arrangement with Screen Gems on a half-hour telefilm anthology for sale next fall. The 39 half-hour scripts will be chosen by a special WGA committee from among several hundred submitted. The committee, which is an official part of the Guild, has to do its selecting in an atmosphere created last May by the WGA National Council. In the monthly issue of the WGA News, the Council, as a body, declared that "TV Taboos Contribute to Recession" and that "Controversy Sells."

"Sponsors and agencies," a Council delegate declared, "are trying to cram longer, shinier, more expensive programs down the throats of the American public. Despite the rating wizards the truth is that these 1958 model programs are not doing the job."

This creates a two-ply problem for the selection committee: (1) Will they follow their org's advice and go heavy for "scripts that jump" and (2) Will "the rating wizards" buy them? And if they do, the industry will soon learn who's right—the writer or the agency.

TNT's Marc Daniels Believes TV's Closed-Circuit Show Biz Is Dynamite

By JO RANSON

There's apparently no biz like closed-circuit biz shows and industry nabobs are now plunking down some $5,000,000 annually to spell out their sales pitches via private tv avenues. It is also reportedly putting a considerable dent in live convention revenue. Moreover, dames with elastic moals in the purlieu of conventions fear their income will be slashed since they no longer are able to compete with vidicon tubes at remote shirtsleeve seminars.

Closed circuit sales meetings, in many instances, are knee-deep in show biz flavor despite the fact that corporate headliners can't pull out Nielsen and Trendex pocketpieces and rattle off their latest ratings, Marc Daniels, program director of closed-circuit tvcasts for Theatre Network Television Inc., said this week.

Daniels' varied career has led him from directing "I Love Lucy," "Ford TV Theatre" and "Molly Goldberg" productions to IBM Fall Kickoff Sales Meetings and spectacular General Motors Motoramas. Closed-circuit telecasts, he likes better. He assumed the job of program chief of TNT three years ago and since has shown the nation's top banana tycoons how to hurdles the obstacles of vast company personnel on the larger-than-life-sized screens, and get their messages over with impact.

Daniels observed that a business telecast is indeed very real for the people he is putting it on for

(Continued on page 35)

SEP No Sap

Hollywood, Nov. 11.

There's nothing like the power of television to make changes.

Saturday Evening Post, which for years has carried the Erle Stanley Gardner "Perry Mason" stories, last week changed its illustrations for the stories to make pictures of Mason resemble Raymond Burr, who plays the attorney on television.

Chi AFTRA Levels Blast At Sun-Times Writer In Fight Vs. Networks

Chicago, Nov. 11.

Chi's lately outspoken chapter of American Federation of Television-Radio Artists took a swipe at Sun-Times tv columnist Paul Molloy, as a sideline to its war with the networks.

Talent union's attorney, Sanford I. Wolff, penned a letter to Molloy's boss, Marshall Field Jr. (publisher of the morning gazette), asking him to look into the "biased distortions" of the columnist's piece last Monday (3) in which he reported the "exclusive" that the FCC had nixed an AFTRA petition for an investigation of web practices at the o&o stations. Molloy had written that the FCC had answered the union's complaint against NBC by saying that Sec. 326 of the Communications Act prevents the FCC from acting in the case. This is the section that bars the FCC from any program censorship.

The AFTRA letter to Marshall Field stated that the union had received no such communication

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TOP 40: 1 OUT OF 3 A WESTERN

Here They Are—Nielsen's Top 40

(Second October Report)

Gunsmoke	CBS	37.7
Wagon Train	NBC	32.4
Danny Thomas	CBS	32.1
Have Gun Will Travel	CBS	30.8
Wells Fargo	NBC	30.2
Lucille Ball-Desi Arnaz	CBS	30.1
I've Got A Secret	CBS	29.5
Wyatt Earp	ABC	29.2
Ann Sothern	CBS	28.7
Cheyenne	ABC	28.2
Peter Gunn	NBC	27.8
Real McCoys	ABC	27.5
Rifleman	ABC	27.5
Price Is Right	NBC	27.4
Wanted—Dead Or Alive	CBS	27.3
Alfred Hitchcock	CBS	27.1
Father Knows Best	CBS	27.0
GE Theatre	CBS	26.6
Texan	CBS	26.4
Maverick	ABC	26.3
Loretta Young	NBC	26.0
This Is Your Life	NBC	25.8
Perry Mason	CBS	25.7
Sugarfoot	ABC	25.7
Perry Como	NBC	25.2
Red Skelton	CBS	25.2
Tennessee Ernie	NBC	24.9
Jack Benny	CBS	24.9
Bob Hope	NBC	24.9
Ed Sullivan	CBS	24.5
Jerry Lewis	NBC	24.4
What's My Line	CBS	24.4
Name That Tune	CBS	24.2
Chevy Show	NBC	24.1
Hallmark (Johnny Belinda)	NBC	24.1
Millionaire	CBS	23.8
Gale Storm	CBS	23.8
Zane Grey	CBS	23.8
Restless Gun	NBC	23.7
Milton Berle	NBC	23.3

With Flock of Cancellations on Tap, H'wood Prepping for New Entries

Hollywood, Nov. 11.

With an abundance of 13-week deals currently on the networks and consequently an expected flock of cancellations in January instead of the customary March-April cutoff, Hollywood's telefilm producers are making more investments in new properties this year earlier than in any prior season.

These investments represent either actual production or extensive scriptbuying. Customary pattern is to film a pilot and then hold off on any further investment until a sale or commitment is consummated. This season, however, several producers are either actually in production beyond a pilot or are buying several scripts, even if not actually proceeding with shooting.

In some cases, of course, the property in the works is earmarked for syndication possibilities, with the result that production would normally go ahead without any firm sponsor commitments. Such properties include "Stake-Out," first project in Screen Gems' syndicated programming operation; "Fate," the upcoming Gross-Krasne-Sillerman entry; "Bold Venture" and "Lock Out," both at Ziv (former is Dane Clark starrer, latter MacDonald Carey); and "Third Man," National Telefilm

(Continued on page 40)

Hollywood Scripter

Lou Derman

has authored a bright whimsy titled

The Comedy Writers Murder

* * *

another bright Editorial Feature in the upcoming

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Lotsa Speculation On CBS Cutbacks In Radio Division

There was considerable speculation this week as to the timetable for scheduled cutbacks at CBS Radio, now that the network has trimmed its nighttime sails and embarked on a "barter" arrangement with its affiliate on daytime programming.

It's understood that the initial impact of CBS Radio's "retooling for the future" will be felt on the Coast, though in what areas the axe will be applied isn't known. Also, it's reported that retrenchments are on tap in the station relations division, with ultimately the program dept. to be affected.

Of all the networks, CBS, as a completely separate entity within the corporate Columbia framework, has been operating somewhat akin to the "good old days" when network radio spelled big profits. How long this will continue is, of course, a source for major speculation today.

Benny Goodman's Texaco Special

Texaco, which recently purchased three specials from CBS-TV plus a sports event, isn't stopping there but is currently laying plans to have a special "Swing Into Spring" show sometime in April. The program will feature Benny Goodman and his band and will be produced by Cunningham & Walsh, agency for Texaco.

A network hasn't been selected yet with negotiations currently being carried on. The "Swing Into Spring" idea is not novel with the oil company for last year Texaco employed the theme for kicking off a three-phase promotional program for building service station traffic.

SHOOT-'EM-UPS HOTTER'N' EVER

By GEORGE ROSEN

The Nielsens for the second October period are in. These are the ones that count, for all of the new season's entries are accounted for, and the manner in which they line up pretty accurately reflects the '58-'59 programming pattern. Perhaps the most astonishing revelation is that the westerns are hotter today than ever—a complete reversal of the thinking of the past several months.

Of the top 40 shows listed, 13 (or one out of every three) are in the western category. The predominance of the shoot-em-ups is even more pronounced as the list narrows. Four of the top five Nielsen shows are westerns—or 80%. Even in their finest hour the oaters never enjoyed such a rating distinction. Six of the Top 10 shows are off the western shelf; nine of the top 15.

Even the trade is astonished by the Nielsen revelation, for in blueprinting their '59 programming schedules, the networks and virtually all independent producers and packagers were shooting in other directions with a minimum of accent on westerns. It's a vertual certainty that the Nielsen findings will occasion a reappraisal of their thinking and a reeva'uation of the western as tv's hottest program commodity.

Death of the quiz shows in the wake of the scandals and the failure of the medium to come up with any new trend or fresh program ideas has reentrenched the hoss opry as the No. 1 entertainment form. If the quiz shows were fixed—so were the westerns, but fixed for maximum viewer interest, as reflected in the Top 40's "one out of every three" payoff.

Perhaps no better illustration of their pulling power can be found than in the fact that "Gunsmoke" retains its No. 1 standing—with a 37.7—even in the face of a competitive NBC western, "Cimarron City." NBC's "Wagon Train" has moved into the No. 2 Nielsen spot with a 32.4 Danny Thomas—the only non-western among the top five—is No. 3 with a 32.1. "Have Gun Will Travel" cops the No. 4 laurels with 30.8 and "Wells Fargo" fifth place with 30.2.

Of the top 40 shows, CBS has grabbed off 20; NBC has 15 and ABC five. Also in the Top 15 are such entries as "Wyatt Earp," "Cheyenne," "Real McCoys" and "Rifleman"—a western-happy parlay that gives ABC four Top 15 chevrons.

To support the growing conviction in the trade that ratings as a measurement yardstick are to be deplored in the eight-hall status of qualitative entries, the new Nielsens relegate the Saturady night Perry Como show to No. 26 position by virtue of the fact that its competition, "Wanted—Dead Or Alive," generally considered a lowercase vidfilm, topped it by two rating points.

Further intelligence: CBS boasts a clear-cut victory on the Nielsens in terms of half-hour prime time leadership throughout the week (7:30 to 11 and 7 to 11 on Sundays), breaking it down thusly: CBS—31; ABC—10; NBC—9. Also on all the prime time segments in which the three networks compete, the scorecard reads: CBS—19; NBC—5; ABC—8.

NBC Bets on Bet

Singer Bet E. Martin joins the NBC-TV Bert Parks "County Fair" show for a week starting next Monday (17). After that the network is sending her on an eight-city tour to promote the program.

At the same time she'll be plugging her new Coral release, "Tell Me Pretty Lies." Chirper just closed at Rancho Don Carlos, Winnipeg.

With 'N'west Passage' Cancellation Steve Allen May Go 90-Min. Weekly

"Northwest Passage," out of the M-G-M vidpix shops, which has been a Trendex-Nielsen flop in its Sunday night 7:30 berth on NBC-TV, is being knocked off by the network at the completion of the current cycle. Network prexy Robert Kintner is seriously considering expanding the Steve Allen 8 to 9 weekly showcase to 90 minutes, starting at 7:30. If current planning jells, the "new Steve Allen Show" will kick off about Feb. 1.

While NBC doesn't expect Allen to take "Maverick's" count on the rating charts, nonetheless it's the network's thinking that with a big Allen splash tantamount to a weekly 90-minute variety "spec," it can move into a commanding position. Thus, with a parlay of Allen, Dinah Shore and Loretta Young 7:30 to 10:30, it would clinch NBC's Sunday night preeminent status.

Within the framework of a 90-minute showcase, the Allen program would undergo considerable revision, permitting, for example, for major guest stars. Sometime in '59 Allen and his entourage will shift to the Coast, which will broaden the "name" availabilities for the show.

Fact that Allen hasn't been faring too well on the Nielsen-Trendex returns this season is attributed not only to the "Maverick"-Ed Sullivan competition, but to the lack of a good 7:30 lead-in attraction. ("Northwest Passage" has been getting clobbered.) Thus the web feels: what better lead-in can you get than Allen himself?

Sol Saks

seriously appraises

The Monstrous Infant (Television—What Else?)

* * *

one of the many Editorial Features in the upcoming

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'58-'59 Entries No Comfort To Liggett & Myers

Liggett & Myers, No. 1 spender on NBC-TV with a five-show parlay, is taking a beating this semester on virtually all fronts. In fact the distress flag has been up for the past few weeks, with two shows already ticketed for cancellation.

L & M's Saturday night "Brains and Brawn" gets the heave in January. Likely successor will be Jack Webb's "Mr. D. A." Cigaret company's Ed Wynn show is also slated for the axe after the first of the year. Client is shopping around for a western as replacement.

L & M's "Behind Closed Doors," Thursday night entry, has been going nowhere and there's considerable speculation as to whether it will survive beyond its initial cycle of 13. Sponsor is also shopping around for other NBC time availabilities for its "Steve Canyon" show, currently berthed Saturday nights at 9. On the new Nielsens it runs third to Gale Storm (CBS) and Lawrence Welk (ABC. "Canyon" also gets a format revamp with a switch to more story and less air stuff.

Remaining L & M entry is the Eddie Fisher Tuesday night show. Trouble here is that the ciggie outfit plunked down $100,000 per alternate-week attraction to cash in on Fisher's merchandising value. Since l' affaire Elizabeth Taylor it's been more or less obliged to write off the merchandising factor. Also Bob Finkel goes in as producer of Fisher Show replacing George Englund. Show will be overhauled from top to bottom with only Gray Lockwood remaining as director.

New Gobel Producer

Hollywood, Nov. 11.

NBC-TV and Gomalco are searching for a producer for the George Gobel show to replace Bill Burch.

Execs yesterday confirmed reports they are in process of lining up a new producer, but said none has been signed yet.

Arthur Murray a Big Mon. Nite Trendex Hero

Seems as though there's just no stopping that Arthur Murray Monday night NBC-TV show. He not only did it again this week, but in the process trounced the competing "Timex All-Star Jazz Show" special on CBS-TV as he wrapped up a 24.2 Trendex against a 15.8 for the jazz entry.

On Sunday night, Steve Allen and "Man of the Hour" in the Sullivan 8 to 9 slot came out a deadheat—19.6 to 19.6 for the 8 to 9 hour's average.

Benny's 'Gaslight' Satire on CBS-TV

J&M Productions Inc. has purchased rights to controversial Jack Benny telefilm satirizing the MGM film drama, "Gaslight" and will present it shortly on CBS-TV.

Purchases clear way to telecast in the next month or two of the satire which was the basis of a precedent-setting 4-4 U.S. Supreme Court decision earlier this year.

J&M Productions, which produces all live and film Jack Benny programs on CBS-TV, purchased seven-year license to satirize the film from MGM, as well as similar right to lampoon the play from author Patrick Hamilton. Outfit has also obtained complete rights to half-hour film poking fun at "Gaslight" which was made a couple of years ago by CBS-TV as a Jack Benny episode. It has never been seen on tv. Film includes Barbara Stanwyck, Bob Crosby, Eddie "Rochester" Anderson and Don Wilson.

Bowery Derelicts Get Bum's Rush Along With Ben Hecht by WABC-TV

The problem of Bowery derelicts was to have been the subject of the Ben Hecht Show Friday night (7) over WABC-TV, N. Y., but a few minutes before it was scheduled to go on the air, the interview program was cancelled and replaced by a horror movie.

A WABC-TV spokesman stated, 'About a half-hour before the program was slated to go on the station manager arrived and found that Mr. Hecht had decided to have a group of derelicts—about eight—on the show. We decided that the condition of the men was such that they probably would not be able to control their actions on the program. So we decided in the interest of good taste and public responsibility to cancel the show for tonight."

A few nights earlier Hecht had told his viewing audience that the station had never interfered in the presentation of his show and said in effect that television as far as his own personal experience was concerned had guts.

Red Hot Politicking Going On For SAG Council Seats in N. Y.

For the first time in the union's recent history, an election for seats on the N.Y. Council of Screen Actors Guild is rife with controversy. Caucus of TV Performers in Commercial Television has posed an independent slate for the nine vacant seats and has begun an intensive election campaign which includes telephone politicking and mailings to the entire local membership.

Voting deadline is Nov. 25, seven days after the annual branch meeting at the Hotel Edison on Nov. 18. Evidently miffed that SAG did not clearly identify Caucus candidates in the latest SAG N.Y. Intelligence Report, the dissident body sent out its own missives, clearly marking them non-SAG "communications," and listing the names and pictures of its nine candidates, Carl Frank, Chuck Goldstein, Joyce Gordon, Ken Roberts, Luis Van Rooten, Del Sharbutt, Ron Rawson, Adrienne Moore and Matt Mattox. They were endorsed by some 650 SAGites, who signed the circulars.

Simultaneously, the Caucus is paying some of the major telephone answering services in N.Y. to wage a "commerial" campaign by phone. Each SAG actor who calls in gets approximately one-minute pitch on how poorly the Caucus thinks the present SAG hierarchy functions, especially where it concerns the "wild spot," and how a vote for the indie slate will deter Hollywood from allegedly ruling the entire union.

In all, there are 22 candidates for council seats, 12 of them nominated by the local SAG nomination committee. Besides, the nine indies for the Coalition, there is Don De Leo, who is running on his own after a successful campaign to get the necessary number of nominating votes.

Coalition does not have any candidates for local office. There are seven names listed in the Intelligence Report as candidates for seven positions and they are uncontested. Tom Shirely is up for prexy; Philip Foster, Len Wayland, Jock MacGregor and Dwight Weist for vice presidencies; Hazel K. Mack for treasurer, and Joseph Bell for recording secretary. Council candidates nominated by the regular committee were Dan Bergin, Jerome Cowan, Philip Foster, John Graham, Walter Klavun, Miss Mack, Charles Martin, Thelma Ritter, Lorraine MacMartin, Harry Stanton, Weist and Wayland.

NTA Dickering 55 Goldwyn Pix

Hollywood, Nov. 11.

National Telefilm Associates is negotiating for acquisition of the 55-pic Samuel Goldwyn backlog, but is still far from a deal on the library. Main bone of contention is price, with Goldwyn reportedly demanding $10,000,000 for the library, which would boil down to an average of $185,000 per pic.

Oliver Unger, NTA prexy, met here with Goldwyn last Friday (7) and planed back to New York the same night, but said that negotiations would continue, with Goldwyn prexy James Mulvey in Gotham and with Goldwyn personally via phone and quickie visits to the Coast. Unger refused to discuss terms or to indicate what price Goldwyn was demanding, but he said they were working on a number of alternative formulas that involved several figures. No agreement has been reached on any of them, however.

On a per-pic basis, the $10,000,000 asking price constitutes a new high for films-to-tv. Four years ago, NTA paid the then record price of $100,000 apiece for 11 David O. Selznick films. Since that time, there have been bigger volume deals, but nothing so high on a per-pic basis. Paramount library, for example, averaged to $70,000 a film. NTA's deal with 20th-Fox involves payment of about $75,000 per film.

21-CITY 'RENDEZVOUS' BUY FOR HUMBLE OIL

Humble Oil and Refining Co. buying syndicated film for the first time, has purchased CBS Films' "Rendezvous" for 21 markets in New Mexico and Texas. Deal is for 52 weeks.

Anthology series, due to debut January, '59, also was bought by Rheingold Beer for three markets, N. Y., Binghamton and New Haven.

NT Board Okays NTA Stock Buy

Hollywood, Nov. 11.

National Theatres' board of directors has approved the purchase of the common stock in National Telefilm Associates held by Ely Landau, Oliver A. Unger and Harold Goldman, NTA's three principal officers.

Agreement, which is a prelude to National Theatres' planned takeover of NTA, covers 160,500 shares. Reason agreement was effected at this time, according to National Theatres, was to accelerate sought-after Government approvals. Traditionally, the Department of Justice, one of the agencies called into play by the planned acquisition, is reluctant to render an opinion prior to the consummation of a deal.

Remaining as an open question is the attitude of the Justice Department. National Theatres was split off from 20th-Fox, under the motion picture company's consent decree. Twentieth-Fox currently is partnered with NTA in the NTA Film Network. Motion picture company also has a deal with NTA for the leasing of feature films and the production of half-hour series.

Under terms of the approved agreement, for each share of NTA stock Landau, Unger and Goldman will receive $11 principal amount of 5½% subordinated sinking fund debentures of National Theatres, plus a warrant for the purchase of one-quarter of a share of National Theatres common stock. They will continue to serve in their present capacities at NTA; Landau, board chairman; Unger, prez; and Goldman, exec v.p.

The purchase is on the same basis as will be contained in the exchange offer to be submitted to all stockholders of NTA, following approval by National Theatres stockholders at a special meeting scheduled for December.

WCAU-TV BUYS SG'S 'SWEET 65'

Philadelphia, Nov. 11.

WCAU-TV, CBS owned-and-operated Channel 10, reaffirms its faith in full-length feature films for tv with the purchase of Screen Gems V "Sweet 65" package.

"Sweet 65" contains film pix released prior to 1950 and brings the WCAU-TV film library to well over 2,000 full length features.

Among the top titles are "Mr. Deeds Goes To Town," "The Spoilers," "My Little Chickadee" and several from the Abbott & Costello series.

Dicker Telepix Series For Esther Williams

Hollywood, Nov. 11.

Esther Williams will star in a telepix series for TCF-TV, 20th-Fox tv subsid, if current negotiations are finalized.

Series would be a romantic-comedy vehicle, with the pilot produced personally by TCF production chief Martin Manulis. Miss Williams would have a hefty owner ship in the series, under terms now being discussed.

Howard Meighan Leases N. Y. Century Theatre As 'Videotape Center'

Videotape Productions of New York, topped by Howard S. Meighan, has leased the Century Theatre for conversion to a video tape production center.

Ampex Corp., developer and manufacturer of the video tape process, is a stockholder in the Meighan-helmed corporation. Ampex prez George I. Long also serves as a member of Videotape's board of directors. Meighan, a broadcast vet, was formerly v.p. of CBS Television in charge of the western division.

Conversion of the Century Theatre is due be completed Dec. 1. For the past four years, NBC has used the Century Theatre, which has a large stage area, for the origination of many of its tv shows. With the takeover, the theatre will be renamed Vidoetape Center. The house was leased from one of the Shubert enterprises.

Meighan, paralleling CBS union setup, is signing with IBEW for technicians in his new tape operation and with IATSE Local 1 for stagehands. As for signing with SAG or AFTRA in actors field, a spokesman for Meighan said that they'd await the outcome of the present hassle between the unions.

3 WNTA-TV Shows Into Tape Hopper

Flock of Coast-originated syndicated taped shows, either in the hopper or planned, has put N.Y., as an origination point, way behind. But that gap is due to be narrowed.

National Telefilm Associates has an ambitious syndicated tape project, which is due to be unveiled shortly. NTA's o&o WNTA-TV, N.Y.-Newark, which has an Ampex machine on order, is part of the planned operation. Telestudios, now owned by NTA, which is equipped with tape equipment, also is understood to be part of the project.

Triumvirate of Ely Landau, board chairman, Mort Abrahams, head of creative programming, and Ted Cott, o&o topper, has been working on the tape situation. Tentatively, three WNTA-TV shows are being eyed for taped syndication. They are "Art Ford's Jazz Party," "Leave It to the Girls," and David Susskind's "Open End."

WNEW-TV, which has two Ampex recorders installed, also has plans to syndicate some of its shows. But the selection of the shows and a tieup with a syndicator still has to be made.

In planning to syndicate tapes of Susskind's new latenighter, NTA will be selling them just as they appear on WNTA-TV. Consequently, it'll be the first time a regularly syndicated program won't have a fixed length. (Some of the early Susskind shows, which were not taped, ran in length from 70 minutes to two hours.)

Regular taping begins with last night's (Tues.) program, a roundtable discussion by Susskind and top television writers. Next week's tape is about filmmen Dore Schary and Howard Dietz and newspaper critic Justin Gilbert and William Zinsser, who lately gave up a reviewer's post with the Herald Tribune, N.Y.

A Close Student of TV Commercials

Mannie Manheim

expounds on them in a humorous treatise

Please, Not While I'm Eating!

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Desilu Stock on Open Market

Hollywood, Nov. 11.

Proposed offering to the public of 525,000 shares of Desilu Productions common stock has been filed in a registration statement with the Securities and Exchange Commission

The 525,000 shares proposed to be offered publicly include 250,000 shares to be sold by the company, and 275,000 shares to be sold by Desi Arnaz, prez, and his wife Lucille Ball Arnaz. Up to this time the company has been owned by Arnaz and his wife, and a small group of their associates. Following the offering, more than 50% of the company will continue to be owned by present stockholders, thus giving the Arnaz team effective control of the company.

Underwriters Bache & Co. will handle the public offering. Price per share and other terms will be supplied by a later amendment to the SEC registration statement.

The Desilu success story is as fresh as the tv age. Desilu production organization had its beginning in the '51-'52 season when the first "I Love Lucy" shows were televised. Since that time, Desilu has acquired the RKO Pictures studio lot and has grown into a production organization that is now making 19 series for the '58-'59 tv season.

Shows produced and filmed by Desilu, representing series in which the company owns an interest for the current season include: "Westinghouse Desilu Playhouse," "Ann Sothern Show," "Grand Jury," "The Texan," "This Is Alice," "U. S. Marshal," "Walter Winchell File" and "Whirlybirds." Additionally, the company also films for others.

Bruce Eells in Swipe at Webb's Proposal for 13-Week Vidpix Deals

Hollywood, Nov. 11.

Bruce Eells, exec v.p. of the recently constituted United Artists Television, lashed out over the weekend at Jack Webb's proposal that producers accept 13-week deals from sponsors as "dangerous and destructive."

Eells said that no producer should offer a 13-week deal and that actually, no agency really expects to get one when it asks for it. In his experience, Eells said, agencies have often asked for 13-week cancellation privileges, but always with a "you can't blame us for trying" attitude after they were refused.

Webb's proposal is "destructive," Eells stated, because such deals must be harmful to the quality of the show involved. Producer can't possibly work out all the kinks in a new property by the time cancellation notice rolls around, Eells states. Yet, there are many instances of shows developing into topnotch properties subsequent to their first 13 weeks on the air.

Eells goes back to his Young & Rubicam days, recalling the agency tried to come up with every out in the book to dump a new radio show called "Ozzie & Harriet" after 13 weeks. It failed to do so, because of its contract, and at the end of 39 weeks it was an established hit and the agency would sooner have parted with its last dollar than drop the show. "We must have had some faith in the conception of the show when it was presented to us, in order to buy it for 39; why didn't we have that faith during the difficult first 13 weeks?"

Though in agreement with Webb that advertisers have been stung on the basis of a single pilot, Eells feels that a 13-week deal is just as harmful to the sponsor, as well as to the producer. He believes that the only way for a producer to proceed is to commit for production of a full cycle of 39 shows, with the timing such that when a sponsor is approached the producer can show him four or five completed films and 17 or 18 additional

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'BOOMERANG' SERIES ON M-P-M ROSTER

A co-production deal for the filming in Australia of an adventure series, "Boomerang," has been set by Mills-Park-Milford, currently the producers of the "Patti Page Show."

Mills-Park-Milford set the deal with Southern International PTY of Sydney, Australia. Series, for which an American actor will be selected as the lead, will be filmed at Southern International's Sydney Studios and on location in Australia. Skein is set to role in March '59.

Southern International PTY, controlled by Chips Rafferty and Lee Robinson, has just finished "Stowaway," starring Martine Carol and shot on location in Tahiti.

Jessel 'Test' May Invite Big Deal

Advantage of carrying two hats —that of a syndicator and station owner—is spotlighted by National Telefilm Associates' deal with Sunbeam on the "George Jessel's Show Business" series.

NTA is conducting a six-week experiment at KMSP-TV, Minneapolis-St. Paul, with the series which could result in Sunbeam inking for 30 to 40 markets. KMSP-TV is a o&o of NTA.

The test, which got underway Thursday (6) with KMSP-TV telecasting the first half-hour episode, has the full cooperation of George Jessel. He's hypoing his hosted series by p.a.'s in Minneapolis on behalf of the sponsor. Jessel, if the large regional goes through, also will make himself available in other key cities. Interestingly, it's Jessel's availability which was important in swinging the Minneapolis test, and the possibility of the major regional.

Series, consisting of 39 episodes, is composed of clips from Paramount shorts, with newly shot footage added. The fresh footage is that of Jessel acting as host and talking with show biz guests, including Eddie Cantor, George Burns, Jack Benny and Pamela Mason.

HACKETT ON SCOUTING EXPEDITION FOR OF

Official Films prex Harold Hackett is scouting new production possibilities in Puerto Rico, Hollywood and England.

First stop was Puerto Rico to o.o. production facilities for a planned adventure series. He then was scheduled to leave for Hollywood and scout a possible comedy entry. Following the Coast visit, England will be his next stop. Official's current "Invisible Man" on CBS-TV was made in England, with Ralph Smart holding the production reins.

Flock of Singers Going Tape Route

WBBM-TV, CBS' Chicago owned & operated, reportedly plans to get into the production of tape for syndication with a Connee Boswell-fronter called "Jazz in the Round." Station has a pilot, but the understanding is that the Chicago operation is going to remake it for presentation to distributors.

Miss Boswell was repped by General Artists Corp. which is getting its hand more and more into tape production. For instance. KTLA, L.A., is going to begin taping a Guy Mitchell stanza on Dec. 3, with Guild Films the probable syndicator of the musical skein. Another GAC deal, this time fronting Julius La Rosa is pending with KTLA, but it probably won't materialize until after Jan. 1.

VIDPIXERS IN TRIPLE TROUBLE

SEG's 'Foreign' Boycott Threat

Hollywood, Nov. 11.

Growing rash of foreign coproduction deals, topped by last week's J. Arthur Rank-Sol Lesser Productions multiple-series arrangement (see separate story), touched off a warning from the Screen Extras Guild that if the foreign production trend continues sponsors will see their products boycotted by the AFL-CIO.

Such a boycott proposal would be presented to the national AFL-CIO convention in San Francisco next fall, an SEG spokesman stated, having first been funneled through the California State Federation of Labor. A resolution against foreign production was voted by the AFL national convention in 1952, but a specific boycott resolution would be proposed to the since-merged AFL-CIO convention.

H. O'Neil Shanks, exec secretary of SEG, found it "incredible that any sponsor seeking to sell goods to the great mass of the American public would flout the public interest by choosing a television series made abroad to advertise his products in America.

"Such a foreign-made television series deprives American technicians and American players of sorely-needed employment, for usually only the star and the director are American. Obviously, Americans who have lost jobs because a certain series was made abroad rather than in this country will not feel like buying the products advertised by such films and neither would their friends.

"The American producer who runs away to a foreign country to escape paying American wage scales is unfairly competing with the hundreds of other producers who make their pictures in this country," Shanks declared.

Aside from the Rank-Lesser deal, Jack Wrather's Independent Television Corp. is planning British coproduction. So is National Telefilm Associates on "The Third Man." And the "Citizen Soldier" series being destributed by Flamingo Telefilm Sales touched off a Defense Dept. inquiry into use of service personnnel and facilities in feature and telefilm production.

Ya Gotta Dig That Digges

WCBS-TV Chief's Formula on Repeating Features Reaps a Harvest

Correct formula for repeat showings of features can reap a rating harvest, according to Sam Digges, WCBS-TV, N.Y., station manager.

Digges, topper of the kingpin feature station in N.Y., speaks with some experience in the field. Of course, the CBS-TV Gotham flagship is in an enviable position on repeats. Because station s loaded with cinematics, having bought the Metro and Paramount libraries, as well as others, it has worked out a repeat schedule of six months intervals. (Having 2,150 cinematics in its library helps it from developing "rerunitis.")

WCBS-TV shuffles a pic from the "Late Show" to the "Early Show" to the "Late Late Show" and other weekend slots. Aim is to try to hit as many time segments of the day with an individual pic. Reasoning is that different viewers are available at different parts of the day, thereby increasing the audience potential for each individual pic.

With its stripped feature showcasing in off-hours, WCBS-TV utilized about 600 different pix per year. Station tries to get no repeats. Digges' position is that there's "still a lot of life" in most any pic after the initial run. His aim is to have every pic reach what he considers to be its potential rating level Essentially the same approach is true of reruns of half-hours, according to Digges. Half-hour syndicated product can be stripped, aired at different times, and scrambled in the station's schedule in order to get maximum audience viewing on reruns.

Churchill Series On Towers' Slate

London, Nov. 11.

A vidpix series based on Sir Winston Churchill's "History of the English-Speaking Peoples" is likely to be made in Britain by Harry Alan Towers. Towers would make no comment other than that the idea was in the early stages of discussion at the moment. If the series is made, it is almost certain that it will be with backing from ABC-TV.

It is believed that Sir Laurence Olivier has been paged to narrate the series. The work traces the history of Britain from Britannia to the death of Queen Victoria.

Milt Gordon to Far East

Milton Gordon, former prez of Television Programs of America, leaves tomorrow (Thurs.) for Hong Kong and Tokyo to scout Far East production facilities.

Gordon, who received hefty coin for his sale of TPA to Independent Television Corp., is setting up shop for film financing and other show biz ventures. He also has a consultancy post with ITC.

Telefilm Studios Make Like Nets On Creative Setups

Hollywood, Nov. 11.

Hollywood telefilm studios are undergoing an almost imperceptible but nonetheless significant change in their top echelon creative structure. Slowly but surely, they are evolving away from the studio head-to-producer chain of command into a sophisticated structure that more than anything else resembles a network program department.

Process is most evident at Screen Gems, Metro-TV and TCF-TV, the 20th-Fox tv arm, where not surprisingly, men who came out of network television and not film production, are in command. It's evident to a lesser extent at such operations as Desilu and Revue Productions too, but curiously enough, it's at the major studios where the structure has crystallized most.

In every case, the emphasis is on "development" at the high echelon staff level, with the actual production later turned over to staff producers. At TCF-TV, for example, tv chief Martin Manulis has signed on his ex-"Playhouse 90" assistant, Dominick Dunne, and tv-to-films-to-tv producer Herb Swope Jr. as his staffers, concentrating on the development of properties through the pilot and early script stages. Series, once away, would be turned over to line producers with Swope and Dunne acting as exec producers over the shows.

At Screen Gems, ex-CBS Coast program v.p. Harry Ackerman, Screen Gems production-programming v.p., recently signed Alvin Cooperman and Paul Harrison,

(Continued on page 42)

'ORPHAN SKEINS' POSES PROBLEM

Triple trouble faces the producer-distributors with short-term network vidpix deals. Problem is a brain crusher at this time, with a number of short-termers facing the axe.

More short-term deals, those under 26 weeks, were inked this season than any year in the past, and if the 40% casualty rate of vidpix over the course of last season operates for the 13-week period, many vidpixers will be hurt—but bad.

Of importance, too, is that the network trend appears to be growing for short-term deals, those less than the tradtional 26 and 39-week variety. So there's no easy dismissal of the problem.

Triple trouble of a short-term network flop is this.

1. Whether the producer-distributor recoups costs, let alone profits, on a 13-weeker is doubtful.

2. Ideas, hard to come by these days, are crushed when a series fails to make it on the initial rating charts.

3. Most important, what was commonly held to be a safety factor—the field of syndcation—just isn't there in most instances for a floperoo.

Latter point deserves some clarification. Vet syndicators who have handled off-network properties will be the first to acknowledge that the successful off-network skein can get a healthy ride in syndication. Conversely, the dogs die. But that isn't the entire story. With a series of 39 episodes, even for those that weren't hot-shots on the networks a market exists on the syndication level, the price depending on the success of the network run.

But what happens to a series lopped off the web prior to a 39-week run? National Telefilm Associates picked up the "Walter Winchell File," making 13 fresh episodes at Desilu, to complete the package for the syndication ride. Ziv has now greenlighted at least 13 episodes for "Tombstone Territory," another show on ABC-TV which only had a 26-week ride. But these shows, despite their axings, have commercial qualities which the syndication mart can absorb.

Quite a different problem is posed by some of the 13-weekers. Does it pay to film another 26 episodes, as opposed to 13, when the show has had one big strike struck against it? Why not start afresh with a new series for syndication? A 13-weeker axed on the net leaves the greater majority of episodes to be produced.

Metro-TV's 'Amigo'

Hollywood, Nov. 11.

Herb Meadow, who created the "Have Gun, Will Travel" series for CBS-TV, has been signed to write the pilot for Metro-TV's Gilbert Roland starrer about a San Diego detective, "Amigo." Deal was agented by the Frank Cooper office.

Metro-TV production head Dick Maibaum hasn't assigned a producer to the project yet.

Vet London Music Man

John Abbott

appraises the

Gramophone Record Business in England

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

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VARIETY

Screen Gems Looks Headed For Banner $40,000,000 Gross With Multiple Web, Syndicated Entries

Ziv's Six Per Year

Ziv, as planned, has reached the releasing pattern of introing a fresh syndication show every two months.

Taking the period starting with Jan. '58 and projecting it for the remainder of the year, here's how the Ziv rundown appears: "Target," "Dial 999," "Mackenzie's Raiders," "Highway Patrol" (fourth year production), "Bold Venture," and "Sea Hunt," (second year production. Tally of six per year, as indicated, includes fresh production on established shows.

Screen Gems could rack up a $40,000,000 telefilm gross in the current fiscal year. And, at the worst from this moment until next June, the company's gross tally will probably not go any lower than $36,000,000. Either way, no television film company is believed to have previously matched such a one-year figure.

At the maximum, the take is 100% more than the production-distribution company is said to have grossed two years ago, and 50% more than the $30,000,000 sum for the last June-to-June fiscal year. The '58-'59 take, a projection through next June and based on the rate of gross income until now, is unofficial. Columbia Pictures, which owns SG, does not make it a policy of breaking down earnings by its subsidiaries.

SG has had 17 programs on network or in syndication since June, 1958—itself a record for one company. The gross was reportedly swelled by the sale of 240 Burns & Allen half-hour off-network reruns to television stations and, occasionally, to advertisers. SG paid some $6,000,000 to McCadden Productions for the negatives and has been asking—and getting—top dollar for the comedy shows.

Company could fall short of $40,000,000 by the sum of $3,150,000 or slightly more, depending on how badly matters go for its network packages which are presently facing varying degrees and kinds of trouble on the sponsor front. Almost a certainty to be cancelled next January is Ed Wynn, pacted originally on a 14-week deal; although SG got a one-week extension, little hope is held that there will be a renewal into next spring. If it is not renewed SG will be losing revenue on approximately 24 Wynn half-hours, which it could have produced and aired before June rolls around.

"Rin Tin Tin," "Behind Closed Doors" and Donna Reed are shaky at the moment, "Doors" and Miss Reed from weak ratings and "Rinnie" because the sponsor is said to be contemplating a change in its merchandising attack. The rest of SG's network shows appear to be rating-strong, or, at least, rating-safe for the rest of the season. But even on the three troublesome series, SG still has a firm 26-week deal.

The 13 hourlong "Shirley Tem-

(Continued on page 42)

Weintraub, Rank Team on Telefilms; $5,000,000 Budget

Hollywood, Nov. 11.

Entry of J. Arthur Rank into television production through a co-production and co-financing deal with Sy Weintraub's Sol. Lesser Productions was set last week. Deal involves production of four series of at least 39 films each, plus additional pilots and possibly feature film coproduction.

Deal marks Weintraub's return to telepix for the first time since purchasing the Lesser organization. Besides the four Rank coproductions, he's starting production on his own with an "Our Town" telefilm series, for which he's signed Jerry Stagg as executive producer. "Town" is one of the properties he purchased with the Lesser company, and author Thornton Wilder will advise on scripts for the series.

Rank deal, involving a minimum $5,000,000 investment to be shared equally between the two companies, is actually with Sydney Box TV, the British producer acting in behalf of Rank. The Rank company will put up coin and facilities, but Box will handle their telefilm production, since they don't have any tv staff yet. James Swann, Rank exec, negotiated the deal for the British company.

Two of the four properties are set, "The Man from Lloyds," which Box will produce at Rank's Pinewood Studios starting in January and for whom Edmond O'Brien is being dickered as the lead, and a still untitled situation comedy created by Phil Rapp, which Rapp will produce in both England and America. Third property is a toss-up between an outdoor adventure series and a science-fiction series called "Project X," based on a

(Continued on page 38)

ZIV'S MAJOR DEALS ON 'BOLD VENTURE'

Ziv wrapped up two major regionals on "Bold Venture," its new syndication entry, as well as a roster of tv stations.

P. Ballantine brewery inked for 22 eastern markets, including WCBS-TV, N.Y. Firm only recently had renewed Ziv's "Highway Patrol" in 35 eastern markets for the fourth consecutive year. William Esty is the agency .

G. Heileman Brewing, via Compton, took the series for Chicago and Wisconsin.

Stations inking for the Dane Clark-starrer include: WTVJ, Miami; KVII, Amarillo, Tex.; WICA, Erie, Pa.; KOMO, Seattle, WKY, Oklahoma City; WSM, Nashville; WDSU, New Orelans. Electric Cooperatives bought the show for telecasting on WSUN-TV, Charleston, and Midway Furniture inked for WTAR-TV, Norfolk.

'Foods' Still Tops Among Ziv Big 3

In a fresh study, Ziv has found that the types of sponsors riding on syndicated shows follow the traditional pattern, established the past few years.

Only chief change in the lineup is the swelling of the service sponsors, local laundries, cleaners, jewelers, etc. But the big three syndication advertisers remain food products, breweries and gas and oil companies, respectively.

Food products, which include dairies, bakeries and supermarkets, accounted for 26% of Ziv syndicated sales; brewers registered 23%; and gas and oil companies were responsible for 12% of the syndicated buys from Ziv.

The bulk of the remaining 39% represent a wide variety of sponsor classifications. Advertisers in the latter category were, in the order of their standing: home improvements; banks, loan and saving institutions; automobile dealers; tobacco companies; public utilities; drugs and pharmaceuticals; retail stores; and miscellaneous services.

Study was taken in conjunction with the sales push on "Bold Venture," Ziv's new syndication entry

Justice Dept. to FCC: Disqualify 3 of Original Miami 10 Bidders

Washington, Nov. 11.

Attorney General William P. Rogers and FCC associate general counsel Edgar W. Holtz joined Monday (10) is urging the Miami Channel 10 grant set-aside and the disqualification of three out of the four original applicants.

The stern lines were laid down in briefs filed for final oral arguments on the channel 10 shennanigans slated Nov. 17 before Judge Horace Stern, special FCC hearing examiner in the case.

Both Justice Dept. and Holtz argued that ex-commissioner Richard A. Mack should not have been disqualified from taking part in the award. But Justice went a step further, saying former chairman George McConnaughey should have stepped out also.

Citing the tangled history of wire-pulling for the channel, Justice and Holtz urged Stern to disqualify Public Service Television, Inc., North Dade Video, Inc., and WAKT, Inc. from any further consideration as applicants. This would leave only L. B. Wilson, Inc. in the running.

To back up its stand, Dept. cited alleged ex parte approaches to Mack and McConnaughey by persons plugging either the WKAT or Public Service cause, including lawmakers.

Dept. said North Dade Video hired former Commissioner and ex-Congressman Robert F. Jones months after arguments were closed in the case seemingly "to influence, by means other than record presentation, the Commission's pending decision."

The brief rejected arguments that attempts to influence individual commissioners were made merely to offset pressure being exerted by other parties in the wrangle. If this were the case, the duty was to inform officially FCC and law-enforcement agencies, Dept. said.

Responding to the Dept. arguments, Col. A. Frank Katzentine, WKAT operator, said in Miami: "Such an attitude places a value on silence by any citizen who is knowledgeable of wrong-doing and seeks to expose it. There is no place in this country for those who seek decency in governmental processes to stand mute. I sought to expose wrong-doing in this case and I would do the same thing again."

CBS-TV Wings In A Jet-Propelled Coronation Scoop

Both CBS-TV and NBC-TV did their utmost to be first with pictures of the coronation of Pope John XXIII but the former managed, with ingenuity and logistic savvy to flash them ahead of other video web rivals.

As result of much advance planning, John Day, director of news for CBS, and his cohorts were able to show the first pictures from 6:03 to 6:12 p.m. Tuesday (4). This was made possible with an assist from Granada Ltd. of England. Recording, via Eurovision telecast from Rome, was made in London, flown by jet to Gotham, and transmitted directly from the Idlewild Airport.

In order to make the 6:03 p.m. scoop from the BOAC landing strip at the airport, CBS News had a remote truck parked on the field for the origination point of the telecast. The truck facilities were augmented by temporary installation of a 16m telecine projector lifted from the Telecine Room at Grand Central Studios.

Harry Reasoner, CBS newsman, introduced the special report with voice description. Second coronation report was seen at 7:26 p.m. on the "Douglas Edwards With the News" program. Third report was aired via video tape at 12:21. Coverage of the election was interrupted to show the actual crowning. However, biggest wrapup came at 2 a.m. with a 55-minute videotape account. It also was recated

(Continued on page 42)

Bob Banner Sets Staff For Garry Moore TV'er

Bob Banner, who was called in from the Coast to take over Ralph Levy's assignment as producer-director of CBS-TV's "Garry Moore Show" last night (Tues.), has now set his entire production staff.

Banner is getting producer-director billing while Levy got only producer credit. Joe Hamilton is now associate producer and Julio di Benedetto is co-director. Ernie Flatt is choreographer and Sam Leve is the new scenic designer.

The former producer of the "Garry Moore" show remains with CBS-TV and plans are under way for Levy to do several specs during the coming season.

Brit. Com'l Radio Seen '64 Certainty Despite TV's Rise

Glasgow, Nov. 11.

Despite the popularity of television there is every likelihood that commercial radio will operate in the U.K. after 1964, according to a forecast made by Roy Thomson, chairman of Scottish Television Ltd.

The advent of commercial radio, he said, would not mean large companies doing a lot of business and making a lot of money. Rather it would consist of a multitude of small companies providing a lot of employment and earning reasonable profits on reasonable capital.

The opening of commercial radio in the U.K. would create a great many new opportunities for a very large number of people indeed, he forecast. It would set many persons up in business for themselves with the ability to earn a satisfactory profit. Indie tv boss was talking to the Publicity Club of Glasgow.

He added: "I know it is said that, since the advent of television, radio has become less important, and doubts are expressed that commercial radio service will pay in Britain under present conditions. I don't agree with this reasoning."

Independent contracts were due to run out in 1964 and the BBC charter in 1962.

"Undoubtedly commercial radio will be considered. I think there is every likelihood that it will be, and approved."

Referring to the possibility within the next two years of a third tv service in Britain, Thomson said, in his opinion, the new service should be carried out under the Independent Television Authority. This would create tougher competition for the present program companies than anything else would do.

Outlining ways in which the third tv service might be set up, indie tv topper added: "It seems to me there is an unanswerable case for further competitive television companies to operate on the remaining bands of Channel Three, and if this is carried out under the general supervision of the I.T.A., I believe that everyone concerned—viewers, public and advertisers—will get the maximum satisfaction."

Pair of Sponsors For Masters Golf Tourney

American Express Co. and Travelers Insurance Co. signed to sponsor coverage of the Masters Golf Tourney over CBS-TV next April.

Coverage will consist of one-hour pickup on Saturday, April 4 and 90-minute show on Sunday, April 5, final day of the tourney.

American Express is a repeat client on this year's coverage with Travelers Insurance coming in this season to give coverage SRO status.

Billion and Half TV Adv. Billings In '59: Abrams

Hot Springs, Va., Nov. 11.

George J. Abrams, v.p. in charge of advertising at Revlon and chairman of the A.N.A. radio-tv committee, addressed the 49th annual fall meeting of the Assn. of National Advertisers here on "What's Ahead for Radio and Television."

"It is my forecast that advertisers will spend one and a half billion dollars in television in 1959, of which approximately 400 million dollars will be in spot tv advertising, 800 million in network tv, and 300 million dollars in local tv advertising. At the same time, I believe 1959 will witness network radio soaring to approximately 70 million dollars," he said.

There will be a substantial increase in advertising expenditures generally in 1959, Paul B. West, president of the ANA predicted.

"An A.N.A. survey shows that the pace-setters in many industries maintained or even increased their expenditures in 1958. The large majority of companies reporting, are planning to increase advertising and promotion expenditures for 1959 and there will be substantial increases in many cases, particularly in the packaged goods field. From the percentages reported, we can predict an average increase of 11%. Among those who reduced their 1958 appropriations, many of them have already restored those cuts and are increasing appropriations for 1959."

West said that "American business management is showing increasing recognition of the power of advertising to cushion the effects of a recession on sales and profits."

Wallach on Ratings

M. A. Wallach, prexy of the research company which bears his name told members of the A.N.A. that in many cases tv ratings have disagreed completely. In other cases, advertisers were challenging technique of measurement, size of sample . . . but, basically, this

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BERNSTEIN SERIES TO BOW ON NOV. 30

New hour-long series "Lincoln Presents Leonard Bernstein and New York Philharmonic" preems Sunday, Nov. 30 over WCBS-TV at 5 p.m. Sponsor is Lincoln Division of Ford Motor Co.

Bob Saudek Associates is producing with Bernstein in roles of conductor, pianist and annotator. First program will be given over to Beethoven's Ninth Symphony. Soloists will be Leontyne Price, soprano; Maureen Forrester, contralto; Leopold Simoneau, tenor, and Norman Scott, bass. First program also will feature Westminster Choir.

Lincoln plans Bernstein shows on monthly basis.

Nielsen's Top in Britain

(Week Ending Oct. 26)

Wagon Train	(GRANADA)	74%
Spot the Tune	(GRANADA)	73%
Take Your Pick	(AR)	73%
The Army Game	(GRANADA)	72%
Double Your Money	(AR)	70%
Keep It In the Family	(ATV)	69%
Play of the Week—"Frenzy"	(AR)	67%
The Invisible Man	(ATV)	66%
Jack Hylton Presents—"The Crazy Gang"	(AR)	65%
Television Playhouse—"Before the Party"	(ATV)	65%

TV-Radio Production Centres

IN NEW YORK CITY . . .

Pat Weaver off to Hawaii for 10 days . . . **Fred Thrower**, WPIX topper, vacationing in Nassau . . . Mutual signed the Pittsburgh Pirates as its first major league baseball team to return to the net's "Game of the Day" for next season . . . United Press International's sports by-liner **Oscar Fraley** plans a bio of MES' sportscaster **Bill Stern** . . .

Tony Marvin WABC radio show emanates live from Toronto next week (Monday-thru-Friday) due to his commitments with Arthur Godfrey. Latter telecasts his daily morning show from the Canadian city for the entire week . . . **Leslie Barrett** makes two appearances on "The Edge of Night," CBS-TV, today and tomorrow.

Neil Simon's name inadvertently omitted from writer credits on last week's **Phil Silvers** follow up review . . . WRCA-TV program manager **George Heinemann** speaks at Workshop of Roxbury Community Assn. of Stamford today (Wed.) . . . **Arnold Starr**, WRCA-TV salesman, named prexy of Montvale, (N.J.), P.T.A. . . . CBS-TV's "Father Knows Best" and **Robert Young** cited by Jewish Family Service Assn. . . . CBS-TV **Jimmy Dean** Show originated from N.Y. Vets Administration Hospital yesterday (Tues.) in honor of Veterans Day . . . **Nancyann Graham** subbing for WRCA-TV's **Josie McCarthy** while she vacations for three weeks . . . **Larry Lowenstein**, director of special services for CBS Press Info, back from Chicago trip after screening of Daytime Televist Week film . . . WRCA-TV's **Tex Antoine** and his "Uncle Wethbee" observing 9th anni for Consolidated Edison this week. Program is oldest continuously sponsored weather show in Gotham . . . **Hume Cronyn**, currently in Broadway production of "Man in the Dog Suit" guested on **Dave Garroway** show yesterday (Tues.) and also slated for an appearance on the **Arthur Godfrey** Show tomorrow (Thurs.) . . . **Shari Lewis** set for guest shot on the **Pat Boone** Show Nov. 20 and **Kay Moore** will do likewise on **Garry Moore** Show Nov. 25 . . . Commercial deals also set by **Lester Lewis** office for **Eloise McElhone** on Regimen Tablets; **Bob Williams** for Florida Citrus; **Bill Malone** for Cities Service; **Jean Sullivan** for Desert Flower and Shulton; **Caroline O'Connor** for Eversharp; **Virginia Graham** for Travis Fabrics; **Walter Kiernan** for NAM pilot film and **Ed McMahon** as commercial announcer on ABC-TV's "Who Do You Trust?" . . . **Ricardo Montalban** set for guest shot on CBS-TV's "Play Your Hunch" tomorrow (Thurs.) . . . **Mari Lynn** signed for lead role on NBC Radio's "My True Story" tomorrow (Thurs.) . . . WCBS Radio director **Walter Cheetam** back on job after three-week holiday in Florida . . . WCBS Radio's **Martha Wright** opens at Blue Angel tomorrow (Thurs.) . . . **Ethel Frank**, NBC-TV's "Ellery Qeen" associate producer, left for Europe this week to scan script market in London, Paris and Rome . . . **Charlotte Manson** resumes role of Gillian Gray on CBS Radio's "This is Nora Drake" today (Wed.) after being hospitalized with broken back. She'll be working in a heavy steel body brace.

Martha Nold, formerly public relations coordinator for "Today" joined Suzy Perette Dresses in same capacity . . . Brig. General **David Sarnoff**, chairman of board of RCA, spoke annual ceremonies in observance of Veterans Day at Arlington Cemetery yesterday (Tues.) . . . **Louis Dorfsman**, director of art, advertising and promotion for CBS Radio, awarded seventh gold medal in as many years by Art Directors' Club of N.Y. His entry, along with others, will be seen at Time-Life Bldg. Reception Center for next two weeks . . . **Amram Nowak**, producer of META's Russian-language course, addresses Port Chester's PTA group on Wednesday, Nov. 19 . . . **Archibald Macleish** slated for interview on META's drama series Friday (14) over WPIX . . . It was **Larry Kert** who did the balcony scene duet from "West Side Story" on Sunday's (2) **Ed Sullivan** Show, not **Larry Kent** as erratumed . . . **Mike Merrick**, formerly v.p. of Brandt Public Relations, has opened his own publicity firm, Merrick Associates, for the representation of broadcast, personality and commercial accounts. Took the Harry Belafonte account with him.

Robert D. Craver joins WCBS Radio's directorial staff next week. He'll handle "Jim Lowe Saturday Hideaway" and "Backgrounds of Literature" programs . . . **Jack Gould**, N.Y. Times' tv critic, addresses N.Y.C. Chapter of American Women in Radio-TV at NYU Club Monday, Nov. 17. **Lucille Mason**, chapter prexy, will officiate, and **Eleanore Hurley**, WQXR's publicity chief, will introduce Gould at luncheon gathering . . . **Sybil Trubin** has joined staff of NBC-TV's "Today" as talent coordinator. She replaces associate producer **Mary Kelly** who left to join **William McCaffrey's** talent office . . . WCBS Radio general manager **Sam J. Slate** is teaching a class in radio-tv at NYU this term . . . New "Today" producer **Bob Bendick** on Coast making arrangements to move his family east.

Ted Granik, who produced "American Forum" and "Youth Wants to Know," was appointed by President Eisenhower to serve on a special children's and youth committee convening in D.C.—he'll rep the radio-tv industry . . . **Gil Ralston** to produce and **David Alexander** to direct a brace of episodes for CBS-TV's "The Gamblers," with filming to begin Nov. 17 in the N.Y. area . . . Before it goes off once and for all, "Brains & Brawn" travels the next few weeks to Annapolis, Cleveland and Miami with **Bill Wendell**, new "Tic Tac Dough" emcee, aboard as announcer . . . **Paul Taubman** to conduct music on "Concentration" evening edition . . . Deejay **Jack Lazare**, one of the WNEW stable, to m.c. next rock 'n' roll sesh at the Apollo, Harlem vaudery

IN HOLLYWOOD . . .

Ralph Edwards will take a crew to Hawaii Dec. 1 for the first taping outside continental U.S.A. For "This Is Your Life" his subject will be a personality identified with Pearl Harbor (day of infamy) to be televised two nights later. Swept with the tide of diversification, Edwards will be partnered in a book publishing firm with, strangely enough, rivals in his own idiom—**John Guedel**, **Art Linkletter**, **Mark Goodson** and **Bill Todman** . . . **Erna Lazarus** and **Matt Brooks** teamed up as a comedy writing team . . . NBC-TV publicist **Don Allen** has been upped to exploitation manager for the web's western division . . . **Jack Runyon**, ex-veepee at Kenyon & Eckhardt, turned down the prexyship of a new agency to hang out his own shingle . . . If ABC and **Mitch Hamilburg** get together on a deal for "Yackety Yack" the emcee will be **Ralph Story**. Panel show is now a hot number on the British airlanes . . . **Virginia Gibson**, late Hit Parader, came out from N.Y. to do a series of one-minute commercials for Pepsi-Cola at Hollywood Film Commercials studio. That's a long jaunt, 6,000 miles, to make a few briefies . . . **Lou Quinn**, Palm Springs deejay, will play a continuing character as a bookie in "77 Sunset Strip."

IN CHICAGO . . .

Add Congressman **Barratt O'Hara** to the list of polls supporting AFTRA's complaints against NBC practices at WMAQ and WNBQ. He too dispatched a wire to FCC requesting open hearings . . . **Vincent Murray** and **John P. Fendley** joined **Jim Beach's** ABC-TV central division sales staff . . . **Don McNeill** getting **Ed Murrow's** "Person to Person" once-over Nov. 21 . . . WBBM-TV's **Susan Heinkel** turns up on WBKB Sunday (16) as interviewee on **Norm Ross'** "VIP" . . . **Tom Vachon** is new film editor at WBBM-TV . . . **Alfred L. Lewis**, WNBQ-

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RADIO-TV ELECTION BACKWASH

TV's 'Southerns'

Greensboro, N.C., Nov. 11.

A lot of folks in this area of the "moderate" south are proposing a new classification for tv shows. They are suggesting—to go along with the "western" badge—a new term to be applied to television shows: "the southern."

This is prompted by the ever increasing number of typed tv shows using southern locals and drawling characters. They point out that Tennessee Williams and others have given the legit stage a type of play that can well be called a "southern," and that now tv is more and more following suit.

And, regardless of what the western native thinks of western drama, wherever he finds it, the southerners generate considerable resentment at the tv (as well as motion picture and stage) "southerns" because of what they call overemphasis on ignorance, poverty, sex and squalor.

How to Sell Dented Cans

Down Mobile Way Grapplers Bloody Up The Merchandise and Viewers Love It

Mobile, Nov. 11.

Westerns may be cluttering up the tv screens in the deep south but the corniest of all offerings is moving the goods—rassling.

Here, for example, WKRG-TV puts rassling on every Saturday night, but the grunt-and-groaners add sales appeal to products—by bloodying up the merchandise!

Example: in a recent match in a Sousa-like race around the outside of the ring one rassler grabbed a paint can off a two-for-one-at-the-same-price deal display and smacked his opponent with it, denting the can. This on a Saturday night near midnight. Monday, before the store opened, 36 people were lined up outside the store, not for the bargain as advertised, but to buy the dented can. The store operator spent most of the morning and wore out the toes on both shoes kicking the cans in and sold $1,100 worth of dented cans because the buyers wanted the very can swung by the grappler.

Now the sweating behemoths are merchandise-wise. Recently after a tag team match during which the announcer had shown eight framed pictures and held a ninth in his hand, offering a bargain of a choice of any at 97 cents, the "soreheads" staged an out-of-the-ring battle with the display boards, smashed up the frames of most of the pictures on each other's noggins. Result: early Sunday about 75 people went into the store with questions: would the store sell them the damaged pictures? Who was going to pay the store for the nine pictures

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Indict Freedmen In Quiz Scandal

"Twenty-One" tv producer Albert Freedman was slapped down last week with a two-count indictment for rigging the quiz show. It marked the first indictment arising from recent investigations into quiz show irregularities.

Freedman was arrested and released on bail of $1,500. Many individuals in the entertainment world were surprised to read newspaper accounts that Freedman was handcuffed during the proceedings. They thought this was an unnecessary move on the part of the enforcement officers.

Freedman was identified by District Attorney Hogan as an exec of Production Services Inc., corporate name of Barry & Enright, producers of "Twenty-One." Freedman took over production of "Twenty-One" from November, 1956, until shortly before it departed from NBC-TV channels last Oct. 16.

D. A. Hogan said Freedman was indicted for knowingly lying while testifying before the grand jury. Hogan said Freedman had given contestants answers to questions before going on the air. If convicted, Freedman could receive a

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John Derr to Maxon

John Derr, former CBS sports director and until recently special assistant to Arthur Godfrey, joined Maxon ad agency as public relations consultant on new GE tv show, "College Quiz Bowl" which debuts on CBS-TV Jan. 4.

This is in the nature of a GE-Derr reunion. Several seasons ago, he was producer-director on Red Barber's CBS Radio Football Roundup sponsored by GE.

Yoder 'Atrocities' Get a Handsome Payoff on ARB's

Chicago, Nov. 11.

Lloyd Yoder seems to have proved his point. The NBC veep took a pummeling from the local press, politicians and citizenry for the bloodbaths he perpetrated when he moved in as veep in charge of the NBC o&os a month ago, but the latest ARB—the first since he took the helm—defends him down the line. Yoder's argument at the time of his unpopular executions was that WNBQ's local programming was lagging in the ratings and that there was no reason why a station feeding the schedule of a major network should rank fourth in a four-station market in any time period.

First step, which was to delete three old five-minute strips at 10:15 p.m. to bring in the first quarter hour of "Jack Paar Show," proved a solid move. Paar's first quarter notched a 13.1 weekly average in the latest ARB, compared with 4.7, final average for the trio of Norm Barry, Clifton Utley and Dorsey Connors. The rating points are nearly trebled and the time period is nearly SRO.

Paar now leads all Chicago programming from 10:30 to midnight with an average rating of 11.7 for the 90-minute stretch. Competition on the other three channels are late cinematics, rating around 7 and 8.

Even the leadin to Paar, a 15-minute newsweather strip, showed signs of being helped in the latest

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Renault Also Getting Into Sports Sponsorship

Renault Inc., which bowed in as a network figure this season via co-sponsorship of CBS-TV's "Small World," plans to get into the sports sponsorship picture for the first time, too.

Foreign motor car company has bought one-quarter sponsorship of the Gator Bowl football game on Dec. 27 via CBS-TV from Jacksonville.

Auto maker will share sponsorship of game with R. J. Reynolds Tobacco Co., and Carter Products.

DEMOCRATS' WIN TO CUE CHANGES

Washington, Nov. 11.

Operation Pack Those Bags is rampant here. The Democrats are coming.

And the thumping majorities of Democrats elected to the House and Senate would indicate that radio-tv and other facets of show biz will see some changes made. But the most important new law likely to emerge from the new Congress affecting the entertainment world carries no partisan overtones.

It is a complete rewrite of the 25-year-old Federal Communications Act, involving drastic changes in the organization and power of the Federal Communications Commission.

Both the House and Senate Commerce Committees are now quietly preparing to undertake this sizeable task. The Senate Committee has the knowledge gathered in some six months of hearings on various major tv problems in 1958, as well as many earlier studies of other problems. The House Committee has the facts already gathered and slated to be gathered later this month by its Harris FCC investigating subcommittee. In new hearings soon, the Harris group is calling in a crowd of legal experts on administrative practices at FCC and other federal independent agencies.

Radio and tv lawyers who have gotten rich off the Federal Communications Act also complain that it is out of date and full of "holes." Written in 1934 (when the Democrats had Congressional majorities like they will in 1959), it has had no major substantive amendment since. The sections were put together when radio was young and tv unknown.

Streamlining Job

Various proposals will be considered for shaking up FCC in an effort to streamline its operations for more efficiency. The number of commissioners might be increased or decreased from the present seven.

There has been sentiment in Congress before for the idea of setting up a FCC administrator with power to handle all of the agency's administrative work, which is the lion's share of the load now on the backs of commissioners. His decisions could be appealed to the commission under this plan, because the commission would retain all policy-making.

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Okay for a CBS Affil To Invite a Russian Family Over for Xmas?

Tulsa, Nov. 11.

A Russian family from the USSR may be saying "Zdrastvouitye, kak pozhivaetye," (Hello and how are you?) face to face with an American family in this city during Christmas Week if Station KTUL's goodwill gesture is accepted by Moscow leaders.

James H. Schoonover, general manager of KTUL tendered an invitation, via the director of Moscow radio, to have a Russian family spend Christmas and New Year's in Tulsa as guests of the station. Moscow Radio was asked to select the family and KTUL would make all the necessary travel and housing arrangements. Schoonover said he had asked the State Dept., the Russian Ambassador in Washington and the American Ambassador in Moscow to assist in necessary clearances.

P.S.—KTUL is an affiliate of CBS Radio. This could conceivably be guilt by association inasmuch as the web is currently personna non grata in the vodka-caviar producing region.

AFTRA's Amended Demands On Tape Com'l Fees Eases Tension But Networks Still Hold Off on Deal

A slight decrease in tension was detected in the contract negotiation Saturday (8) between the networks and American Federation of Television & Radio Artists, due to the amended demands for video tape commercial fees by the union. While the fees were lower than those originally demanded, the networks withheld approval.

New offer notwithstanding, the meeting was marked by many hot words. Throughout the three-hour session, a number of accusations were made, some apparently intended to affect the outcome of the concurrent NLRB examination called to determine whether AFTRA or Screen Actors Guild will have jurisdiction over video tape blurbs. Comments at the dicker table often seemed to be directed to attending rank-and-file union members, who in addition to acting as adlib negotiators are observers and reporters in a position to carry back the outcome of the negotiations to the general membership.

Latest proposal on tape was due for discussion last night (Tues.), at the recommencement of negotiations, after the networks had time to examine it. There was no indication before yesterday's meeting that the network, supported in their resistance to AFTRA's original blurb demands by many sponsors, would accept the latest proposal.

AFTRA recommended that actors

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Bagels & Ballots

Food consumption at CBS News headquarters on Election Night:

Exactly 1,955 cups of coffee; 1,346 sandwiches; 1,000 pieces of pastry; 30 quarts of milk; three cases of Coke; 16 pints of heavy cream; three bagels.

NBC News reportedly consumed similar quantities in all categories save the bagel division.

Networks On Coast Taping Like Mad In Event of a Strike

Hollywood, Nov. 11.

Both NBC and ABC are making intensive preparations for a strike eventuality by AFTRA following expiration of the union's two-year contract on Saturday night (15). Both webs are advance-taping their live programming here, or as much of it as possible, to work up at least a two-week backlog to cope with a strike situation.

Taping includes the Dean Martin special on NBC-TV, scheduled for air on Nov. 22 but to be taped later this week, probably Saturday. NBC in New York has pretaped "Kiss Me Kate," slated for Nov. 20, as another just-in-case measure. But bulk of the taping at NBC is on its weekly live Burbank originations.

Included in this lineup are Milton Berle, Dinah Shore, Tennessee Ernie Ford, George Gobel, "This Is Your Life" and "Queen for a Day," with each show prepping anywhere from one to three stanzas in advance and "Queen" attempting to squeez in as many as possible before the deadline.

At ABC-TV, the web is not taping Lawrence Welk, because his current schedule of two hours a week is so heavy, but is recording a pair of extra "You Asked for It" and "Anybody Can Play" shows. It already has a backlog of "Stars of Jazz" and "Traffic Court" stanzas. Daytime, the net ordinarily tapes its pair of Coast originations, the Liberace show and "Day in Court," a week in advance and ships them to New York for originating the following week. In case of a strike, the web could put the week's advance tapes on the air off the Hollywood cable.

CBS-TV is making no advance preparations here, according to v.p. Bill Dozier. Web only has four Coast originations, plus the Art Linkletter daytime "House Party." One of these, "Pursuit," is normally taped in advance and has a small backlog already. Web is taping one Red Skelton show, but not because of the strike, according to Dozier. And Jack Benny is taping his Sunday (16) show on Thursday (13), but in order to leave Sunday morning for his Nov. 19 concert in New Orleans in plenty of time for rehearsal, publicity and public appearances.

Gulf, Hamm's Regional Buys on 'Perry Mason'

CBS-TV sold a piece of its Saturday night "Perry Mason" series on a regional basis. Gulf Oil Corp. has picked up one third of the show in the eastern area with Hamm Brewing, regional client on "Person to Person" for many years, picking up the regional tab in the midwest time zone.

Purchases are effective immediately.

SAG's 'Yes' on Merger

Gotham membership of Screen Actors Guild voted in favor of a merger with rival American Federation of Television & Radio Artists, reportedly by an "overwhelming" majority. Union, which finished counting returns yesterday (Tues.) on referendum, has not disclosed official results.

Merger proposition now must go to the SAG national council, which is expected to delay action at least until late November, when national group gets together.

CBS-TV Special On 'Dr. Zhivago'

CBS-TV is planning an in-depth appraisal of Boris Pasternak's literary bombshell, "Dr. Zhivago." It would mark tv's first real probing of the Nobel Prize winner's bestselling document.

Special program will be aired Sunday, Nov. 23, at 5 p.m. Harrison Salisbury, former Moscow correspondent of N. Y. Times; George Reavey, former deputy press attache of British Embassy in Moscow and friend of Pasternak and translator of his poetry; Jerry Cooke, who recently photographed the Russian author for Life magazine; and Marvin Kalb, CBS news staff writer and former press attache of U.S. Embassy in Moscow, will participate in the discussion. CBS News Washington correspondent, Howard K. Smith, will narrate, Pantheon Books, publishers of "Dr. Zhivago," gave CBS-TV permission to quote extensively from the novel. James Fleming, of CBS pubaffairs dept. will produce the special.

Russian author, it appears, is no stranger to banning and burning. Digging into the Third Reich for an upcoming program on CBS-TV's "Twentieth Century," researcher Marshall Flaum discovered that among the authors whose books were ordered burned by Hitler was the same Pasternak.

NOW IN PRODUCTION

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9 MONTH AVERAGE
OF 50 MAJOR MARKETS

delivers **49.5%**

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in 2, 3, 4, 5, and 7 Station Competition! ARB, Jan. thru Sept. '58

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SMASH
SHARE AND RATING
figures from coast-to-coast!

5-Station KING-TV SEATTLE-TACOMA	4-Station WSPD-TV TOLEDO	3-Station WTVJ MIAMI	7-Station WCBS-TV NEW YORK CITY
45.3% SHARE OF AUDIENCE	72.1% SHARE OF AUDIENCE	66.2% SHARE OF AUDIENCE	72.8% SHARE OF AUDIENCE
25.8 Rating ARB, April '58	17.3 Rating ARB, Feb. '58	25.7 Rating ARB, July '58	37.5 Rating ARB, July '58
2-Station WBRC-TV BIRMINGHAM	**3-Station WBAL-TV BALTIMORE**	**2-Station KSLA-TV SHREVEPORT**	**4-Station WGN-TV CHICAGO**
61.7% SHARE OF AUDIENCE	56.4% SHARE OF AUDIENCE	82.9% SHARE OF AUDIENCE	33.4% SHARE OF AUDIENCE
29.2 Rating ARB, June '58	25.1 Rating ARB, Aug. '58	26.3 Rating ARB, May '58	20.3 Rating ARB, Aug. '58



3-Station WJW-TV **CLEVELAND** **42.4%** SHARE OF AUDIENCE 22.0 Rating ARB, Aug. '58	3-Station WGR-TV **BUFFALO** **68.7%** SHARE OF AUDIENCE 23.5 Rating ARB, Feb. '58	4-Station WJBK-TV **DETROIT** **74.8%** SHARE OF AUDIENCE 17.8 Rating ARB, Aug. '58	3-Station WDSU-TV **NEW ORLEANS** **54.8%** SHARE OF AUDIENCE 28.1 Rating ARB, June '58
3-Station KCRA-TV **SACRAMENTO** **67.3%** SHARE OF AUDIENCE 39.9 Rating ARB, Feb. '58	2-Station WBTV **CHARLOTTE** **60.2%** SHARE OF AUDIENCE 28.1 Rating ARB, May '58	2-Station WHAS-TV **LOUISVILLE** **66.6%** SHARE OF AUDIENCE 34.8 Rating ARB, June '58	2-Station KDKA-TV **PITTSBURGH** **80.9%** SHARE OF AUDIENCE 35.5 Rating ARB, Mar. '58

ZIV Television

Radio Reviews

THE JAVITS AT HOME
With Jacob and Marion Javits; Tom O'Brien, announcer
Director: Rick Sklar
15 Mins., Sun., 8.45 a.m.
WINS, New York (tape)

Borrowing from the Kollmars, Fitzgeralds and McCrarys, who are or have been successful practitioners of breakfast table chitchat, the Javits—Jacob and Marion—began their own morning talks last Sunday (9) on WINS, the N. Y. radio indie. The Republican Senator from New York is an articulate man, and his wife is charming and blessed with a warm, sweet voice, but they haven't grasped the importance of informality.

When heard, the senator engaged in what was tantamount to a speech, upon carefully rehearsed promptings from his spouse, though the program was supposed to duplicate their normal Sabbath morning table talk.

It's not actually as if the senator is bombastic or flowery—he's far from that—but he delivered nothing more than a political platform.

The senator is more the left-wing of the Republican party and, consequently, his comments were more often down the middle than they were not. And while this was okay, it was delivered dully. Perhaps it's asking too much for a politician to let down his hair and talk to his wife publicly the way we suppose he talks privately, but if he did, he'd have a great many more New Yorkers up at 8:45 a.m. of a Sunday to hear his weekly reviews.

First program was on tape, made the previous day, but WINS reports that hereafter his shows will mostly all be live from the Javits apartment. Incidentally, to keep things non-partisan at WINS, there are plans to return Democratic Congressman Emanuel Celler to the air shortly. He did a q. & a. review (with the help of an announcer) until shortly before the recent election campaign. *Art.*

FREEMAN-HAYES SHOW
With Stan Freeman, Richard Hayes
Director: Marlon Swing
55 Mins., Mon. thru Fri., 9:05 a.m. (Sat., 25 Mins.)
PARTICIPATING
WCBS Radio, from N.Y.

This is a palatable morning feature with a proper blend of pop recordings, some nimble piano playing by Stan Freeman and pleasant vocals by Richard Hayes.

The two boys stay on top of the news, particularly in showbiz spheres, by cracking and punning on current happenings, to wit: the recent Jack Paar mishap when the latter bruised himself on a break-away chair and Rudolf Bing's firing of soprano Maria Callas. Gags may not always be in best taste but they're certainly in topical haste. Gags run gamut from "I'm a Volks singer" to "cast" credit for Jack Paar's maimed arm.

Program caught (8) featured an amusing folk singer routine dealing with Gov. Harriman's defeat in the gubernational race.

Freeman's pianistic acrobatics with the Gus Kahn melody, "Pretty Baby," also contributed to the definitely airy, peppy proceedings of this ayem airer. *Rans.*

BACKGROUNDS OF LITERATURE
With John Dando, host
Director: Dick Blodget
15 Mins., Sun. (2), 10:15 p.m.
WCBS Radio, from New York

John Dando, professor of English at Trinity College, Hartford, Conn., is the stimulating voice on this once-a-week Sunday evening intro to the treasures of literature. On the program heard (2) the clear-voiced prof sounded off on Geoffrey Chaucer, father of English literature. He made Chaucer appear like tomorrow morning's headlines, also pointing out that the author of the "Canterbury Tales" may have been bawdy and boisterous but never lewd. Dando cited Chaucer's debt to Boccaccio and also mentioned Longfellow's salute to the English writer.

Dando, unlike many English profs, holds his audience throughout the session. He's a former actor with the Montreal Shakespearian Society and the Montreal Repertory Theatre as well as the Canadian Broadcasting Corp. His experience with these groups is vividly reflected in his WCBS Radio appearances. His reading of Chaucer excerpts was on the highly creditable side.

Station offers listeners a study plan for use in conjunction with the broadcasts of "Backgrounds of Literature." It is an important adjunct to the program. Only drawback to Dando's program is the brevity of the broadcast. Full justice cannot be done to leading figures in English literature in mere 15-minute segments. As it currently shapes up, program is a scholastic striptease, but sufficiently tantalizing to come back for more. *Rans.*

Martha Rountree Sells Her 50% of WKTF, Va.

Washington, Nov. 11.

Martha Rountree has contracted to sell her 50% ownership of WKTF, Warrenton, Va., 5,000-watt AM daytimer, to Dr. Fred J. Crescente, Paterson, N.J., surgeon and real estate investor.

Miss Rountree's attorney, ex-FCC Commissioner Frieda Hennock, said papers asking FCC approval of the sale will be filed within a few days.

FCC recently okayed sale of the other half of the radio property to sportscaster Harry Wismer, with Ruth Montgomery, Hearst newspaper columnist, and Rountree Productions, Inc., each selling Wismer 25%.

Pebble Beach Tourney In Switch to ABC-TV

The Pebble Beach Golf Tourney, carried last winter on CBS-TV, reportedly is moving to ABC-TV, with the latter presenting the Bing Crosby one-shot under Oldsmobile sponsorship sometime in January.

Last season, John Daly teamed with Crosby as co-host.

WNEW (AM&TV) Plans Own 12-Man News Org, Severs Tie With Daily

WNEW, Gotham audio indie, severs a 17-year-old tie with the N.Y. Daily News on Dec. 31, in order to form its own news-gathering operation, which ultimately will be shared by sister station WNEW-TV. The station split costs with the newspaper in maintaining a nine-man staff of writers who fed WNEW with hourly five-minute news reports.

Understanding is that WNEW Radio will maintain hourly newscasts after the split, but it'll be adding a number of other facets to the news operation. Though the radio outlet isn't talking about the specifics of its upcoming plans for news-gathering, it's believed that the management plans to get its own 12-man staff out on the street to cover spot news, something other N.Y. radio stations have been doing but an area barely touched til now by WNEW.

The nine men, currently in the combined employ of The News and WNEW, are located at the newspaper building, several blocks from the station itself. Station admitted that one of the big problems in making plans for a new operation is the physical separation of the station from its writers.

As the department begins rolling, WNEW-TV will utilize its writers and staff also. The tv station, which bought the radio station a couple of years ago, has a one or two-man news department of its own.

Radio coverage by the News may not be dead, despite the cessation of relations by WNEW. It's understood rival WINS is talking with the News management regarding a pickup of the newspaper's material.

Memphis—Alex Bonner, Memphis tv sales peddler, has been upped to local sales manager of WHBQ-TV by vice-prexy Bill Grumbles here.

Inside Stuff—Radio-TV

About 20 members of the Women's National Press Corps, in from Washington to cover the New York political elections last week, took time out to dip their pens in New York show biz. NBC's Steve Allen show; the election setup at NBC; CBS' "$64,000 Question," Helen Hayes' "Touch of the Poet," interviews with Miss Hayes (a native Washingtonian and frequent visitor to the capital, in her backstage dressing room) all made for copy.

Highlight of the Gotham visit was an Election Day cocktail party and press conference hosted by the Nelson Rockefellers in the executive suite of Radio City Music Hall. Prior to the q. & a. session with the Rockefellers, newsgals relaxed at showing of "Cat on a Hot Tin Roof" and toured backstage areas of Music Hall. There were no show biz aspects to the cocktail party hosted at their town house by Gov. and Mrs. Harriman, several hours before election returns. However, in addition to the newsgathering session with the Governor, visitors enjoyed a look-see at the fabulous Harriman art collection.

It may seem longer than only half a decade, but the rage for bowling on tv becomes five years old on Nov. 15. That's the anni of "Championship Bowling" (now titled "Live Bowling") on WNBQ, Chicago, the pioneer kegler show brainstormed by Matt Niesen and Joe Wilson. In 1953 it was the first regular bowling show to be installed on the video airwaves anywhere.

Jules Herbuveaux, then veep and g.m. of the Chi NBC o&o, put the series on sustaining, and after three weeks it was purchased with some reservation by Pete De Met, who had a Pontiac agency. Show turned into such a phenom that De Met eventually went out of the auto business to produce his own bowling shows on film. He has claimed the original "Championship Bowling" tag for his own syndicated property, which is now in 155 markets. De Met also has sold a skein of seven hourlong kegler stanzas recently to NBC-TV for a new Brunswick-sponsored series called "Women's Major League Bowling."

NBC has sent a Special Projects force to Hawaii to film a Civil Defense show for airing Dec. 6. Unit, headed by producer-director Robert D. Graff, is now at work in Honolulu. Show, as yet untitled, is designed to report the experience of civilian population of Hawaii under attack during Pearl Harbor raids of the tragic Dec. 7 date. Program, produced in cooperation with U.S. Office of Civil and Defense Mobilization, will include interviews with survivors and rescue personnel in Pearl Harbor attack. Top name is being sought as narrator.

Leading Government scientists got a preview Monday (10) in Washington of new season "Conquest" CBS-TV series. They were called on to criticize the scientific documentary which takes up separate topics of ocean waves and the human brain. The program, filmed in cooperation with the National Academy of Sciences and other scientific organizations, is narrated by Eric Sevareid and opens on network Nov. 16 under Monsanto Chemical sponsorship.

Eleventh annual Commu. ion Breakfast of CARTA (Catholic Apostolate of Radio-TV-Advertising) will be held in the grand ballroom of the Waldorf-Astoria following 9 a.m. mass at St. Patrick's Sunday, Nov. 23. Jack (WCBS Radio) Sterling will be emcee; John Patrick Costello (NBC announcer) will be toastmaster and guest speaker will be the Rev. Robert I. Gannon, S.J., Superior of Jesuit Mission.

Death of Dr. Casper J. Kraemer, NYU prof and WCBS-TV "Sunrise Semester" teacher, won't prevent his video classics course from continuing.

Prof. Kraemer had videotaped 13 lectures and WCBS-TV plans to show them through this month and first week of December. Meanwhile, NYU will scout for a replacement from the faculty. The 63-year-old prof was stricken last Wednesday (5) as he arrived at WCBS-TV studios to tape one of his classics lectures.

From the Production Centres

Continued from page 22

WMAQ business manager, appointed acting director of operations vice **John Whalley**, who left to join Needham, Louis & Brorby as financial veepee . . . **Jack Taylor,** ex-WIND and WCFL, joined WGN announcing staff . . . WLS snatched jockey **Bob Porter** from WJJD . . . **Irv Kupcinet, Frank Atlass** and **Ned Williams** are the three members of the Chi chapter named National Board Trustees of Academy of Television Arts & Sciences . . . **Gene Filip** upped to asst. director of news under **Tom Foy** at WGN Inc. . . . WBBM's "Fashions In Music," once Chi's most pretentious live local radio show, trimmed down to **Jim Conway, Patty Clark,** and **Larry Taylor's** seven piece band now that Morris B. Sachs stores have ankled sponsorship.

IN WASHINGTON . . .

Thirty-four post-'48 foreign films (including some with BB and La Lollo) are the latest purchase by WTOP-TV which is compiling one of the nation's largest film libraries and leaving slim pickings for the Capital's three other tv outlets . . . **Ben Strouse,** president of WWDC, Washington, and WMBR, Jacksonville, both radio, and an enthusiast for giving his opinions in one-minute recorded speeches, will discuss "Editorials" at Tennessee Broadcasters Association confab in Knoxville Nov 14 . . . **Eddie Gallaher** is running a contest on WTOP radio for the best guess of the total take in the current Dollars for Orphans campaign, with a New Year's Eve in Paris as the prize . . . WGMS became the first radio station ever to land I. Miller as a sponsor; shoe firm is backing "Ballet Theatre," with music and commentary . . . WTTG-TV's **Milt Grant** creating interest in search for local "Teen Queen" . . . WWDC's **Steve Allison** is vacationing in Dixie, having lined up various columnists to sub on his nightly "Talk Show."

IN LONDON . . .

Percy Howard Newby has been appointed controller of the BBC's highbrow radio outlet, the Third Program. He joined the BBC in 1949 as a talks producer. He replaces **John Morris,** who is to retire at the end of this month . . . **Jack Cron** sails on the Mauretania for New York Dec. 14 to join a new tv production and distribution outfit . . . **Alan King** lined up to head the bill of Granada-TV's "Chelsa At Nine" show next Tuesday (18) . . . **Eartha Kitt** topped the bill of Associated Television's "Sunday Night At The London Palladium" (9) . . . A new Associated-Rediffusion series featuring **Daniel Farson** and directed by **Rollo Gamble,** who have worked as a team on several past offbeat skeins, is being lined up to start next month. Program theme is described as "taking the mickey out of British cults."

IN BOSTON . . .

WHDH-TV hosted press party for **Walter Brennan** at Statler Thursday (6) . . . **Joe Levine,** WHDH-TV news chief and film dir., back from Havana where he shot footage at Hotel Capri for Hub showing . . . **Jim Harrington,** WHDH-TV news staff, planed in from Rome where he covered the Vatican . . . **Duncan MacDonald,** WNAC, guesting **Jacques Tati,** the French film star, in town for his film opening, on her "Yankee Home And Food Show" Friday (14) . . . covered opening of **Boris Goldovsky's** Opera Theatre at the Wilbur Tuesday (11) on news program . . . WEEI's **Marie Houlahan,** tub thumper, set up press confab for incoming Salt Lake Tabernacle Choir concert at Symphony Hall, and WEEI broadcast it . . . Election work handled in slick fashion on the three commercial tv stations, WHDH-TV, WNAC-TV, WBZ-TV

IN PHILADELPHIA . . .

George C. Lenfest appointed director of operations for WRCV, WRCV-TV, succeeding **Curtis D. Peck** who has been transferred to KNBC, San Francisco . . . **John Raleigh,** WFIL, WFIL-TV newscaster, presented certificate by the Mayfair Amvets Post 193 at their annual installation dinner . . . **Nat Rutstein,** formerly of Portchester, N.Y. Citizen, and **Tom Simonton,** of the Easton, Pa. Express, added to the WRCV-TV news staff . . . With elections over, Mayor Richardson Dilworth resumes "Tell It to the Mayor," on WFIL-TV . . . Roma Wine, of California, joins other national advertisers (Tetley Tea, Bromo-Quinine, etc.) with programming on WDAS aimed directly to the Negro market. Station has largest Negro listening audience in area . . . **Richard Crenna** and **Cathy Nolan** of ABC's "The Real McCoys" in for promotion on WFIL-TV, the set's outlet here . . . WIBG's Top 99 Music List promotion, started three weeks ago, now has 82 record shops participating.

IN PITTSBURGH . . .

Harry Kodinsky office has resigned as producers and public relations counsellors for **Barry Kaye's** late night WAMP radio show from Holiday House and two-hour early Sunday morning tv program on Ch. 4. Goldman and Shoop agency has taken over for Kaye on the latter . . . **Mrs. Pat Nicholson** has resigned from WTAE publicity department and **Kathy Braden** taking her place . . . **Les Rawlins,** g.m. of KDKA radio, recuperating at home after surgery at St. Francis Hospital . . Announcer **Jim Westover's** year-old-son, Jonathan, got his first pay check. He posed for a filmed television diaper commercial . . . **B. B. Randolph,** of Alcoa Co., in Hollywood as consultant on company's upcoming new ABC-TV series. It tees off in January Tuesday nights at 10.

IN MINNEAPOLIS . . .

National Television Associates' KMSP-TV, the only one of the four Twin Cities' video stations sans network affiliation, going in for locally produced shows on big scale to supplement its feature pictures, added 25 accounts in October alone, according to its general manager **Donald Swartz** . . . Both WCCO-TV and KMSP-TV have shelled out approximately $50,000 for Ampex Video tape machines . . . Minneapolis Morning Tribune columnist **Will Jones** in Hollywood interviewing tv shows' stars . . KSTP-TV news analysts **George Grim** and **Bob Ryan** and **Ken Barry** back from European trips . . . Minnesota Broadcasters Association elected **Jack Thayer** of WDGY here as president . . . Only two of Twin Cities' commercial radio stations are broadcasting U. of Minnesota football games, a new alltime low . . . U. of Minnesota 21-year-old radio station KUOM featuring the state's folksongs for the first time. They're sung by a faculty member, **Gene Bluestein,** who accumulated them during a tour of Minnesota last summer.

IN ST. LOUIS . . .

A television advertising "spectacular," reaching an estimated 60,000,000 viewers each week, will be launched by International Shoe Co. for the Easter selling season. Starting the first week in March in some 130 tv markets, the spec will feature a weekly minimum of 1,700 one-minute commercials advertising International's general line shoes . . . **Bob Ingham's** KSD-TV sports show has been renewed for another 52 weeks by Standard Oil. This will be the program's seventh consecutive year, a record for the same local tv show under the same sponsor . . . **Arnold Knippenberg,** former account exec with KMOX-TV, now with KTVI-TV in the same capacity . . . KWK has inaugurated "Operation Skywatch," featuring morning and late afternoon traffic reports from a Skyrama unit flying all over town

Tele Follow-Up Comment

Ed Sullivan
('Man of the Hour')

A Friars Club "fry"—ribbing the guest of honor—has become traditional on both coasts as intra-trade hilarities usually emceed by George Jessel in Hollywood and alternately by Joe E. Lewis, Milton Berle, Jack E. Leonard, Jack Carter et al. when the shindigs are held in New York. When done slag-and-stagger some of the most ribald but uproariously funny stuff inevitably rolls off the production line. When done as a public function it is generally rewarding. The taped "Man of the Hour" testimonial to Ed Sullivan was up to par.

It was good showmanship for Sullivan to utilize the taped show to fill the hour this past Sunday night in his usual CBS slot and it was a first, consistent with the columnist-impresario's many firsts on his decade of television presentations, in that a videtaped manquet (from the grand ballroom of the Hotel Pierre, N. Y., held a few weeks ago) was spotted into a commercial tv time-slot for wide appreciation.

Consistent with the intra-trade heckling, one-liners, barbs, even stepping on another's lines, this had almost the same al fresco atmosphere. For the masses it must have had wide appeal. It imparted a sense of being on the "inside" of show biz. The special flavor added up to a big plus.

By coincidence it falls within the up-to-the-moment manifestatiion of a perhaps new tv tangent—conversational ad lib. Jackie Gleason evidenced that in tiptop style during Arthur Godfrey's 11 a.m. half-hour all of last week. They were to have reprised it last night (Tues.) and how that came off is for the future annals. Godfrey, incidentally, is wisely continuing the "conversations" format this and probably in future weeks.

While some rehearsed "ad libs" are necessary, for obvious reasons of mass disemination and less ribald approach, the "Man of the Hour" al fresco was not too disciplined and its heckling and interruptions added to the flavor. If mayhaps N. Y. Daily News publisher F. M. (Jack) Flynn wasn't treated with the same reverence that Sullivan manifested in his good-humored and, more than incidentally, unfaltering speechlet of acknowledgement, it was consistent with the general iconoclasm of the event.

Abbott Joe E. Lewis made it clear that the Friars rib only those whom they love, and Friar Historian Walter Cronkite attested to that. The others proved it in spades. When the latter observed that Sullivan was a special personality who couldn't act, sing, perform, didn't smile, etc., Leonard solemnly agree, "True!" Senator Jacob K. Javits, in a stand-up tribute from the vox pop viewpoint; Phil Silvers for the "Golden Friar" award; Abbe Lane for the oil painting (of Steve Allen) award; Morey Amsterdam, Joey Bishop, Wayne & Shuster, Rocky Graziano and Julia Meade rounded out the participants in this Eupolis Production, skillfully scripted and produced by Nat Hiken (whom Cronkite heralded as "television's funniest comedy writer"). The fun was there aplenty. CBS' "new projects" director, Lester Gottlieb, seems to have struck rich ore with this taped banqueteering format. *Abel.*

Steve Allen Show

Harry Belafonte, recently returned from a European tour and making his first tv appearance in year, gave a tremendous lift to the Steve Allen show Sunday night (9) on NBC-TV. The singer was given adequate scope in a 20-minute stint to develop a varied routine and he socked over five numbers, including spirituals, blues, folksongs, and calypso. Belafonte gave one of his finest performances on the old Billie Holiday number, "God Bless The Child," backed by Allen on the piano and a quiet jazz combo. The "Saints Go Marchin' In" routine, with chorus, was a jubilant number that contrasted with the intensely dramatic ballads.

Martha Raye was wasted on a long, obvious parody on the "show must go on" theme. It was a one-joke skit that took a long time to wind up. Johnny Carson contributed an amusing bit in a three-way impression of Allen, Ed Sullivan and "Maverick," the three Sunday night contenders. These cross-plugs are getting to be routine. While Allen was indirectly plugging the competition, the Sullivan show had a gag about Allen. The only show playing it straight is "Maverick" since it's tough to work a variety show gag into a western, even an adult one. *Herm.*

Small World

Edward R. Murrow permitted himself the luxury Sunday (9) of putting on a "Small World" show over CBS-TV that lacked a point-of-view. The result, despite the quality of the participants, was a rather disjointed, at times pointless discussion, which skipped from topic to topic, never remaining long enough to elicit more than surface opinions.

It was unfortunate, for it was obvious that all of the men on the program had something to say. The fourway hookup included actor-playwright Peter Ustinov in Toronto, impresario Sol Hurok in San Francisco, and Gov. Theodore R. McKeldin of Maryland in Baltimore. They started off, without much relation to anything, talking about humor in politics, an appropriate enough topic in the light of the show itself, which—with the exception of Ustinov—was singularly devoid of precisely that quality.

Most intriguing topic discussed was the question of cultural exchanges, and here McKeldin, a staunch "left-wing" Republican, supported the contention that not only should American reporters be allowed to go into Red China, but Red Chinese "cultural" ambassadors should also be permitted to visit the U.S. He asided that Secretary of State Dulles was taking a faulty position in this matter.

Hurok proposed the establishing of an American Ministry of Culture, and opined that the State Dept. should be allocated enough funds to send a repertory company around the world. He was all for governmental subsidy of the arts, in which the others on the show heartily concurred. Nobody bothered mentioning films, which also are an expression of culture, and which now are being shown behind the Iron Curtain and—next year—also will be seen in Russia.

Apart from the fact that "Small World" seemed determined not to stick exhaustively to any one subject, it also suffered from a lack of controversy. On most issues brought up, the three participants seemed in agreement, with one merely elaborating on what the other had said. If there was a saving grace about it all it was Ustinov's cleverly subtle sense of humor which at times resulted in some fine barbs, mostly at McKeldin's expense.

Latter, incidentally, had the incredibly bad taste, when discussing the impact of tv, of saying that "if they dug up F.D.R., stuffed him and ran him, he'd be elected again." Since the show is on film, it's amazing that Murrow allowed this bit to go on the air.

Area of unanimity certainly extended to the brief and foolishly superficial comments re the status of tv. Everyone agreed it was bad and full of murder shows and quizzes. There's no use pretending that the millenium hasn't as yet arrived, but if Messrs. Hurok, Ustinov and McKeldin would spend a little more time looking at tv, they may just discover a couple of very fine shows. *Hift.*

Pat Boone Chevy Show

Pat Boone, as most everyone knows, is a versatile performer and on his Thursday (6) ABC-TV romp he proved it anew with a delightful folk tune stint. Aided and abetted by Gordon MacRae, he and his guestar duetted such classics as "Foggy Foggy Dew" and "Frog Went a-Courtin'." Latter was a solid finale for this wholesome, "family-type" show.

From the opening scene — in which the sweater-and-slacks clad Boone crooned "I'm Bidin' My Time"—the half-hour session was geared for viewer relaxation. There wasn't a discordant note or sequence. Just good entertainment for teenagers to view whilst sipping Cokes and vicariously driving Chevies.

Show's homey qualities were further emphasized by a run-off of films of Boone's recent Command Performance in London. He recalled his pleasure in meeting the Queen and reprised "St. Louis Blues," which he did for Her Majesty. While this standard has been sung better by others, judging by audience shrieks Boone can do no wrong.

Gloria Lambert, a "mighty mite" whom Columbia Records has been grooming for better things, contributed a diverting song-and-dance routine. Helping the Canadian

(Continued on page 38)

CBS-TV Cops Major Electronic Laurels On Election Coverage

When all political precincts had been heard from last Tuesday (4) the nation's voters and viewers had voted the straight CBS-TV ticket and no amount of ballot-box stuffing could help NBC-TV score a victory, not even for a dogcatcher around Gowanus Bay. CBS-TV turned in a dazzling performance while NBC-TV was sluggish and dullish.

From a production point of view, the CBS newsmen had it all over the competition down the street. There was far more freshness and clarity evident at CBS' election night nerve center in the Grand Central Terminal Building. The Cclumbia score board with its cuts of the candidates and other vital statistics was instantly understandable. NBC, on the other hand, struggled with "Tote-Vote" gimmick that proved as spiritless as the campaign promises of the Vegetarian Party.

Furthermore, NBC-TV was guilty of allowing the advertisers to run rampant with banners, desk plugs and profuse video commercials. There was far more restraint in the commercial pitches at CBS-TV.

Alert viewers wondered how come Edward R. Murrow, usually a top banana in such vast network undertakings, was assigned a minor role, that of reporting the returns from the Eastern states, which is akin to a Gotham city editor assigning a crackerjack journalist to the Municipal Court in Brooklyn's Bay Ridge. Eric Sevareid, in this instance, was the news analyist who pundited on the fate of the nation based on the contents of the ballot boxes. Seeing Murrow traipsing the catwalk of the election board was seeing a spunky copper banished to a Staten Island station house.

Thoroughly capable was Walter Cronkite as CBS anchor man. Despite a bad throat and constant medication from a nurse standing by, Cronkite pulled the election strings with complete mastery. His counterparts at NBC-TV, Chet Huntley and David Brinkley, capable and knowledgeable under ordinary circumstances, gave off a depressing and funereal air in this instance. At times, one had the feeling that the nationwide Republican debacle was too much for them. Huntley and Brinkley were grim, humorless emcees who had indeed lost their anchor. ABC-TV, with Johnny Daly and Quincy Howe, among others, decided to do its public service mite one-hour later than its rivals. The ABC-TV wrapup was mediocre. It was, without doubt, CBS-TV's night, a night filled with a fine narrative account of the Democratic tidal sweep across the country.

Emerging from the 1958 political campaign was Nelson Rockefeller, the new governor of the Empire State. He scored a considerable amount of his victory as a direct result of superbly presented video appearances. Virtually unknown to video viewers half-year ago, he soon became a forceful personality during the campaign, because of his informal manner in front of tv cameras. In this he was counseled and coached by an old college classmate, Sylvester L. (Pat) Weaver, onetime chairman of the board of NBC. *Rans.*

TV's 2 'G's' (Godfrey & Gleason) Brighten Up Daytime Spectrum

KEEP TALKING
With Joey Bishop, Paul Winchell, Pat Carroll, Audrey Meadows, Orson Bean, Danny Dayton, Carl Reiner
Producer: Herb Wolf
Director: Jerome Shaw
30 Mins.; Sun., 10 p.m.
P. LORRILARD
CBS-TV, from New York
(Lennen & Newell)

"Keep Talking" has talked itself into a tough spot. Starting off as an unsponsored midweek summer show, it has now been moved over to a prime Sunday night spot (replacing "$64,000 Question") with a P. Lorillard (for Kent cigs) backing to do battle against NBC-TV's toprated "Loretta Young Show." It ought to be a good fight.

The new burden of responsibility hasn't put any noticeable strain on the show's breezy pace or free-wheeling good humor. It moves merrily along with yocks in apundance falling along the way. Since it's an extemporaneous affair a lot depends on the nimbleness of the panelists. The teams for the first Sunday night try mastered their assignments well. With Joey Bishop, Paul Winchell and Pat Carroll teamed against Danny Dayton, Orson Bean and Audrey Meadows, the show was a frolicsome affair throughout. Format which requires the ad lib talker to slip in a selected phrase is a natural for a funny buildup and the teams took advantage of every opportunity. Opening show really sparkled when Bishop and Dayton opposed each other.

Carl Reiner, as interlocutor, keeps everything in proper balance. And Jerome Shaw can be credited for giving the unrehearsed outing an unusually smooth run. *Gros.*

TIMEX ALL-STAR JAZZ SHOW
With Louis Armstrong & All-Stars, Lionel Hampton, Anita O'Day, Gene Krupa, Jane Morgan, Bob Cresby's Bobcats, Les Brown Orch, Chico Hamilton Quintet, Hoagy Carmichael; John Cameron Swayze, announcer
Exec Producer: Lawrence White
Producer-Director: Garth Dietrich
Writer: George T. Simon
60 Mins.: Mon. (10), 10 p.m.
TIMEX WATCHES
NBC-TV, from Miami Beach
(Peck)

The third annual "Timex All-Star Jazz Show" collected an impressive roster of jazz names, but failed to jell them into a swinging session. It was an earthbound hour, shackled by a script that fumbled some stale talk and a musical program that rarely ventured from a safe and stale groove. The show, moreover, had a most unlikely setting for a jazz bash—a druggists convention in the ballroom of the Americana Hotel in Miami Beach. In this framework, it shaped up more like another big floorshow production rather than a recognizable jazz layout.

The show, moreover, was not consistently in the jazz idiom, hedging with straight pop material.

(Continued on page 40)

Probably the top television shows have come as the result of natural events. The question and answer periods of the Kefauver hearings, the natural drama of the Army-McCarthy probe and the adliberties of some of the news shows have frequently provided more drama than could be found in a cycleful of the scripted layouts.

There has long been a feeling that television, having gotten into a carefully planned groove, might soar to new heights if some natural movement were allowed it. The Gleason-Godfrey cross-the-board dialog, of five-half-hours duration, proved that people and television are just loaded with surprises. This event transpiring on the Arthur Godfrey morning show was probably one of the more stimulating and exciting sessions video has had to offer in some time.

These boys, just talking with respite only for commercials and an occasional guest artist, proved to be one of the rare treats of the year. But with their gabfests, they have opened up an entirely new phase of their careers. Their conversations revealed entirely new facets of each performers' public personality. There has rarely been such stimulation of performers revelling in one another since the early days of Martin & Lewis.

Their talks showed a deep and abiding affection, a wholesome respect of abilities and opinions and a feeling of pleasure in being with each other. They brought out the best in each other and with it one of the more delightful tele sessions.

At one point in the proceedings, after Gleason had given off some rare moments, Godfrey asked why Gleason would let anybody write for him. It seems that Gleason's ready and witty mind is much too mercurial to be hemmed in by the confines decreed by writers. He has a cranium that soars under proper stimulus and seemingly Godfrey provided the necessary prodding.

Pinch-Bottle 'Authorship'

As a matter of fact, Gleason did recommend a pair of writers to Godfrey—Haig & Haig. Under their guidance, some of the top theatrical moments can come about. But like every temperamental writer, the stars must know how to handle them.

Some of the moments were wows. There was the instance when they were discussing toupees, another the problem of Gleason's tailor when going from 286 to 186 lbs. Golf with Nick Kenny—around the course in 76—poems, that is. On more serious subjects, Gleason gave a pitch on juvenile delinquency that seemed to make a lot of sense. He laid much of the blame to mental unemployment. The kids must have something to excite them mentally, and besides how can the kids be kept on the straight and narrow when there's so much adult delinquency — and with all this wholesale destruction by adults, it's hard to scold a kid for giving lumps to only one individual. He claims others live in a 33 speed; he comes on at 78.

In speakng of tele taboos, Gleason also had a few words of wisdom. In contrasting stars of old days and those of today, who seemingly must live in anonymity (with a press agent to help them), Gleason observed, "When a guy becomes a star, he becomes an unwilling miser hoarding ostentation."

The laughs came frequently, and just as frequent were some serious moments that commanded attention. All five shows were a delight. Two more talking out a lot of living. It was as revealing, perhaps, as a psychiatrist couch but much more fun for the listeners.

Not everybody can do a show of this kind. The participants must have indulged deeply in life, have done a lot of thinking and have a keen affection for each other. Gleason and Godfrey, apparently, have all these things. *Jose.*

Foreign TV Reviews

CORONATION OF POPE JOHN XXIII
Directors: Franco Morabito, Giuseppe Sibilla
4½ hours.; Tues. (4) 8:30 a.m.
RAI-TV, from Rome

As it did for the funeral ceremonies of Pope Pius XII, RAI-TV went all out in its coverage of the coronation proceedings following the election to the Papacy of John XXIII. The telecast, which went out to 14 countries in Eurovision (for an estimated set total of 10 million), was caught by 14 cameras set up inside and outside the Basilica of St. Peter's in Rome—probably a record total in this country for the coverage of a single event. The telecast lasted 4 hours and 35 minutes.

The impact, especially in distant European nations, must have been tremendous in this first-ever live cast of coronation ceremonies from inside St. Peter's, where few cameras are allowed at any time. Technically, RAI's effort, especially in the lensing department, was first-rate, and it caught the general picture as well as the individual highlights of the long ritual as perhaps no other means could. Intricate lighting was likewise a top effort.

Direction by Franco Morabito and Giuseppe Sibilla was likewise successful almost throughout. One noted, however, that while details of the pre-ordained ceremony were suitably explained to all, the commentary (in Italian audio, at least) failed to identify many of the participants, both among the cardinals and the official bystanders. Top moments of the telecast perhaps came in the "intimate" closeup shots of the new Pope receiving and exchanging greetings of his recent electors, the cardinals.

Unsponsored, as are most shows on RAI-TV's subsidized, subscription-fee setup, the Coronation telecast must have made a considerable dent in the RAI-TV finances, especially if placed together with the recent (and similarly elaborate) live coverage of the late Pope's funeral, which also lasted four and one-half hours.

Certain, however, that at least in Italy, and most probably throughout Western Europe (via its Eurovision link), the great possi-

(Continued on page 38)


THEY'RE THE REAL McCOYS
CITIZENS FOR DISNEY (BOTH HALF HOURS)
'RAY FOR RIFLEMAN
NAKED CITY
WALT'S WONDERFUL!
LOVE THAT LAWMAN
WIN WITH WYATT
MAVERICK IS ACES WITH ME
IS MY PET



Last week's returns were positively hare-raising

The thunderous report of the November Trendex, this past Monday morning, was enough to make a network pop its buttons. Now has the smoke of battle cleared . . . now does a studious calm prevail . . . and now does this network's application of the *first* Trendex of the season stand vindicated in a clear analysis of the *second.*

Trendex ratings for all 29 common commercial nighttime periods in the first week of November: ABC, 15.8. Another network, 18.3. The third network, 15.3.*

Hare-raising, did we say? That's barely the half of it! ABC programs ranked first in ten of those time periods. Another network had fourteen first places. The third network had only five.**

We suspect there may be anguished cries of "Recount! Recount!" . . . mutterings about "scattered precincts." We expect to be cautioned that "it's still too early to tell."

But as the blustering winds of November (and the blistering truths of Trendex) descend with increasing authority, demurrers are swept aside. The people, bless their hearts, have spoken. Again.

ABC TELEVISION

*Source: Trendex Report, November 1958; Sunday through Saturday, 7:30-10:30 P.M., NYT.

**Look Left. Each first-place show is right on the button.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PHILADELPHIA

Stations: WCAU, WFIL, WRCV. TV Homes: 1,198,900. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Perry Como (Sat. 8:00-9:00)	WRCV	33.4
2.	Gunsmoke (Sat. 10:00-10:30)	WCAU	33.2
3.	Danny Thomas (Mon. 9:00-9:30)	WCAU	30.5
4.	Loretta Young (Sun. 10:00-10:30)	WRCV	29.2
5.	Desilu Playhouse (Mon. 10:00-11:00)	WCAU	28.7
6.	Playhouse 90 (Thurs. 9:30-11:00)	WCAU	28.2
7.	Lineup (Fri. 10:00-10:30)	WCAU	27.9
8.	Bob Hope (Tues. 9:00-10:00)	WRCV	27.8
9.	Alfred Hitchcock (Sun. 9:30-10:00)	WCAU	27.5
10.	Person To Person (Fri. 10:30-11:00)	WCAU	26.9
10.	Playhouse of Stars (Fri. 9:30-10:00)	WCAU	26.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†Popeye (M-F 6:00-7:00)	WFIL	22.7
2.	*Amer. Bandstand (M-F 3:30-5:30)	WFIL	18.2
3.	*Mickey Mouse Club (M-F 5:30-6:00)	WFIL	17.7
4.	†World's Best Movies (M. W-F 11:00-Signoff)	WFIL	15.4
5.	*Price Is Right (M-F 11-11:30 a.m.)	WRCV	13.9
6.	†News-Facenda, Wea., Sports (M-F 11:00-11:15)	WCAU	13.4
7.	*Search Tomorrow (M-F 12:30-12:45)	WCAU	12.7
8.	*Guiding Light (M-F 12:45-1:00)	WCAU	12.6
9.	*As World Turns (M-F 1:30-2:00)	WCAU	12.4
10.	*Concentration (M-F 11:30-12 Nn.)	WRCV	11.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	San Francisco Beat (Sat. 10:30)	WCAU	CBS	25.4	53
2.	Popeye (Mon.-Sat. 6:00)	WFIL	AAP	22.1	69
3.	Mike Hammer (Tues. 8:00)	WCAU	MCA	16.5	31
4.	Man Without A Gun (Mon. 7:30)	WFIL	NTA	15.2	41
5.	Highway Patrol (Tues. 10:30)	WRCV	Ziv	14.5	29
6.	Farmer Alfalfa (Sat. 6:30)	WFIL	CBS	14.2	44
6.	Jeff's Collie (Sat. 7:00)	WFIL	TPA	14.2	45
7.	Death Valley Days (Mon. 7:00)	WRCV	U. S. Borax	12.5	39
7.	Sheriff of Cochise (Sat. 6:30)	WCAU	NTA	12.5	38
8.	State Trooper (Thurs. 7:00)	WRCV	MCA	12.2	37
8.	Twenty Six Men (Wed. 7:00)	WRCV	ABC	12.2	39
9.	If You Had A Million (Tues. 7:00)	WRCV	MCA	11.5	37
10.	Annie Oakley (Sat. 5:00)	WCAU	CBS	11.2	35
10.	Flight (Tues. 10:00)	WFIL	CNP	11.2	21
10.	Jim Bowie (Fri. 7:00)	WRCV	ABC	11.2	37
10.	Mackenzie's Raiders (Wed. 10:30)	WRCV	Ziv	11.2	22
10.	Sky King (Sat. 6:00)	WCAU	Nabisco	11.2	33
11.	Silent Service (Sun. 6:30)	WFIL	CNP	10.5	30
11.	Walter Winchell (Sun. 10:00)	WFIL	NTA	10.5	20
12.	Burns & Allen (Sat. 7:00)	WCAU	Screen Gems	10.2	32
12.	Notre Dame Football (Sat. 1:30)	WRCV	Tel Ra	10.2	51
12.	Sea Hunt (Tues. 7:30)	WCAU	Ziv	10.2	24

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
News, Wea.	WFIL	11.3
Larry Ferrari	WFIL	12.0
Sky King	WCAU	11.2
Sugarfoot	WFIL	23.2
Tic Tac Dough	WRCV	11.2
Garry Moore	WCAU	25.9
Sheriff of Cochise	WCAU	12.5
Burns 'n' Allen	WCAU	10.2
TV Newsreel Wea.	WFIL	10.3
News, Don Goddard	WFIL	9.7
Farmer Alfalfa	WFIL	14.2
TV Newsreel Wea.	WFIL	10.7
Frank Leahy	WFIL	11.0
TV Newsreel Wea.	WFIL	11.3
News, Don Goddard	WFIL	11.0
TV Newsreel Wea.	WFIL	10.7
News, Don Goddard	WFIL	10.3
All Star Golf	WFIL	10.9
Garry Moore	WCAU	25.5
TV Newsreel, Wea.	WFIL	10.0
Ginger Rogers	WCAU	23.2
Popeye	WFIL	16.9
Swiss Family Robinson	WRCV	16.2
Loretta Young	WRCV	29.2
Jeff's Collie	WFIL	14.2
Overseas Advent.	WCAU	4.9
Favorite Film Plyhs.	WFIL	4.9
Sugarfoot	WFIL	21.9

BOSTON

Stations: WBZ, WHDH, WNAC. TV Homes: 878,100. Survey Dates: 4 Weeks Ending October 14, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WNAC	33.9
2.	Alfred Hitchcock (Sun. 9:30-10:00)	WNAC	32.9
3.	Wagon Train (Wed. 7:30-8:30)	WBZ	32.5
4.	Ed Sullivan (Sun. 8:00-9:00)	WNAC	31.3
4.	Playhouse 90 (Thurs. 9:30-11:00)	WNAC	31.3
5.	G. E. Theatre (Sun. 9:00-9:30)	WNAC	30.9
6.	Perry Como (Sat. 8:00-9:00)	WBZ	30.7
7.	Father Knows Best (Wed. 8:30-9:00)	WPZ	29.5
8.	Goodyear Theatre (Mon. 9:30-10:00)	WBZ	29.2
9.	Phil Silvers (Fri. 9:00-9:30)	WNAC	28.9

TOP TEN MULTI-WEEKLY SHOWS

1.	†Boston Movietime (M-F 4:45-6:45)	WBZ	18.0
2.	†News, Wea. (M-F 6:45-7:00)	WBZ	16.4
2.	†News, Wea. (M-F 11:00-11:15)	WBZ	13.4
3.	*Search Tomorrow (M-F 12:30-12:45)	WNAC	14.2
4	*Guiding Light (M-F 12:45-1:00)	WNAC	13.9
5.	†Late News, Wea. (M-F 11:00-11:15)	WNAC	13.7
6.	*Queen For A Day (M-F 4:00-4:45)	WBZ	13.6
7.	*Love of Life (M-F 12:00-12:30)	WNAC	13.5
8.	†Amos 'n' Andy (M-F 5:00-5:30)	WNAC	13.1
9.	*Amer. Bandstand (M-F 3:30, 4-5)	WHDH	12.6

1.	Whirlybirds (Tues. 7:00)	WBZ	CBS	27.2	58	Boots & Saddles	WNAC	12.2
2.	Silent Service (Fri. 7:00)	WBZ	CNP	22.5	51	Badge 714	WNAC	14.5
2.	State Trooper (Sun. 10:30)	WNAC	MCA	22.5	47	Movie	WBZ	16.9
3.	Frontier Doctor (Thurs. 7:00)	WBZ	HTS	22.2	51	City Detective	WNAZ	14.9
4.	Frontier (Fri. 10:30)	WNAC	CNP	20.9	42	Boxing	WBZ	19.7
						Post Fight Beat	WBZ	18.3
5.	Code 3 (Tues. 10:30)	WNAC	Hal Roach	20.5	43	Big Movie	WBZ	15.5
5.	Harbor Command (Sun. 7:00)	WNAC	Ziv	20.5	45	Twenty-Six Men	WBZ	16.5
6.	Official Detective (Mon. 7:00)	WBZ	NTA	19.5	37	Dr. Hudson	WNAC	14.5
6.	Sheriff of Cochise (Sun. 6:30)	WNAC	NTA	19.5	50	Casey Jones	WBZ	14.5
7.	Tugboat Annie (Wed. 7:00)	WBZ	TPA	18.9	44	Waterfront	WNAC	16.2
8.	Martin Kane (Sun. 5:30)	WNAC	Ziv	18.0	45	Movie	WBZ	11.9
9.	Patti Page (Tues. 8:45)	WNAC	Screen Gems	17.7	30	Wyatt Earp	WHDH	21.0
10.	Topper (Fri. 6:30)	WNAC	Telestar	16.9	44	Boston Movietime	WBZ	15.7
						News, Wea.	WBZ	16.0
11.	Sky King (Wed. 6:00)	WNAC	Nabisco	16.5	43	Boston Movietime	WBZ	17.2
11.	26 Men (Sun. 7:00)	WBZ	ABC	16.5	36	Harbor Command	WNAC	20.5
12.	Waterfront (Wed. 7:00)	WNAC	MCA	16.2	38	Tugboat Annie	WBZ	18.9
13.	Long John Silver (Mon. 6:30)	WNAC	CBS	15.5	46	Boston Movietime	WBZ	16.0
						News, Wea.	WBZ	15.3
13.	Men of Annapolis (Sun. 6:00)	WNAC	Ziv	15.5	45	Jeff's Collie	WBZ	14.5
13.	Our Miss Brooks (Fri. 7:30)	WNAC	CBS	15.5	34	Roberta	WBZ	15.5
14.	City Detective (Thurs. 7:00)	WNAC	MCA	14.9	34	Frontier Doctor	WBZ	22.2

BUFFALO

Stations: WBEN, WGR. TV Homes: 363,500. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WBEN	40.2
2.	Bob Hope (Tues. 9:00-10:00)	WGR	33.5
3.	Danny Thomas (Mon. 9:00-9:30)	WBEN	32.9
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WBEN	31.5
5.	I Love Lucy (Thurs. 7:30-8:00)	WBEN	30.9
5.	I've Got A Secret (Wed. 9:30-10:00)	WBEN	30.9
6.	Wyatt Earp (Tues. 8:30-9:00)	WGR	30.7
7.	Phil Silvers (Fri. 9:00-9:30)	WBEN	30.5
8.	Playhouse 90 (Thurs. 9:30-11:00)	WBEN	30.1
9.	Perry Mason (Sat. 7:30-8:30)	WBEN	29.8

TOP TEN MULTI-WEEKLY SHOWS

1.	†Esso Reporter (M.T.Th 11-11:15)	WBEN	22.8
2.	†11 O'Clock News (W.F 11:00-11:15)	WBEN	21.8
3.	†News-Poth, Wea. (M-F 11:00-11:15)	WGR	19.4
4.	*Amer. Bandstand (M-F 4:30-5:00)	WGR	16.2
5.	†Sportsreel-Mazer (M-F 11:15-11:30)	WGR	15.8
6.	†Wea., Sports Rev. (M-F 11:15-11:30)	WBEN	15.7
7.	*Art Linkletter (M-F 2:30-3:00)	WBEN	15.6
8.	*Big Payoff (M-F 3:00-3:30)	WBEN	15.5
9.	*CBS News (M-F 6:45-7:00)	WBEN	14.9
10.	*Verdict Is Yours (M-F 3:30-4:00)	WBEN	14.8

1.	Silent Service (Sat. 10:30)	WBEN	CNP	35.5	65	Medic	WGR	19.5
2.	Sheriff of Cochise (Fri. 7:00)	WGR	NTA	27.5	66	See the Pro's	WBEN	14.2
3.	Annie Oakley (Tues. 7:00)	WBEN	CBS	25.0	70	If You Had A Million	WGR	10.5
4.	Target (Mon. 9:30)	WBEN	Ziv	24.2	49	Hall of Fame	WGR	25.2
5.	Highway Patrol (Tues. 10:30)	WGR	Ziv	23.9	50	Garry Moore	WBEN	24.2
6.	State Trooper (Thurs. 7:00)	WBEN	MCA	23.5	56	Sammy Kaye	WGR	18.9
7.	Whirlybirds (Tues. 7:30)	WBEN	CBS	22.5	43	Sugarfoot	WGR	29.9
7.	26 Men (Thurs. 10:30)	WGR	ABC	21.7	42	Playhouse 90	WBEN	29.5
8.	N. Y. Confidential (Fri. 7:00)	WGR	TPA	20.3	46	Person To Person	WBEN	23.5
9.	Boots & Saddles (Sun. 10:30)	WGR	CNP	20.2	42	What's My Line	WBEN	28.0
10.	Medic (Sat. 10:30)	WGR	CNP	19.5	35	Silent Service	WBEN	35.5
11.	MacKenzie's Raiders (Wed. 7:00)	WBEN	Ziv	19.2	51	Gray Ghost	WGR	18.7
12.	Death Valley Days (Mon. 7:00)	WBEN	U. S. Borax	18.9	54	Ernie Ford	WGR	15.9
13.	Gray Ghost (Wed. 7:00)	WGR	CBS	18.7	49	MacKenzie's Raiders	WBEN	19.2
14.	Boston Blackie (Sat. 10:00)	WBEN	Ziv	18.5	32	Gunsmoke	WBEN	40.2
14.	Tugboat Annie (Sun. 6:00)	WGR	TPA	18.5	74	Small World	WBEN	6.5
15.	Laurel & Hardy (Sun. 4:30)	WGR	Governor	16.9	52	Football	WBEN	19.7
						Great Game of Politics	WBEN	12.2
16.	Beat the Champ (Sat. 5:00)	WBEN	Sterling	16.5	62	Navy Men	WGR	11.7
						Man Without A Gun	WGR	7.5
17.	Huckleberry Hound (Thurs. 5:30)	WGR	Screen Gems	15.5	55	Dinner Date Theatre	WBEN	12.3
18.	Jet Jalkson (Sun. 5:30)	WGR	Screen Gems	14.9	56	Face the Nation	WBEN	11.9

GRAND RAPIDS-KALAMAZOO

Stations: WKZO, WOOD. TV Homes: 135,600. Survey Dates: September 2-29, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKZO	39.0
2.	I've Got A Secret (Wed. 9:30-10:00)	WKZO	36.3
3.	Maverick (Thurs. 8:30-9:30)	WKZO	35.8
4.	Ed Sullivan (Sun. 8:00-9:00)	WKZO	35.3
4.	I Love Lucy (Mon. 9:00-9:30)	WKZO	35.3
4.	Alfred Hitchcock (Sun. 9:30-10:00)	WKZO	35.3
5.	G. E. Theatre (Sun. 9:00-9:30)	WKZO	34.5
5.	Wyatt Earp (Tues. 8:30-9:00)	WKZO	34.5
6.	Phil Silvers (Fri. 9:00-9:30)	WKZO	34.3
6.	Robin Hood (Mon. 7:30-8:00)	WKZO	34.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Wea., News Rpt. (M-F 11-11:15)	WOOD	16.2
2.	*Mickey Mouse Club (M-F 5:30-6:00)	WOOD	15.2
3.	†Chan. 3 Clubhouse (M-F 5:00-5:30)	WKZO	13.1
3.	†11th Hour Newsreel (M-F 11-11:15)	WKZO	13.1
4.	*Art Linkletter (M-F 2:30-3:00)	WKZO	12.8
5.	†Deadline News (M-F 5:45-6:00)	WKZO	12.6
5.	*Edge of Night (M-F 4:30-5:00)	WKZO	12.6
5.	*Guiding Light (M-F 12:45-1:00)	WKZO	12.6
6.	*As World Turns (M-F 1:30-2:00)	WKZO	12.5
7.	†News Rpt., Sports (M-F 6:15-6:30)	WOOD	12.4
7.	†Wea., News Rpt. (M-F 6:00-6:15)	WOOD	12.4

1.	Highway Patrol (Tues. 9:00)	WKZO	Ziv	35.3	59	Colgate Theatre	WOOD	24.3
2.	State Trooper (Sat. 10:30)	WOOD	MCA	32.3	65	Brains & Brawn	WOOD	17.3
3.	Sea Hunt (Wed. 7:30)	WKZO	Ziv	31.3	59	Wagon Train	WOOD	21.8
4.	Death Valley Days (Fri. 7:30)	WKZO	U. S. Borax	29.3	60	Big Game	WOOD	20.0
5.	Badge 714 (Tues. 7:00)	WKZO	CNP	26.3	64	San Francisco Beat	WOOD	14.5
5.	Silent Service (Fri. 7:00)	WKZO	CNP	26.3	61	House-Wood TV Built	WOOD	17.0
						Movie Museum	WOOD	16.5
5.	Twenty Six Men (Tues. 7:30)	WOOD	ABC	26.3	52	Name That Tune	WKZO	24.5
6.	Target (Wed. 9:00)	WOOD	Ziv	24.3	42	Millionaire	WKZO	34.0
7.	Whirlybirds (Wed. 7:00)	WOOD	CBS	20.3	43	Real McCoys	WKZO	26.8
8.	Charlie Chan (Tues. 10:30)	WOOD	TPA	19.3	51	Navy Log	WKZO	18.8
9.	Harbor Command (Sat. 6:30)	WKZO	Ziv	17.8	51	Lawrence Welk	WOOD	18.5
10.	Movie Museum (Fri. 7:15)	WOOD	Sterling	16.5	38	Silent Service	WKZO	26.5
11.	Stories of the Century (Tues. 6:00)	WKZO	HTS	16.3	55	Wea., News Report	WOOD	13.5
						News Report, Sports	WOOD	13.5
12.	Crusade in the Pacific (Sat. 7:00)	WOOD	Sterling	15.3	34	Tombstone Territory	WKZO	29.3
13.	Rescue 8 (Mon. 6:30)	WOOD	Screen Gems	15.0	35	Mr. Adams & Eve	WKZO	28.3
14.	San Francisco Beat (Tues. 7:00)	WOOD	CBS	14.5	36	Badge 714	WKZO	26.3
15.	Jeff's Collie (Thurs. 6:30)	WOOD	TPA	13.3	42	Lawrence Welk	WKZO	18.5
15.	Judge Roy Bean (Tues. 6:30)	WOOD	Screen Craft	13.3	41	Name the Game	WKZO	19.3
16.	Movie Museum (Sun. 3:30)	WOOD	Sterling	10.5	47	Crowded Out	WKZO	12.0
17.	Popeye (M-F 4:45)	WOOD	AAP	8.0	38	Edge of Night	WKZO	12.9

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

NEW YORK

Stations: WABC, WCBS, WNEW, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Perry Como** (Sat. 8:00-9:00)	WRCA	36.3
2.	**Chevy Show** (Sun. 9:00-10:00)	WRCA	35.7
3.	**Bob Hope** (Tues. 9:00-10:00)	WRCA	35.4
4.	**Gunsmoke** (Sat. 10:00-10:30)	WCBS	35.3
5.	**Danny Thomas** (Mon. 9:00-9:30)	WCBS	31.8
6.	**Phil Silvers** (Fri. 9:00-9:30)	WCBS	31.6
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WCBS	30.8
8.	**Playhouse 90** (Thurs. 9:30-11:00)	WCBS	30.4
9.	**Garry Moore** (Tues. 10:00-11:00)	WCBS	30.1
10.	**Eddie Fisher** (Tues. 8:00-9:00)	WRCA	29.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**News, Wea., Sports** (M-F 11-11:15)	WCBS	22.6
2.	†**News & Wea.** (M-F 11:00-11:15)	WRCA	14.0
3.	***CBS News** (M-F 7:15-7:30)	WCBS	12.0
4.	†**7 O'Clock Report** (M-F 7:00-7:15)	WCBS	11.9
5.	†**Late Show** (M-F 11:15-Signoff)	WCBS	11.2
6.	***Price Is Right** (M-F 11-11:30 a.m.)	WRCA	8.8
7.	†**Million $ Movie** (M-F 7:30-9:00)	WOR	8.6
7.	†**Sandy Becker** (M-F 6:30-7:00)	WNEW	8.6
8.	***American Bandstand** (M-F 4-5:30)	WABC	8.3
9.	†**Popeye** (M-F 6:00-6:30)	WPIX	7.9

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sea Hunt** (Sat. 10:30)	WCBS	Ziv	32.4	67
2.	**Mike Hammer** (Tues. 10:30)	WRCA	MCA	20.3	35
3.	**Highway Patrol** (Mon. 7:00)	WRCA	Ziv	15.6	36
4.	**State Trooper** (Wed. 10:30)	WRCA	MCA	11.8	25
5.	**Burns & Allen** (Tues. 7:30)	WCBS	Screen Gems	10.8	19
6.	**People's Choice** (Fri. 7:00)	WRCA	ABC	10.4	28
7.	**Annie Oakley** (Sun. 6:00)	WABC	CBS	10.3	42
8.	**Death Valley Days** (Wed. 7:00)	WRCA	U. S. Borax	7.9	22
8.	**Popeye** (Mon.-Fri. 6:00)	WPIX	AAP	7.9	28
9.	**Jungle Jim** (Sat. 7:00)	WABC	Screen Gems	7.1	27
10.	**MacKenzie's Raiders** (Wed. 7:30)	WCBS	Ziv	6.6	13
11.	**Annie Oakley** (Sat. 6:30)	WABC	CBS	5.8	25
12.	**Casey Jones** (Fri. 6:30)	WPIX	Screen Gems	5.7	17
12.	**Jim Bowie** (Fri. 10:00)	WNEW	ABC	5.7	9
12.	**Man Without A Gun** (Thurs. 9:00)	WOR	NTA	5.7	10
12.	**Our Miss Brooks** (Mon.-Fri. 1:00)	WCBS	CBS	5.7	54
12.	**San Francisco Beat** (Wed. 9:00)	WPIX	CBS	5.7	10
12.	**Target** (Sat. 7:00)	WCBS	Ziv	5.7	22
12.	**Wild Bill Hickok** (Wed. 6:30)	WPIX	Official	5.7	19
13.	**Huckleberry Hound** (Thurs. 6:30)	WPIX	Screen Gems	5.6	19

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Brains & Brawn	WRCA	7.3
Garry Moore	WCBS	28.8
{ 7 O'Clock Report	WCBS	10.3
{ CBS News	WCBS	10.8
Ginger Rogers	WCBS	19.1
Sugarfoot	WABC	13.4
{ 7 O'Clock Report	WCBS	11.0
{ CBS News	WCBS	10.5
Small World	WCBS	4.7
{ 7 O'Clock Report	WCBS	12.0
{ CBS News	WCBS	11.5
Early Show	WCBS	7.8
Target	WCBS	5.7
Wagon Train	WRCA	22.8
6:45 Report	WCBS	5.3
Early Show	WCBS	9.6
Lineup	WCBS	27.8
Little Women	WCBS	23.9
Dr. Joyce Brothers	WRCA	2.4
Kraft Music Hall	WRCA	28.9
Jungle Jim	WABC	7.1
Sandy Becker	WNEW	10.3
Sandy Becker	WNEW	7.1

WASHINGTON, D. C.

Stations: WMAL, WRC, WTOP, WTTG. TV Homes: 511,000. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Loretta Young** (Sun. 10:00-10:30)	WRC	30.2
2.	**Dinah Shore** (Sun. 9:00-10:00)	WRC	28.0
3.	**Gunsmoke** (Sat. 10:00-10:30)	WTOP	26.5
4.	**Perry Como** (Sat. 8:00-9:00)	WRC	25.8
5.	**Steve Allen** (Sun. 8:00-9:00)	WRC	25.2
6.	**Hall of Fame** (Mon. 9:30-11:00)	WRC	24.5
6.	**Price Is Right** (Wed. 8:30-9:00)	WRC	24.5
7.	**Have Gun Will Travel** (Sat. 9:30-10)	WTOP	24.2
8.	**Restless Gun** (Mon. 8:00-8:30)	WRC	23.8
9.	**Peter Gunn** (Mon. 9:00-9:30)	WRC	23.7

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Adventure Time** (T, Th 5:30-6:00)	WMAL	10.9
1.	***American Bandstand** (M-F 4-5:30)	WMAL	10.9
2.	†**News-Harkness,** (M-F 11:00-11:15)	WRC	10.8
3.	***As The World Turns** (M-F 1:30-2)	WTOP	10.0
4.	†**11 O'Clock Report** (M-F 11-11:15)	WTOP	9.9
5.	***Price Is Right** (M-F 11-11:30 a.m.)	WRC	9.5
5.	***Search Tomorrow** (M-F 12:30-12:45)	WTOP	9.5
6.	†**Amos 'n' Andy** (M-F 6:30-7:00)	WMAL	9.3
6.	***Guiding Light** (M-F 12:45-1:00)	WTOP	9.3
6.	***Theatre of Stars** (M-F 1:00-1:30)	WTOP	9.3

1.	**Death Valley Days** (Mon. 7:00)	WRC	U. S. Borax	18.7	46
2.	**Highway Patrol** (Sat. 7:00)	WTOP	Ziv	16.5	49
3.	**Gray Ghost** (Sat. 10:30)	WTOP	CBS	15.9	38
4.	**Sheriff of Cochise** (Thurs. 7:00)	WRC	NTA	15.4	37
5.	**Jim Bowie** (Fri. 7:00)	WTTG	ABC	14.7	38
6.	**Don Ameche** (Wed. 10:30)	WRC	TPA	14.0	32
7.	**Mike Hammer** (Tues. 10:30)	WRC	MCA	13.7	35
8.	**Gangbuster** (Tues. 7:00)	WTTG	RKO	13.5	33
9.	**Badge 714** (Fri. 7:30)	WTTG	CNP	11.9	25
10.	**Casey Jones** (Fri. 7:00)	WTOP	Screen Gems	11.0	28
10.	**Wild Bill Hickok** (Sat. 5:30)	WRC	Official	11.0	31
11.	**Official Detective** (Tues. 7:30)	WTTG	NTA	10.5	20
11.	**Superman** (Mon. 6:00)	WRC	Official	10.5	37
12.	**Whirlybirds** (Wed. 7:00)	WTTG	CBS	9.9	30
12.	**White Hunter** (Thurs. 7:00)	WTTG	Tele Star	9.9	24
13.	**Medic** (Mon. 9:30)	WTTG	CNP	9.5	18
13.	**Silent Service** (Sun. 7:00)	WMAL	CNP	9.5	21
14.	**Amos 'n' Andy** (Mon.-Fri. 6:30)	WMAL	CBS	9.3	29
15.	**Jeff's Collie** (Fri. 6:00)	WRC	TPA	9.2	34
15.	**Sea Hunt** (Tues. 10:00)	WMAL	Ziv	9.2	21

{ 7 O'Clock Final	WMAL	8.7
{ News, Don Goddard	WMAL	8.0
Milt Grant	WTTG	7.5
Safeway Theatre	WMAL	11.4
White Hunter	WTTG	9.9
Casey Jones	WTOP	11.0
Ginger Rogers	WTOP	14.9
Garry Moore	WTOP	14.2
Film of the Week	WTOP	12.5
Your Hit Parade	WTOP	12.7
Jim Bowie	WTTG	14.7
Pick Temple Ranch	WTTG	10.4
Sugarfoot	WMAL	18.5
Early Show	WTOP	6.9
Last of the Mohicans	WRC	8.5
Sheriff of Cochise	WRC	15.4
Hall of Fame	WRC	25.2
{ Swiss Family Robinson	WRC	15.5
{ Lassie	WTOP	15.5
{ News, Forecast, Sports	WRC	8.1
{ NBC News	WRC	8.3
Early Show	WTOP	6.9
Californians	WRC	14.0

ATLANTA

Stations: WAGA, WLW-A, WSB. TV Homes: 223,300. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WAGA	37.5
2.	**Wagon Train** (Wed. 7:30-8:30)	WSB	36.2
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WAGA	32.2
4.	**Restless Gun** (Mon. 8:00-8:30)	WSB	30.5
5.	**Wyatt Earp** (Tues. 8:30-9:00)	WLW-A	30.2
6.	**I've Got A Secret** (Wed. 9:30-10:00)	WAGA	29.9
7.	**Bob Hope** (Tues. 9:00-10:00)	WSB	29.5
8.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WAGA	28.9
9.	**Playhouse of Stars** (Fri. 9:30-10:00)	WAGA	28.5
9.	**Phil Silvers** (Fri. 9:00-9:30)	WAGA	28.5
9.	**Price Is Right** (Wed. 8:30-9:00)	WSB	28.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:45-7:00)	WSB	17.7
2.	†**News, Wea.** (M-F 6:30-6:45)	WSB	17.5
2.	***Price Is Right** (M-F 11-11:30 a.m.)	WSB	17.5
3.	***American Bandstand** (M-F 4-5:30)	WLW-A	17.0
4.	***Guiding Light** (M-F 12:45-1:00)	WAGA	14.9
5.	***Search Tomorrow** (M-F 12:30-12:45)	WAGA	14.8
6.	***Love of Life** (M-F 12:00-12:30)	WAGA	14.4
7.	***Concentration** (M-F 11:30-12 noon)	WSB	14.1
8.	***Edge of Night** (M-F 4:30-5:00)	WAGA	13.6
9.	***Mickey Mouse Club** (M,W,F 5:30-6)	WLW-A	13.3

1.	**Big Story** (Sat. 10:30)	WAGA	Flamingo	31.5	66
2.	**Whirlybirds** (Wed. 7:00)	WSB	CBS	25.5	60
3.	**Highway Patrol** (Sat. 9:00)	WAGA	Ziv	23.5	38
4.	**Honeymooners** (Fri. 7:00)	WSB	CBS	22.9	53
5.	**Sheriff of Cochise** (Tues. 7:00)	WSB	NTA	20.9	45
6.	**Wild Bill Hickok** (Wed. 6:00)	WSB	Official	20.2	57
7.	**Superman** (Mon. 6:00)	WSB	Official	18.5	58
8.	**People's Choice** (Fri. 7:30)	WSB	ABC	17.5	38
9.	**If You Had A Million** (Mon. 7:00)	WSB	MCA	16.5	43
10.	**Flight** (Tues. 8:00)	WAGA	CNP	15.9	25
11.	**Huckleberry Hound** (Thurs. 6:00)	WSB	Screen Gems	14.9	48
12.	**Looney Tunes** (Fri. 6:00)	WSB	Guild	14.2	48
13.	**Man Without A Gun** (Tues. 7:00)	WLW-A	NTA	13.9	30
14.	**Cross Roads** (Sun. 5:00)	WSB	Tele Star	13.5	43
15.	**Woody Woodpecker** (Tues. 6:00)	WSB	Official	12.5	44
16.	**Sky King** (Wed. 6:30)	WLW-A	Nabisco	12.3	34
17.	**Boots and Saddles** (Thurs. 7:30)	WAGA	CNP	12.2	25
18.	**Sea Hunt** (Wed. 10:30)	WSB	Ziv	11.7	29
19.	**Hour of Stars** (Sun. 9:30)	WLW-A	NTA	11.6	21
20.	**Dial 999** (Sat. 7:00)	WSB	Ziv	11.5	30
20.	**How To Marry A Millionaire** (Sat. 7)	WLW-A	NTA	11.5	30

Brains and Brawn	WSB	11.5
{ City Camera	WAGA	10.0
{ CBS News	WAGA	10.3
Lawrence Welk	WLW-A	24.5
{ City Camera	WAGA	11.7
{ CBS News	WAGA	12.0
Man Without A Gun	WLW-A	13.9
Burns and Allen	WLW-A	9.2
Burns and Allen	WLW-A	6.9
Your Hit Parade	WAGA	15.9
26 Men	WLW-A	11.2
Sugarfoot	WLW-A	28.5
Burns and Allen	WLW-A	8.5
Early Show	WAGA	8.2
Sheriff of Cochise	WSB	20.9
Football Film	WAGA	12.9
Early Show	WAGA	9.5
{ News, Wea.	WSB	17.3
{ NBC News	WSB	17.3
Jefferson Drum	WSB	23.9
Ginger Rogers	WAGA	17.5
{ Alfred Hitchcock	WAGA	28.9
{ Loretta Young	WSB	20.5
Oh Susanna	WAGA	15.9
Oh Susanna	WAGA	15.9

BIRMINGHAM

Stations: WAPI, WBRC. TV Homes: 153,200. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WBRC	44.0
2.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WBRC	39.5
2.	**I've Got A Secret** (Wed. 8:30-9:00)	WBRC	39.5
3.	**G. E. Theatre** (Sun. 8:00-8:30)	WBRC	39.3
3.	**Have Gun Will Travel** (Sat. 8:30-9)	WBRC	39.3
4.	**Little Women** (Thurs. 7:30-8:30)	WBRC	37.0
5.	**Ann Sothern** (Mon. 8:30-9:00)	WBRC	36.8
5.	**Millionaire** (Wed. 8:00-8:30)	WBRC	36.8
6.	**Ed Sullivan** (Sun. 7:00-8:00)	WBRC	36.5
7.	**Ginger Rogers** (Wed. 9:00-10:00)	WBRC	35.6

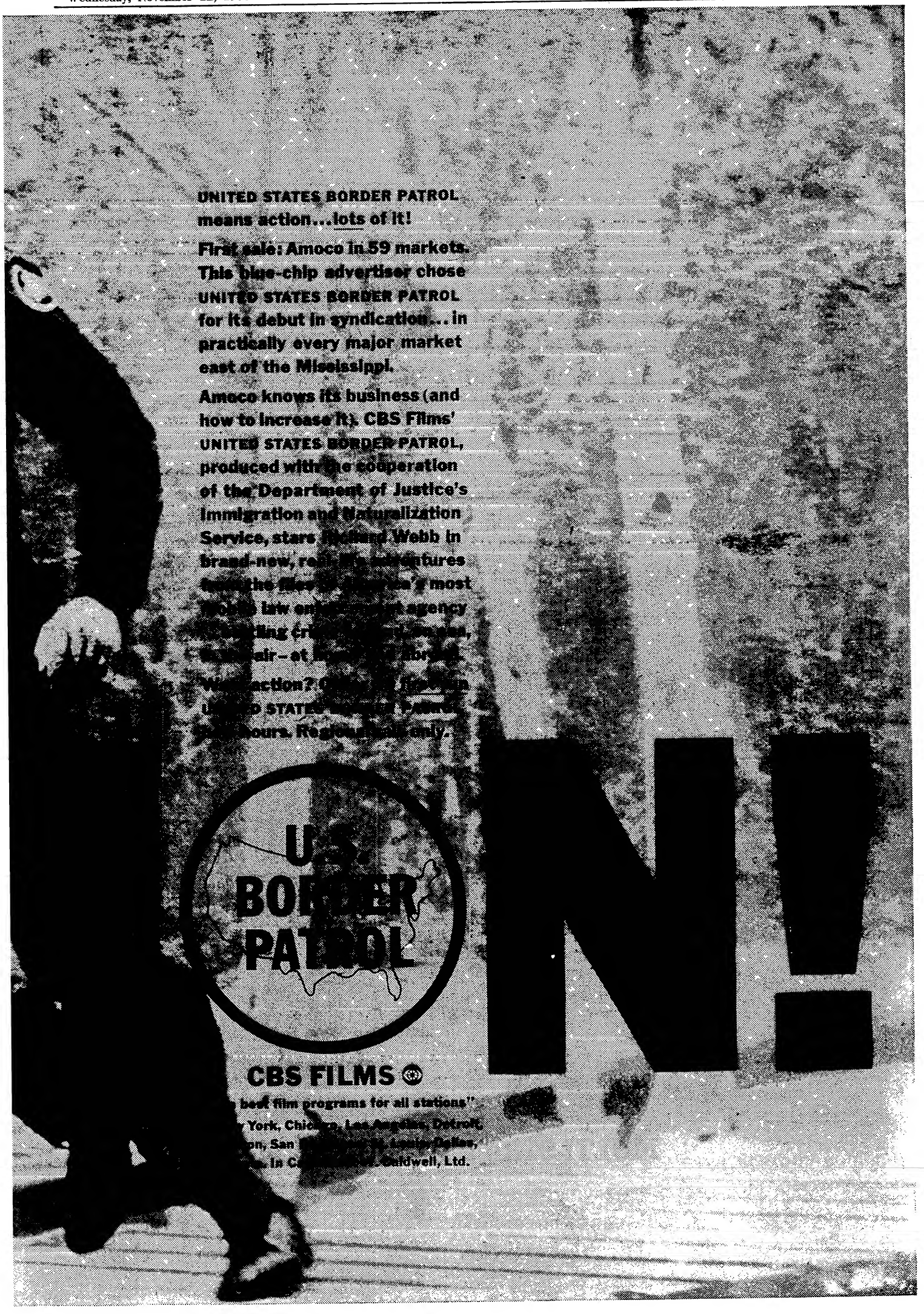
TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:15-6:30)	WAPI	17.1
2.	†**News, Sports, Wea.** (M-F 6:00-6:15)	WAPI	16.7
3.	†**World's Great Movies** (Th, F 10:30-Signoff)	WAPI	15.3
4.	†**Amos 'n' Andy** (M-F 5:00-5:30)	WBRC	13.8
5.	†**Circle 6 Ranch** (M-F 4:00-5:00)	WBRC	13.6
6.	†**Alabama Newsreel** (M-F 5:30-5:45)	WBRC	13.5
7.	***CBS News** (M-F 5:45-6:00)	WBRC	13.4
7.	***Mickey Mouse Club** (M-F 5:30-6)	WAPI	13.4
8.	***Verdict Is Yours** (M-F 2:30-3:00)	WBRC	13.1
9.	***Edge of Night** (M-F 3:30-4:00)	WBRC	13.0

1.	**Highway Patrol** (Sat. 9:30)	WBRC	Ziv	36.0	68
2.	**MacKenzie's Raiders** (Thurs. 8:30)	WBRC	Ziv	33.3	57
3.	**Target** (Thurs. 9:00)	WBRC	Ziv	30.3	58
3.	**Twenty Six Men** (Fri. 9:30)	WBRC	ABC	30.3	54
4.	**Boots and Saddles** (Thurs. 6:00)	WBRC	CNP	26.3	59
5.	**Gray Ghost** (Wed. 10:00)	WBRC	CBS	25.8	55
6.	**State Trooper** (Fri. 7:30)	WAPI	MCA	25.5	47
7.	**Official Detective** (Tues. 7:00)	WBRC	NTA	25.3	46
7.	**Tracer** (Tues. 9:30)	WAPI	Minot	25.3	45
8.	**All Star Theatre** (Fri. 9:00)	WAPI	Screen Gems	24.8	42
9.	**Sea Hunt** (Thurs. 9:30)	WBRC	Ziv	24.3	56
10.	**U. S. Marshall** (Fri. 10:00)	WBRC	NTA	24.0	54
11.	**Wild Bill Hickok** (Mon. 6:30)	WAPI	Official	23.3	46
12.	**Dial 999** (Sun. 10:00)	WBRC	Ziv	21.8	59
12.	**Sky King** (Fri. 6:00)	WBRC	Nabisco	21.8	53
13.	**Mr. District Attorney** (Sun. 3:30)	WBRC	Ziv	21.3	60
14.	**Death Valley Days** (Tues. 6:00)	WBRC	U. S. Borax	20.8	58
15.	**Western Marshall** (Sun. 5:30)	WBRC	CNP	20.5	60
16.	**Boston Blackie** (Sun. 3:00)	WBRC	Ziv	20.3	58
16.	**Decoy** (Wed. 9:30)	WAPI	Official	20.3	37
16.	**Inner Sanctum** (Tues. 10:30)	WBRC	CNP	20.3	53

Brains and Brawn	WAPI	17.3
Ernie Ford	WAPI	24.8
Groucho Marx	WAPI	21.8
Thin Man	WAPI	25.8
{ News, Sports, Wea.	WAPI	18.0
{ NBC News	WAPI	18.5
Pat Boone	WAPI	21.3
Jackie Gleason	WBRC	28.5
Eddie Fisher	WBRC	29.3
Garry Moore	WBRC	30.3
Lineup	WBRC	34.8
Mike Hammer	WAPI	19.3
M Squad	WAPI	20.3
Name That Tune	WBRC	27.3
World's Great Movies	WAPI	15.3
{ News, Sports, Wea.	WAPI	19.0
{ NBC News	WAPI	19.3
13 Theatre	WAPI	14.0
{ News, Sports, Wea.	WAPI	15.0
{ NBC News	WAPI	15.5
Football Film	WAPI	13.8
13 Theatre	WAPI	14.5
Ginger Rogers	WBRC	34.8
77 Sunset Strip	WAPI	18.3


A


UNITED STATES BORDER PATROL means action...lots of it!
First sale: Amoco in 59 markets. This blue-chip advertiser chose UNITED STATES BORDER PATROL for its debut in syndication... in practically every major market east of the Mississippi.
Amoco knows its business (and how to increase it). CBS Films' UNITED STATES BORDER PATROL, produced with the cooperation of the Department of Justice's Immigration and Naturalization Service, stars Richard Webb in brand-new, real-life adventures
BORDER
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CBS FILMS
beat film programs for all stations"
York, Chicago, Los Angeles, Detroit,
Caldwell, Ltd.

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

NEW YORK

Stations: WABC, WCBS, WNEW, WNTA, WOR, WPIX, WRCA. TV Homes: 4,150,400. Survey Dates: October 10-17, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "CASABLANCA"— Humphrey Bogart, Ingrid Bergman, Paul Henreid; Warner Bros.; 1943; AAP	1st Run	Late Show Sat. Oct. 11 11:15 p.m.-S.O. WCBS	22.5	23.3	21.8	73	Movie 4— "Maverick Queen" (1st Run)	WRCA	4.5
2. "KNUTE ROCKNE"— Pat O'Brien, Ronald Reagan, Donald Crisp Warner Bros.; 1940; AAP	1st Run	Late Show Fri. Oct. 10 11:15 p.m.-S.O. WCBS	16.0	18.0	14.0	52	Jack Paar Show	WRCA	5.4
3. "REBECCA"— Joan Fontaine, Lawrence Olivier, Judith Anderson; United Artists; 1940; NTA	1st Run	Movie 4 Sun. Oct. 12 10:30 p.m.-S.O. WRCA	12.1	15.0	9.0	37	What's My Line Operation Moonshoot Late Show—"All Quiet on the Western Front" (1st Run)	WCBS WCBS WCBS	25.8 8.2 7.0
4. "THE BLACK ANGEL"— Dan Duryea, Peter Lorre, June Vincent; Universal; 1946; Screen Gems	1st Run	Late Show Tues. Oct. 14 11:15 p.m.-S.O. WCBS	10.5	11.0	10.0	49	Jack Paar Show	WRCA	7.2
5. "THE YEARLING"— Gregory Peck, Jane Wyman, Claude Jarman Jr.; MGM; 1946; MGM-TV	1st Run	Late Show Mon. Oct. 13 11:15 p.m.-S.O. WCBS	10.3	11.3	9.5	42	Jack Paar Show	WRCA	7.1
6. "THE CORN IS GREEN"— Bette Davis, John Dall, Joan Lorring; Warner Bros.; 1945; AAP	1st Run	Late Show Wed. Oct. 15 11:15 p.m.-S.O. WCBS	9.5	10.3	8.8	50	Political Jack Paar Show	WRCA WRCA	4.8 5.2
6. "THE OKLAHOMA KID"— James Cagney, Humphrey Bogart, Rosemary Lane; Warner Bros.; 1939; AAP	1st Run	Late Show Thurs. Oct. 16 11:15 p.m.-S.O. WCBS	9.5	10.8	8.5	53	Political Jack Paar Show	WRCA WRCA	5.3 3.8
7. "BOOM TOWN"— Clark Gable, Spencer Tracy, Claudette Colbert; MGM; 1940; MGM-TV	Repeat	Early Show Mon. Oct. 13 5:30-6:45 p.m. WCBS	8.9	10.5	6.5	24	Mickey Mouse Club Popeye Sandy Becker Show	WABC WPIX WNEW	7.3 7.6 6.8
8. "THE LADY TAKES A SAILOR"— Jane Wyman, Dennis Morgan, Eve Arden; RKO; 1949; AAP	1st Run	Early Show Fri. Oct. 10 5:30-7:00 p.m. WCBS	8.3	9.8	6.5	29	Mickey Mouse Club Popeye Sandy Becker Show	WABC WPIX WNEW	7.3 7.1 9.1
9. "BAD MEN OF MISSOURI"— Dennis Morgan, Jane Wyman, Arthur Kennedy; Warner Bros.; 1941; AAP	Repeat	Feature Film Wed. Oct. 15 8:00-9:00 p.m. WCBS	7.9	8.8	7.0	14	Wagon Train Price Is Right	WRCA WRCA	26.3 22.8

PHILADELPHIA

Stations: WCAU, WFIL, WRCV. TV Homes: 1,198,100. Survey Dates: October 10-17, 1958.

1. "TASK FORCE"— Gary Cooper, Walter Brennan, Jane Wyatt; Warner Bros; 1949; AAP	1st Run	World's Best Movies Wed. Oct. 15 11:00 p.m.-S.O. WFIL	22.3	23.0	21.7	61	News—Facenda Late Show—"Too Many Husbands" (Repeat)	WCAU WCAU	11.0 6.4
2. "ALL QUIET ON THE WESTERN FRONT"— Lew Ayres, John Wray, Louis Wolheim; Universal, 1930; Screen Gems	1st Run	World's Best Movies Sat. Oct. 11 11:00 p.m.-S.O. WFIL	15.3	16.3	14.0	44	News—Facenda Late Show— "King Kong" (1st Run)	WCAU WCAU	15.7 10.4
3. "ANGELS WITH DIRTY FACES"— James Cagney, Pat O'Brien, Humphrey Bogart; Warner Bros.; 1938; AAP	1st Run	World's Best Movies Mon. Oct. 13 11:00 p.m.-S.O. WFIL	14.5	15.3	13.7	43	News—Facenda Late Show— "Citizen Kane" (Repeat)	WCAU WCAU	14.7 8.8
3. "VIRGINIA CITY"— Errol Flynn, Miriam Hopkins, Humphrey Bogart; Warner Bros; 1940; AAP	1st Run	Stage "S" Tues. Oct. 14 11:00 p.m.-S.O. WFIL	14.5	15.3	13.7	45	News—Facenda Jack Paar Show	WCAU WRCV	13.3 8.0
4. "IT HAPPENED ONE NIGHT"— Clark Gable, Claudette Colbert, Roscoe Karns; Columbia; 1934; Screen Gems	1st Run	World's Best Movies Sun. Oct. 12 10:45 p.m.-S.O. WFIL	13.1	15.0	9.7	41	What's My Line News—Collier Operation Moonshoot Late Show— "Suspicion" (1st Run)	WCAU WCAU WCAU WCAU	24.3 16.3 9.0 7.3
5. "FLAMINGO ROAD"— Joan Crawford, Zachary Scott, David Brian; Warner Bros; 1949; AAP	1st Run	World's Best Movies Thurs. Oct. 16 11:00 p.m.-S.O. WFIL	12.1	12.7	11.3	44	News—Facenda Late Show—"Payment On Demand" (1st Run)	WCAU WCAU	13.3 6.8
6. "TREASURE OF SIERRA MADRE"— Humphrey Bogart, Walter Huston, Tim Holt; Warner Bros.; 1948; AAP	1st Run	World's Best Movies Fri. Oct. 10 11:15 p.m.-S.O. WFIL	12.0	12.7	11.3	36	Late Show— "Berlin Express" (1st Run)	WCAU	10.1
7. "KING KONG"— Bruce Cabot, Robert Armstrong; RKO; 1933; C&C	1st Run	Late Show Sat. Oct. 11 11:15 p.m.-S.O. WCAU	10.4	11.3	9.7	32	World's Best Movies—"All Quiet on the Western Front" (1st Run)	WFIL	14.9
8. "BERLIN EXPRESS"— Robert Ryan, Merle Oberon, Paul Lukas; RKO; 1948; C&C	1st Run	Late Show Fri. Oct. 10 11:15 p.m.-S.O. WCAU	10.1	11.3	8.7	31	World's Best Movies— "Treasure of Sierra Madre" (1st Run)	WFIL	12.0
9. "THE BODY DISAPPEARS"— Jane Wyman, Jeffrey Lynn, Marguerite Chapman; Warner Bros.; 1941; AAP	1st Run	World's Best Movies Sat. Oct. 11 2:00-3:30 p.m. WFIL	9.3	10.3	8.0	26	Sports Page Football— Ohio State vs. Illinois	WRCV WRCV	11.0 21.8

MULTI-STRIPPED SALES

NEW YORK, OCTOBER, 1958

TITLE AND OTHER DATA	RUN	STATION	TIME SLOT	NO. OF SHOWINGS	TOTAL AUD. RATING	AV. RATING PER TELECAST	HIGHEST SINGLE AV. RATING
"GODZILLA"— Raymond Burr, Fuiuki Murakami, Akihiko Hirata; Embassy Pic, 1956; RKO-TV	1st Run	WOR	Million $ Movie Mon.-Thurs. 7:30-9:00 p.m. Mon.-Thurs. 10:30-12:00 mid.	8	47.6	6.0	15.7 Mon. 7:30-10:00 p.m.
"CLASH BY NIGHT"— Barbara Stanwyck, Paul Douglas, Robert Ryan; RKO; 1952; RKO-TV	1st Run	WOR	Million $ Movie Fri. 7:30-9:00, 10:30-mid. Sat. 2:00-3:30, 3:30-5:00, 5:00-6:30 p.m. Sun. 1:30-3:00, 3:00-4:30, 4:30-6:00 p.m.	8	19.9	2.5	4.7 Fri. 7:30-9:00 p.m.

Marc Daniels' Closed-Circuit Biz

Continued from page 18

and consequently there is a creative satisfaction to be derived from a situation in which the client dumps a problem in his lap and says: "This is what we want to say and you tell us how."

Daniels has been reportedly scoring hits because he's been offered several executive jobs with big companies as a result of his directorial missions. Reducing complex company policy to effective showbiz terms has brought him these job offers, he said "Anyone who can straighten out this mess," he's been told by corporation chieftains, "can work for us."

Daniels' toughest assignment to date was the recent maiden closed-circuit telecast of the General Motors Motorama, which gave GM dealers throughout the country a chance to preview the mammoth exhibit at the Waldorf-Astoria, a day before it opened to the public. It also gave the dealers a chance to scan GM's new chief execs, Frederic G. Donner, chairman, and John F. Gordon, prexy.

IBM's 80-City Hookup

Another recent closed-circuit spectacular for big biz was the IBM Fall Kickoff sales meeting featuring nearly 40 top execs addressing a vast assemblage of coworkers gathered in 80 cities. It was the largest business network ever assembled for such a conclave. Also, of recent origin, was the Pontiac national closed-circuit sales meeting under Daniels' direction.

Daniels works closely with writer Irve Tunick in the preparation of the closed-circuit productions. Tunick, senior writer for TNT Productions, and Daniels first "soak up the background of the company and the people" and then propose the format of the show. This could be anything from a single speaker to a musical comedy stanza of epic proportions. For a General Electric meeting dealing with new electrical appliances they created a comedy routine using Orson Bean in a Rube Goldbergish setup that scored instantly with dealers. In this instance mild spoofing paid off handsomely, Daniels said. Other writers, employed on occasion have been Louis Heyward and Nat Wilkes.

Applying the word "show" to a business meeting may be a misnomer, Daniels noted. "They are basically meetings and as such the audience must have a feeling of participation," Daniels said. "In home tv the audience is looking through a keyhole. In closed-circuit tv most of what happens is addressed directly to the viewer. One of our major problems is to hold the viewers' attention through a more or less continuous commercial. Business sessions are in a way tougher to create than home tv because you have to be more conservative in the use of time. The audience doesn't want to be just entertained. You can't waste their time. Everything must be integrated into the plot. Even a dance number of song must be woven into the company's message. The only time we didn't adhere to this rule was during a telecast with Giselle MacKenzie. We knew they'd be sore if she did not do a song, so we let her."

Daniels pointed out that closed-circuit sessions costs run anywhere from, $10,000 to as high as $350,000. Small screens for the telesession measure 9 by 12 feet and the largest screens (for prize fights) measure 50 by 65 feet, at drive-ins.

Closed-circuit for overflow audiences has also proved effective, Daniels said. Todate it has been used for everything from a dinner talk by the Queen of England to a major championship fight. TNT has provided its equipment for overflow audiences at gatherings presided over by President Eisenhower, Adlai Stevenson and Mrs. Franklin D. Roosevelt. It has been cited as a strong factor in many fund-raising endeavors. More recently, big business has been using closed-circuit for overflow groups of stockholders at annual meetings.

To the question how does a big business man shape up as an actor, Daniels said remarkably well. "Some have an outgoing quality, some are quiet," he said. "But all are involved in the drama of what they are doing—which is the first rule of any good actor."

Perhaps the ironic and ignominious moment in Daniels' intensive daily life comes at nightfall. During the day he gives orders to the nation's foremost industrialists, the upper crust of corporate management. He directs their every move in front of the video cameras.

With the setting of the sun, Daniels' wife orders him into the kitchen to wash the dinner dishes. It is enough to produce a trauma, he said.

Yoder

Continued from page 23

ARB, although it is still fourth in the period. Show went up 1.4 points since the Paar stanza was lengthened in Chi. WBBM-TV's news-weathercast still leads with an October average of 26.6. Mostly it has been the feature films that have lost points to the lineup change at WNBQ.

Yoder's other "atrocity," the axing of kidshow "Commander 5" at noon and "Bingo-At-Home" at 12:30 p.m., likewise proved canny, although the rating gain is not as impressive as in the nighttime maneuver. The two live shows were replaced by old celluloid, reruns of an anthology series at 12:30 and of "It's a Great Life" in the slot preceding. Latter got a 3.7 ARB last month against a 2.5 for the swan song of "Commander 5," and the anthology vidfilms perked the "Bingo" ratings from 1.1 to 2.6.

Yoder's office hastens to point out too that the October ARB survey was made during the first week of the change, so chances are the audience has built since then. WNBQ is now third in both halves of the noon hour; previously it was fourth.

With the changes, WNBQ's overall share of audience from signon to signoff is now only one point behind that of WBBM-TV, the CBS station, which leads. WBBM-TV's overall share is 32.6; WNBQ's is 31.6. It's the closest the NBC station has come to Windy City lead since April 1955.

Houston — Formal transfer of KPRC-FM from the Houston Post to Taft Broadcasting Co., was approved by FCC. Sales price was reported to be $20,000. Paul E. Taft, head of the new company, also has a minority interests in KGUL-TV, Houston and KJIM, Fort Worth.

Radio-TV-Newspaper Monopoly Issue Projected Into Limelight

Washington, Nov. 11.

The highly charged issue posed by newspapers branching out into broadcasting is again being tossed at the Federal Communications Commission.

There's an outside chance that as a result sturdier guidelines may be drawn across the slippery area.

Two cases currently in the petitioning stage before FCC bear directly on the question of news and advertising media control.

The Mansfield, O., Journal is making another bid for a radio outlet through purchase of station WCLW. Only daily for the 50,000-population, Journal's application for a new station was spurned by FCC in a classic controversy nearly 10 years ago.

And in Fort Smith, Ark., broadcasting-publishing magnate Donald W. Reynolds seeks to take over the city's only tv outlet, KNAC-TV. Reynolds has the only daily in Fort Smith and one of the four radio stations.

In the Mansfield case, Richland, Inc., operating radio station WMAN, is petitioning for FCC hearings to decide whether Journal is fit to go into broadcasting. In its previous effort, Journal was mauled by FCC and the courts on grounds it was trying to stifle competition and monopolize advertising in Mansfield to the detriment of WMAN. It's now under federal court injunction to refrain, among other activities, closing the door on advertiser who use WMAN. WMAN claims the Journal is still up to some of its old ways and giving it a radio voice would "aid and abet" the alleged "monopoly" practices.

Challenging Reynolds in the Fort Smith ruckus is George T. Hernreich, who operates radio station KFPW. He claims that with KNAC-TV in his hands, Reynolds would have "such an absolute control of media in the market that any competition offered by the other radio stations would be of little or no effect."

Hernreich draws a parallel with

(Continued on page 40)

THE FIRST NEW YORK NIELSEN REPORT ON FALL '58 TELEVISION

PROGRAMMING* REVEALS WOR-TV channel 9 IS NEW YORK'S LEADING NIGHTTIME INDEPENDENT TV STATION

...delivering a greater share-of-audience than any other independent outlet (Sunday thru Saturday nights, 6:00 PM till Midnight).

*Nielsen Special Advance 2-Week TV Report, covering the period October 5-18, 1958.

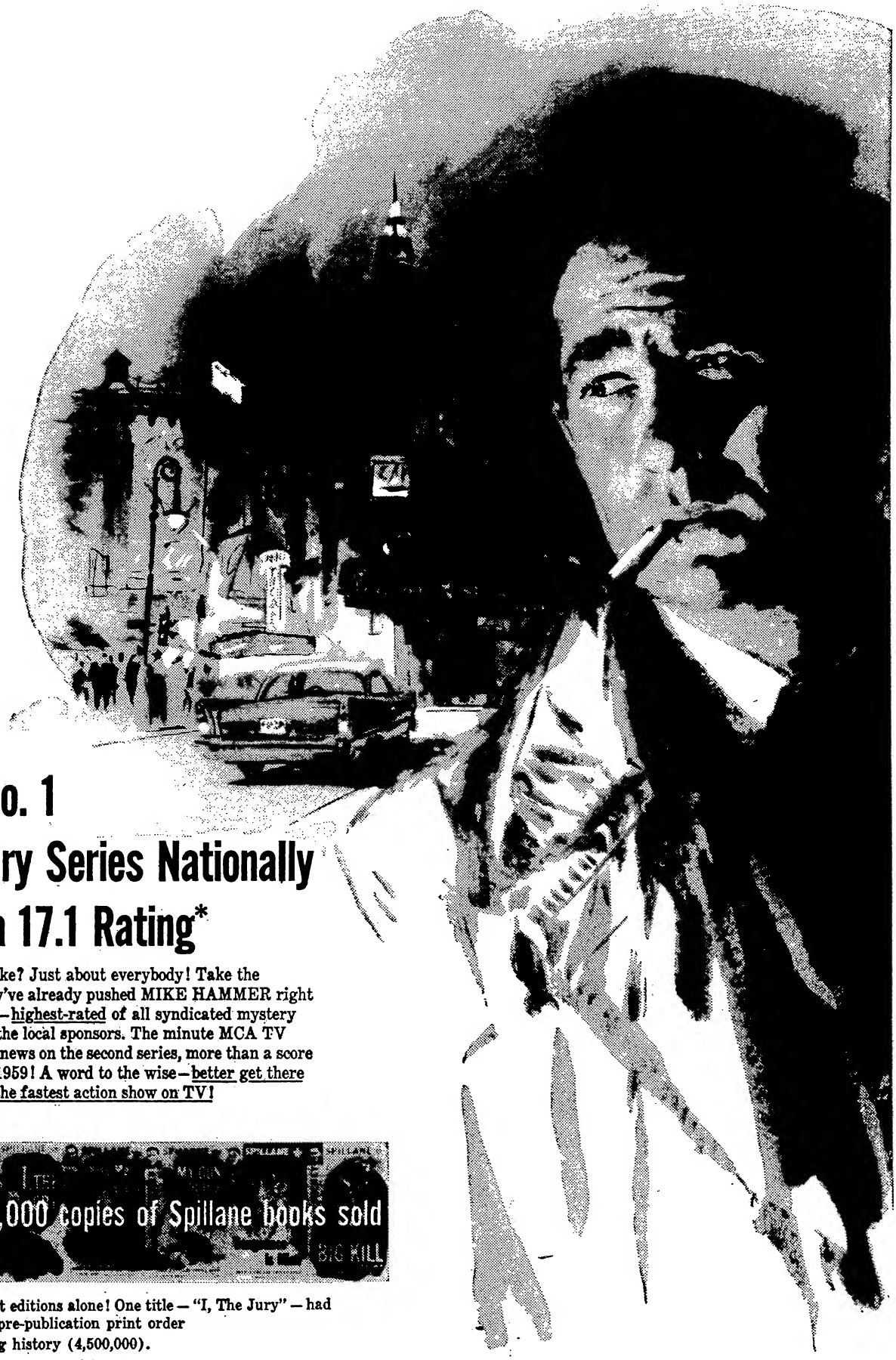
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RENEWED

2nd Big Year! Another 39 Half Hours in Production

MICKEY SPILLANE'S MIKE HAMMER STARRING DARREN McGAVIN

now available...78 of television's highest-rated mystery thrillers



The No. 1 Mystery Series Nationally with a 17.1 Rating*

Who likes Mike? Just about everybody! Take the viewers. They've already pushed MIKE HAMMER right up to the top—highest-rated of all syndicated mystery shows. Take the local sponsors. The minute MCA TV broke the big news on the second series, more than a score renewed for 1959! A word to the wise—better get there fustest with the fastest action show on TV!

. . . in Signet editions alone! One title—"I, The Jury"—had the largest pre-publication print order in publishing history (4,500,000).

Latest available ARB ratings thru October, 1958

Write, wire, phone your MCA TV representative today.

mca tv

FILM SYNDICATION

598 Madison Avenue, New York 22, N. Y. PLaza 9-7500
and principal cities everywhere

Television Followup Comment

Continued from page 27

thrush's routine was a bit of production that provided her with three male dancers. MacRae likewise soloed a fetching "Lost in the Stars," against a simulated celestial background.

Boone's relaxed style even makes itself evident in the way he does the commercial. There's nothing irritating or rasping about his pitch for the '59 Chevy—whether it's the Biscayne or Impala, the Boone personal touch is there. In short, this stanza is a smooth package that seems to be satisfying its intended market. *Gilb.*

Playhouse 90

"Playhouse 90" producer Fred Coe and writer Stewart Stern bit off considerably more than they or the reasonably literate viewer could chew with Stern's adaptation of Joseph Conrad's "Heart of Darkness." It was a confused and confusing 90 minutes that, while never getting completely out of hand productionwise, nonetheless constituted a mental shambles.

Perhaps Coe, Stern and director Ron Winston went wrong with their decision to stage the Conrad short novel as a fantasy. As is, "Darkness" is full of symbolism, and the staging out of context in time and place, compounded the difficulty of following story and theme. Difficult to understand as the original is, the inability of the viewer to touch base in sequence of time and place made understanding near-impossible.

Second major error was in casting, for while Roddy McDowall turned in a virtually flawless performance as the ascetic hero seeking affirmation of his shaking chastity, neither his physical appearance nor his interpretation rang true. Conrad's preoccupation was with the tortured soul of man, but McDowall looked and played like a neurotic boy. His interpretation couldn't be accepted as real and hence failed to arouse credulity or sympathy.

Supporting assignments were equally tough. Cathleen Nesbitt and Oscar Homolka stood out as employees in the mysterious Colonial Trading Co. Richard Haydn had a briefly effective role as a cynical trader. Eartha Kitt was fine as a native queen. Boris Karloff did as well as could be done with the impossible part of Kurtz. Inga Swenson was a trifle too high-pitched as Maria, Kurtz' daughter and McDowall's love.

Director Ron Winston managed to keep the technical production well in hand, but the staging of the piece and the direction of McDowall were the contributing factors toward the mess. Whose responsibility the staging and characterization was, whether Winston's, Coe's or Stern's, is a moot point, and they've all got to take the rap for one of "Playhouse 90's" least auspicious productions. *Chan.*

Omnibus

Second NBC outing of "Omnibus" this season was again in the public affairs genre. But this time Robert Saudek Associates tripped over some limitations in approach and handling, making the hourlong "The Submariners" not very interesting.

Esther Williams was on hand for the opening segment of Sunday's (8) submarine excursion, shot on location at New London, Conn., the Navy's submarine base. Her's was a straight chitchat role. She visited the submariners in their crowded quarters, etc. The only reason she probably was cast in the role was her long association as a swimmer of beauty. The casting may have accounted for some tune-ins. Other than that it was a waste.

Host Alistair Cooke took over (to better advantage) for the remainder of the program. With him, the viewer saw the 112-foot water tank and how the Navy utilizes it for training, the simulated submarine in operation, the simulated docking of an underwater craft, and other devices. Much of the material was too heavily bogged down in technology, all right for the sub buffs, but of limited interest to the general public. *Horo.*

Weintraub, Rank

Continued from page 21

novel by Curt Siodmak. Fourth show is being kept under wraps.

Active in the deal is the William Morris agency, which negotiated for both parties and will handle U.S. sales on the properties. It will also supply creative and acting talent and help supervise British production to maintain American standards. Agency will try for network sales on all the shows, but failing that will handle negotiations for a distribution deal for syndication. Rank will handle sales to British television; other foreign distribution will be handed over to a telefilm distrib.

Weintraub is in New York this week, en route to London for meetings with Box, Rank and Rank managing director John Davis to pin down final details. From there, he leaves for Nairobi for start of production on "Tarzan's Greatest Adventure," first of two "Tarzan" releases for Paramount. His v.p. and partner, Harvey Hayutin, will join him there next week.

CARROLL'S TRIANGLE POST

Binghamton, N.Y., Nov. 11.

George Carroll, former program director of WFBG, AM and tv, has been named to the newly-created post of station manager for WNBF-TV and AM, the Triangle Publications outlet.

NOW

WTIC-TV

CHANNEL 3

MEANS CBS

TELEVISION

IN RICH, RICH

SOUTHERN

NEW ENGLAND

WTIC-TV HARTFORD 15, CONNECTICUT TEL. JACKSON 5-0801

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.

Foreign TV Reviews

Continued from page 27

bilities offered by television to watch history in the making at the precise moment that it's being made, has received another convincing demonstration. The prestige effect should be great, and increased set sales forthcoming. *Hawk.*

THE QUARE FELLOW
With Wilfred Brambell, Dermot Kelly, Liam Gaffney, David Kelly, Neil McCarthy, Michael Hitchman, Noel Lloyd, Charles Roberts, Chris Gannon, Brian O'Higgins, Dudley Foster, Patrick Duggan, John McCarthy, Anthony Sheppard, Tony Quinn, Alan Barry, Jack Cunningham, John Barrie, Michael Segal, Robert Percival, Michael Guest
Writer: Brendan Behan
Director: Peter Graham Scott
90 Mins., Wed., 8:30 p.m.
Associated-Rediffusion from London

One of Associated-Rediffusion's most commanding drama productions to date, Brendan Behan's "The Quare Fellow," came to the screen as a compelling piece which was excellently mounted and produced. Acting was maintained at a high standard and the play moved easily. Much credit for this must go to the mobility of the cameras which roamed advantageously about Fredric Pusey's grimly realistic set magnifying its size. "The Quare Fellow," which was produced in the West End a while back, fitted the tv medium easily.

Brendan Behan's storyline concerned the reactions of both inmates and staff of an Irish prison where within the next 24 hours a man was to be hanged. Behan wrote with feeling about the callous attitude of some of the lags and also of the revulsion for capital punishment by some of the warders. The piece tended to get wordy at times, but the lines punched home the harrowing and grimly real situation. The play however, did not lack comedy, which was masterfully written in so as not to detract from the basic messsage. *Bary.*

VERA LYNN SINGS
With Semprini, Fraser Hayes, Four, Martin Grainger's Puppets, Lynnettes, The Leslie Roberts Silhouettes, Eric Robinson orch
Producer: Albert Stevenson
Writer: Freddie Robertson
45 Mins., Thurs., 7:30 p.m.
BBC-TV, from London

With a large number of shows behind her and a new series stretching out ahead, Vera Lynn, who in terms of experience is a veteran British songstress, needs a batch of new ideas if her program is to maintain interest. Her voice is as good as ever and she has an affable personality, but these attributes alone are not enough to carry her through 45 minutes. The show is overloaded with song spots.

Entry caught featured Miss Lynn singing a host of old and new songs backed by the Eric Robinson orch. Resident support was supplied by Semprini pianoing his way through a classical piece and a selection from "Snow White;" the Leslie Roberts Silhouettes who danced acceptably and performed a novelty flourescent routine; and the Lynnettes, an equally split song octet with a familiar style, who voiced several numbers. Guest spots were filled by Martin Grainger's Puppets with a really good circus routine and the Fraser Hayes Four, an instrumental and vocal combo who made nice noises. *Bary.*

COOPER'S CAPERS
With Tommy Cooper, Aileen Cochrane
Writers: Bill Craig, John Law
Producer: Hugh Rennie
30 Mins., 10:15 p.m., Fri.
ATV, from London

Tommy Cooper, one of Britain's most infectious comedians with a magico act that never fails to get the yocks, now has his own weekly series, which is being put out by ATV over the commercial network. The opener, however, was a big disappointment and lacked the impact which the star has always made with a live audience.

There was none of his famous magician's routine, but instead he starred in two or three sketches, all of which were rather lame. In one he ended in an almost breathless state playing all of some five or six male characters, hurriedly changing costume while Aileen Cochrane gallantly held the stage. In essence, the idea was amusing, but it didn't emerge as stout tv entertainment.

"Cooper's Capers" could well become a pop entry commanding a high rating; but the joint scripters will need to work out a more successful formula before that can be achieved. *Myro.*

Ted Ayers

Continued from page 18

Q-A on camera basis, but there's a long tale of suspense in that one. A phase was Ayers' waiting out Khrushchev's decision whether or not to do it. Ayers was in a Paris hotel and refused to leave his room for a week, waiting for a telephone call from the Kremlin. Finally, he went downstairs to the hotel bar, carefully explaining to the hotel phone operators where and how he could be reached. He took a seat by the phone.

The Kremlin call finally came—but Ayer's was in the men's room. He emerged just in time to engineer one of the biggest tv scoops of its type.

Keeping on top of the news has seldom been easy, but it has always been interesting.

He went to Buenos Aires the week after Dictator Juan Peron was overthrown to do a show with the new Argentine president, Eduardo Lonardi. He arrived to find all the Argentine officials with whom he had been making advance arrangements were Peronists who had, in the meantime, been kicked out of their jobs. He had to make new contacts fast.

He has kept the show in 1958 especially current in the Middle East crisis, scoring a number of news beats. While Iraq had two governments, for instance, he maneuvered to have Hashim Jawad, the Iraqi revolutionary delegate to UN, on his program the day after Jawad was to arrive in New York. First, he had to find Jawad in Manhattan, an assignment with private eye overtones. When he finally did, he noticed the man had his hand in bandages.

"Were you injured in the revolution?" he asked.

"No," said Jawad, "a New York taxi driver slammed the door on my hand!"

"Face the Nation" has been a newsmaker since its first program when the guest was the late Sen. Joseph R. McCarthy (R-Wis.). The list of those appearing on it since is like a "who's who" of who is. Interviewees this year have included such diverse personalities as the Aga Khan, Gov. Orval Faubus (whose appearance brought the heaviest outpouring of mail of any man on "Face"), Aneurin Bevan, David Ben Gurion, Walter Reuther and Ezra Taft Benson.

Although none of the shows has ever enjoyed much of a rating, they definitely have a "quality" audience, especially in Washington, where most Government officials associate Sunday with church, the family dinner, "Face the Nation" and "Meet the Press."

Few, if any, tv shows have viewers with more influence and power.

That is another reason Ayers huffs and puffs in the big effort for a quality product.

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Luncheon served Noon to 3 P.M.
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Member all charge clubs
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3½ acres, suitable entertainment lavish scale, all landscaped, unusual showplace gardens; 16 rooms, 4 baths, 2 powder rooms; 25 minutes from Grand Central. Owner moving must sacrifice. BOOTH MU 6-0444.

Great time at Telestudios!

The happy combination pictured below just finished three Kellogg's commercials for "What's My Line?" in record time! And why not? Kellogg's has the top selling talent and personality of Dennis James (left)... top agency creative control of Leo Burnett Company in the person of agency producer Chuck Strother (center)... top production experience of TELESTUDIOS' head man, George Gould (right). And, oh yes, one other thing—VIDEOTAPE—at the industry's largest independent studios. It's the same kind of great time and custom service on which you can count when you produce your commercials... pilots or programs under the personal supervision of TELESTUDIOS' top management. Great results, too, because VIDEOTAPE at TELESTUDIOS means low cost, high quality productions that come across with all the vivid impact of live television itself. It's happening right now for key agencies such as Leo Burnett, and their key clients such as Kellogg's. Now is a great time to make it happen for you with VIDEOTAPE at NTA's **TELESTUDIOS, INC.**

1481 Broadway, New York, N. Y, LOngacre 3-6333



Television Reviews

Continued from page 27

Jane Morgan, a slick nitery songstress but not a jazz stylist, was given a couple of numbers. And as a finale, the show presented a medley of Hoagy Carmichael tunes, most of which had no relationship to the main motif. Carmichael performed okay at the piano but, as emcee along with Bob Crosby, was saddled with a collection of cliches and square jive talk.

Some excitement was generated by vet jazzmen like Louis Armstrong, Lionel Hampton and Gene Krupa. Krupa and Hampton had a couple of solid numbers apiece and worked in a colorful drum challenge routine together with Chico Hamilton. Satchmo, in good vocal form, did "I Love Jazz" and worked with Miss Morgan on "The Day The Rains Came" with his gravel-toned pipes.

An excellent jazz vocalist, Anita O'Day contributed some highlights with her "Let Me Off Uptown" and a scat number which, however, was partially drowned in the orch backing. The old Bob Crosby Bobcats combo also were on hand for some capable dixieland blowing, while the Les Brown orch, a slick dance band, backed up in crisp style. The Chico Hamilton quintet, as the only representative of the modern school in jazz, performed two polite chamber works which didn't quite fit into the rest of the sesssion.

The plugs for Timex Watches used some interesting demonstration gimmicks, but fell flat in a musical quiz game with the show's stars. *Herm.*

PLAYWRIGHTS IN CONTEMPORARY THEATRE
With Norris Houghton, host; E. Martin Browne, Stuart Vaughn
Producer: Amram Nowak
Director: Frank Jacoby
60 Mins., Fri., (7), 3 p.m.
WPIX, from New York

Norris Houghton, co-managing director of the Phoenix Theatre, vigorous off-Broadway house, is hosting a stimulating series, "Playwrights in the Contemporary Theatre" with the assistance of Metropolitan Educational TV Assn. in conjunction with Hunter College.

Weekly powwows center round the Phoenix Theatre's festival of plays by Nobel Prize Winners and program caught (7) dealt with the downtown theatre's current production of T. S. Eliot's "Family Reunion" featuring Lillian Gish, Florence Reed and Fritz Weaver.

On this occasion, Houghton had, as his highly informed guests, E. Martin Browne, authority on Eliot's work and director of every London production of the latter's dramatic efforts, and Stuart Vaughn, Phoenix Theatre's resident director.

Houghton is a remarkably capable student of theatre with a hip-deep knowledge of off-Broadway, on-Broadway, college campus dramatics and overseas drama and possessed of an abiding faith in the theatre. The current series should go a great distance toward making the theatre stronger and an integral part of the people.

Three speakers, in seminar-like fashion, probed Eliot's preoccupation with ritual drama and the poetic significance of "Family Reunion." Browne told of his overseas production problems with Eliot's verse plays while Vaughn recounted his adventures in the mounting of "Family Reunion" for American audiences at the Phoenix Theatre.

There were, also, richly rewarding observations on the use of sets for Eliot's dramatic efforts. Vaughn read excerpts from Eliot's "Family Reunion" with deft assurance and understanding. All in all, the 60-minute stanza added up to a highly intelligent appraisal of Eliot's work.

Subsequent programs will deal with writings of Nobel Prize winners Shaw, Pirandello, O'Neill, Camus, Hauptmann, Maeterlinck and Yeats. Sum total of these META presentations with Houghton would undoubtedly add up to an admirable book on the contemporary theatre. Meanwhile, Friday afternoon viewers are fortunate to be eavesdropping on such absorbing theatre commentaries. *Rans.*

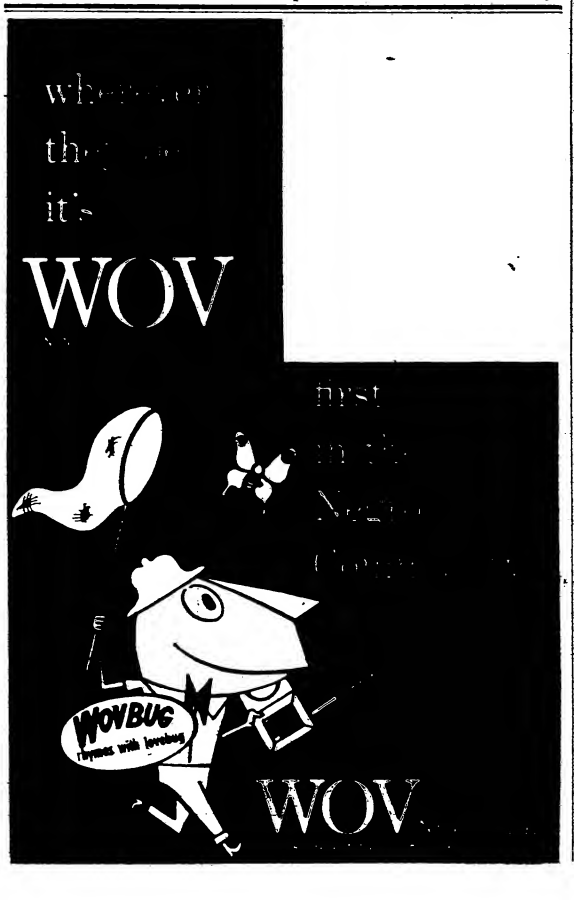
DATELINE-UN
With Sonny Fox, host-narrator
15 Mins., Sun., 9:30 a m
WRCA-TV, N. Y.

Scope and function of the United Nations are being explained to the general public in "Dateline-UN," a 26-week series of 15-minute telefilms aired on stations in some 23 states. They're produced by the international staff of UN Television in cooperation with toppers of the video industry grouped as the Broadcasters' Committee for the United Nations.

Third episode in the series, beamed Sunday (9) via WRCA, N. Y., concerned operation and meaning of the UN General Assembly. On the basis of this installment there's not much "production" or dramatization to the message the UN seeks to convey. Host-narrator Sonny Fox, a onetime guide for CBS-TV's "Let's Take a Trip," pointed out the physical aspects of the General Assembly's meeting hall and also interviewed two UN dignitaries.

In solemn, documentary fashion Fox quizzed Dr. Charles Malik, president of the General Assembly, and had a brief discussion with the delegate from the newly-admitted Federation of Malaya. Dr. Malik cited instances where the GA helped preserve peace and security and also touched on problems to be taken up during the body's current session.

While the mechanics of the UN often of necessity is dry, nevertheless in an international organization as large as this there must be some colorful and dramatic incidents which would better serve to explain what it does and what it stands for. For example, next week's film about the role of the UN's police force should have the stirring qualities that the episode on the Assembly lacked. *Gilb.*



TV Adv. Billings

Continued from page 22

dissatisfaction lay in the one fact that decisions involving millions of dollars in advertising expenditures were being made on shaky, and questionable information.

"In many cases, television receivers are being tuned in, but the viewer is tuned out. Over 5% of homes on an average evening had a television set on but no one in the household was watching the program.

"For many years advertising managers have been saying 'I think our program is selling our product, but we can't be sure.' Our survey found that on a show where Dodge is advertised, 6% of viewers said they expected to buy the car, and on a program where it was not advertised, only 1% to 2% said they would buy a Dodge.

"Now let's look at another television advertised make of car—the Mercury. This car has been consistently advertised for some years on the Ed Sullian show, and since last year has taken on Eastman Kodak as a co-sponsor.

"When viewers of the Lawrence Welk and $64,000 Question' programs were asked what car they thought they would buy in 1959 only 2.1% of Welk viewers and 2.2% of 'Question' viewers said they would buy Mercury. On the Ed Sullivan show, the figure was 2.3%—no difference."

Our study in sponsor identification indicates that viewers cannot recall the product advertised minutes after it is aired.

'Savage'

Continued from page 18

eliminating the "tediousness" that characterizes filmmaking, yet assuring all the safety and residual features that film permits, it permits the scripter to broaden his scope, to do better and more imaginative writing.

"When we did the 'Pursuit' show, we realized that in little more than an hour, we had done a small feature film. We had six sets of four acts plus an opening, and we shot from 'black to black' in each instance. But because of the breaks, we didn't have to clear the passageways to permit the cameras to move from set to set. We were able to build fantasically detailed sets, as good as feature film sets.

"In shooting from black to black, in one scene an actor blew his lines. So we started the scene all over again and was right. It cost $50 more. Compare that that with the thousands of dollars in cutting costs in film. They say you can't edit tape. But actually, the editing is done beforehand, in the creative process. It's done in the writing and in rehearsal. With the tedious routine of filmmaking eliminated and following the rehearsal schedule of a live show, the actors get a chance to build their characterizations, the writers can make changes and the director can really develop a script. If there's a real hot dress rehearsal, that can be taped and the actual show tape used as a protection tape.

"For the writer, this means he can really function creatively. He can tackle any kind of theme or background, because in terms of sets almost any number and combination can be used. And he can expect the kind of spontaneity of performance that goes with the stage and live television but is impossible to achieve in films."

Chi AFTRA

Continued from page 18

from the Commission. Calling Molloy's article a "bald untruth" and charging the writer with bias, the letter asked to be published in Molloy's regular space. Field answered the letter in politic fashion, but the newspaper did not print the missive from AFTRA.

On Friday (7), Molloy's column ran a brief note that was labeled a "clarification." In effect, it amounted to a retraction. It read as follows:

"My Washington sources had informed me that, in acknowledging local complaints from AFTRA, Mayor Daley and others, the Federal Communications Commission had referred to Sec. 326 of the Communications Act, and so I reported in this space. This section precludes the commission exercising any power of censorship. Now comes this correction from Acting Commission Chairman Rosel H. Hyde: 'Usually, on complaints regarding programs, we have called attention to the limitations of Sec. 326 . . . but this I now find was not included in the acknowledgements to Chicago.'"

Chi AFTRA continues its attempt to fan a tempest, but now that the elections are over the political voices that had supported the union's stand have grown dimmer.

Monopoly

Continued from page 35

New Orleans Times Picayune's purchase of the Item. The paper, under Justice Dept. prodding, gave up its radio station and withdrew a pending tv application.

Over the years, FCC has dealt with the newspaper ownership issue in many celebrated cases but has shied away from spelling out any overall guide, sticking to a policy of shaping decisions to the facts at hand. Results have often been contradictory.

In the late forties, FCC apparently was on the verge of clarifying its position when it withheld action on newspaper applications for broadcasting permits, and came very close to being caught in a legislative straitjacket. In response to the FCC move, a proyision was put in an omnibus bill barring any "discriminating" against newspapers seeking FCC permits. The provision was struck after FCC rushed forward to state that even if it had the inclination, it didn't have the authority to discriminate against publishers.

The concept of clear-cut rules governing the problem has wide appeal but no one seems to be able to devise a set that would be applicable to all the varying circumstances.

But there is sentiment for more consistent long range policies, if not rules, on where the line is to be drawn in multiple-media situations.

New Entries

Continued from page 19

Associates series which has been held up for lack of a star, but is purchasing scripts nonetheless; and "The Veil," Hal Roach production for NTA.

In other cases, there's already a commitment. Collier Young is prepping production on "One Step Beyond," series which will be tabbed "Alcoa Theatre" when it preems on ABC-TV in January. Sam Gallu is scriptbuying on "Border Patrol," which will be a CBS Films syndicated entry in late spring but has already been sold in a massive Amoco regional deal covering the east. Jack Webb is rushing production on his "D. A.'s Man" which goes in as replacement for "Brains and Brawn" on NBC-TV.

But, strictly on spec, other shows are going ahead. These include Don Fedderson scriptbuying for his "The Town Tamer" (also tabbed "The Quiet Man"), CBS-TV, buying and producing 13 taped "Peck's Bad Girl" situation comedy entries, plus additional scripts on "Savage Is the Name." Peter Lawford, in a manner of speaking, is "buying" scripts for his "Man of the House" entry, except that star Carl Reiner is writing 'em all himself, in New York.

Some Controversial ATAS Forums on Tap To Liven Up Season

Eastern branch of the Academy of Television Arts & Sciences is launching a three-pronged activities program on Nov. 13. ATAS has planned a series of six forums on television, a series of three luncheon meetings to be addressed by heads of the three networks and a list of straight social events.

On the 13th, in N.Y., a forum will discuss "Filming TV in N.Y. Heaven or Hell?" In January, February, March, April and May five other forums will be held, although the exact dates have not been chosen. They line up this way: "TV Tape—Survey and Demonstration," "Music For Television," and, in March, the subject "TV Acting, Directing and Production," which is potentially controversial because the forum was planned in order to make comparisons between live and film technique, a subject which was the backbone of a formal arbitration on jurisdiction of the DuMont Electronicam camera a few years ago between SAG and AFTRA. The arbitrator never decided whether it was a live or film technique, and, moreover, there is a feeling abroad that the comparison may have its ramifications in the present fight over tape jurisdiction. The remainder of the forum program consists of an discussion on "TV's Transoceanic Cable" and, for the May windup, "News and Public Affairs Survey."

At the luncheons, ATAS has scheduled Robert Kintner, NBC prexy, Louis Cowan, CBS-TV prexy and Oliver Treyz, ABC prexy. Dates of their appearances have not been fixed.

Red Barber

Continued from page 18

personalities and that's what we talk about. The first question usually is, 'What happened to Milwaukee?' I say, 'They just didn't win the fourth game,' and we go on from there."

Barber was asked to make the tour by the Adjutant General of the Army. He cleared his time with the Gulf Oil Co. for which he had been skedded to go to St. Louis and plug openings of new filling stations.

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Bob Fierman, TE. 0-3311

For Information Write:
Bill Gibbs, Director of Commercial and Industrial Films, MGM-TV, Culver City, Calif.

MGM-TV
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Radio-TV Election Backwash

Continued from page 23

quasi-judicial power it now has. Now, FCC's quasi- judicial activities constitute only 10% of the Commissioners' work.

A number of thinking members of Congress see the long-delayed need for a new communications act as the "strong move" necessary to restore public confidence in the FCC following the sensations grubbed up by the Harris subcommittee.

Any rewrite of the communications act involves countless headaches and problems. One of the most pressing is FCC's rule making. Another, involved in the Harris hearings and in the tv cases sent back to FCC recently by the U.S. Supreme Court, is a new set of do's and don'ts in ex parte representations. FCC admittedly is now too isolated to get all the facts it needs from the industry in certain situations.

Side issues are certain to arise like the old Bricker proposal (its author, Sen. John W. Bricker (R-Ohio), was one of the casualties of the election) to place the networks under FCC jurisdiction.

The pay-tv imbroglio—whether FCC has legal authority to sanction it—is a cinch to enter the picture, if Congress doesn't dispose of it before turning to a rewrite of the communications act.

These issues, as well as others to come up, are bipartisan, generally speaking, and it would take more clairvoyance than a political mortal possesses to read the influence of the landslide Democratic victory on them in advance.

More Liberal Congress

No doubt exists that the new Congress will be more liberal than any in a long time. New legislation, aimed at winning friends for the 1960 Presidential and Congressional elections, can be expected in such fields related to radio-tv and show business as minimum wage, small business, social security, anti-trust, interest rates and others.

It is, of course, impossible to forecast what form such legislative programs will take this early. But the Democrats will be certain to attempt a broad program of domestic reforms that will help them win the next—and more important—election, when the White House is at stake.

One of the most important indications of the election result is that the Harris investigating subcommittee will probably continue in 1959. The Democratic victory was so one-sided that the Democrats no longer need be concerned about Republican opposition to the subcommittee keeping going.

The final decision still will be made by House Speaker Sam Rayburn, who has taken an unusual personal interest in the subcommittee. And Rayburn has not decided yet whether the subcommittee's life should run through 1959.

Only one Republican member of the Harris group will be back next year, Rep. John B. Bennett (R-Mich.). All others either were defeated or didn't run. The Democratic subcommittee membership was reelected.

On the parent House Commerce Committee, which Rep. Oren Harris (D-Ark.) also heads, eight men will be missing next January. Four were given the ballot box nix, Reps. John V. Beamer (Ind.), Joseph L. Carrigg (Pa.), Will E. Neal (W. Va.) and Robert Hale (Me.), all Republicans. Four others didn't seek reelection, Reps. Charles A. Wolverton (N.J.), John W. Heselton (Mass.) and Joseph P. O'Hara (Minn.), Republicans, and Martin Dies (Tex.), Democrat.

The Senate Commerce Committee, which handles all radio-tv legislation on that side of the Capitol, had four GOP members beaten, Sens. John W. Bricker (Ohio), Charles E. Potter (Mich.), William A. Purtell (Conn.) and Frederick G. Payne (Me.).

Bricker, as noted before, ran an almost lonely (except for Sen. William Langer (R-N.D.) who is not a member of the commerce group) crusade for FCC regulation of the networks. He had been chairman of the committee when the Republicans controlled Congress, '53-'55.

Potter was active and interested in broadcasting legislation. He wrote the 1958 bill which would have authorized a high-level study of spectrum space. Similar legislation is certain to be reintroduced early in the new Congress by Rep. Harris and probably by several members of the Senate Commerce Committee, possibly including Chairman Warren G. Magnuson (D-Wash.).

Potter was UFHs best friend in the Senate, firmly believing that present VHF channels are not enough to give the public the commercial tv it wants and needs. This thinking was behind his efforts for a spectrum space study. Potter was also an announced foe of pay-tv.

Payne and Purtell took little part in broadcasting legislation, although Purtell's Connecticut colleague, GOP Sen. Prescott Bush, who remains on, was once a CBS director.

The big Democratic majority will result in more Democrats and fewer Republicans sitting on major committees. The Senate Commerce Committee, for example, which has been divided, eight Democrats and seven Republicans, will probably be reshuffled to a 10-to-5 basis—or 9-to-6 at the least. The House Commerce Committee will probably shift from its present 18-to-15 division to 21-to-12.

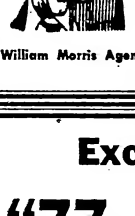
All of this will add to the influence of Northern and Western Democratic liberals over everything Congress touches affecting show biz and other otherwise.

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Mgt. William Morris Agency

Coronation

Continued from page 22

on the network the following day. Winston Burdett did the commentary.

BOAC's jet took 10½ hours for the crossing with the coronation pictures. It landed at Idlewild at 5:36 p.m. The plane carried three CBS-TV packages, all wrapped together. One package consisted of 400 feet of processed film which was cut for the 6:03 p.m. The second package had 700 feet of unprocessed film which also was processed at the field and designed as backstop coverage in case the Ampex tape footage in the third package was not of good quality. The Ampex tape proved excellent and part of it was used on the Doug Edwards program.

Jack Bush and Av Weston of CBS News were in charge of the telecast from Idlewild. Frank Fitzpatrick, chief traffic expediter for CBS News, had the job of receiving the film, rushing it through customs and getting it to the temporary film editing setup, thence to the truck. Practically all restrictions were waived by Customs inspectors to speed the films through.

The 55-minute special was produced and directed by Don Hewitt.

Screen Gems

Continued from page 21

ple Storybooks," which SG made for Breck Shampoo, are getting an additional ride as ABC-TV reruns, beginning next January. How that affects the kitty is not really known, although it's considered likely that the rerun pact was made since the projection and, hence, is just unexpected gravy.

Plus the take from the half-hour network shows, there are the syndicated sales from "Rescue 8," on which SG is doing well, and the vast potential from the Universal and Columbia feature libraries.

Of the 17 series since June, 13 are or were network (five of them new since fall), two are national spot and two are fresh for syndication. (This doesn't include pre-June syndications, which are still running.)

Creative Setups

Continued from page 21

both with extensive network backgrounds, as exec producers. They'll function in the same way, stressing development of new properties and guiding them through their early stages before handng them over to straight producers for the actual execution of the films.

And at Metro-TV, where film vet Dick Maibaum is production boss but ex-NBC program veep Bud Barry is overall veep of the subsid, stress is on acquisition of creative personnel who can function primarily on development, with the actual production once a series is out of the woods then turned over to a staff producer. That's the design in the inking of Charles Isaacs, a tv vet, and the current negotiations for Paul Monash, primarily a writer and secondarily a producer.

AFTRA

Continued from page 23

receive a 13-week national fee of $850 for a single blurb. Recommendation was restricted to spot commercials, it's reported. Union demanded a four-week minimum of $400 for a nationally-used blurb, plus $50 a week for the remaining nine weeks of each cycle.

Original tape blurb demands, according to industry sources, would have cost the advertisers "several thousand times" SAG's commercial film fees. New demands are still several times as expensive, it was alleged.

AFTRA wrote a spot rate for N. Y. alone of $680 for 13 weeks, with a four-week minimum guarantee of $320. For L. A. or Chicago, the one-city rate is $520, with a $240 four-week minimum. Nine other cities go for $425 and $200 each, followed by a 25-city list of $170 and $80 per market.

During the course of Saturday's cross-the-table talking, William Fitts, CBS representative and described as one of the industry negotiation leaders, told AFTRA that the networks had already offered to settle with AFTRA for 11 to 20% more than SAG was getting. At one point in the talks, a management official accused AFTRA of using the dickers to propagandize so as to impress actors in the event NLRB tests the SAG-AFTRA hassle with a vote on jurisdiction. Retort was, "This kind of propaganda pays cash."

Mortimer Becker, AFTRA lawyer and reportedly one of the union's two big guns in the talks, is said to have accused the networks of being "puppets for the advertising agencies and of "conspiring with them in whipsawing actors."

Don Conaway, AFTRA executive secretary, who got into the act many times during the course of the session, accused the networks during the rapid cross-challenging of trying to force taped program rates down, allegedly to coincide with lower SAG rates.

AFTRA's Becker threatened to call off the Saturday dickers if the industry didn't remove William Devaney, an agency lawyer from the negotiation room.

Dented Cans

Continued from page 23

the rasslers smashed up? One spot announcement plus the horse play produced the sale of 563 pictures by 5 p.m. the following Monday.

And the clerks in the drug store in more than one instance were offered 10 times the price for the framed pictures with gore on the frames.

Average sets in use weekdays at 10:30 p.m. in Mobile is 17.3. Saturday night, with only two stations, has a set-in-use average of 52.2. Rassling, put on in a 60 x 40 former garage by the station itself with "Colonel" Herb Langston promoting and no tickets sold, gets 22.1.

In the 90-minute period during which the hippodrome is telecast, 12 spot annuoncements are sold. There is a healthy waiting list.

Tickets are given 165 people each week, none is sold. But on Saturday in Mobile rassling is a hotter ticket than "My Fair Lady" on Broadway.

Freedman

Continued from page 23

penalty of $10,000 fine and 10 years imprisonment or both.

NBC, which took over production reins on "Twenty-One" after the scandal broke, issued a statement after Freedman's arrest. It said the producer is not "an employee of NBC" and works for Barry & Enright. "When NBC assumed production responsibility for 'Twenty-One,' Freedman was replaced as producer of the program.

Freedman's attorney, speaking of his client's appearance before the grand jury, charged that "they set him up like a clay pigeon."

Freedman testified before the grand jury on Oct. 2 and it is reported that he denied charges which James Snodgrass, artist and contestant, was to reveal later. Snodgrass submitted to the D.A.'s office registered letters, containing questions and answers which he had mailed to himself before going on the air.

KTLA'S PRECEDENT WITH EDITORIAL DEPT.

Los Angeles, Nov. 11.

KTLA, creating post of director of editorial policy and community relations and upping news director Gil Martyn to new spot, becomes the first station in U.S. to set up a separate and distinct dept. to handle editorial phase of telecasting.

George Lewis, senior news editor of WPIX, N.Y., succeeds Martyn, checking in last week. KTLA is third L.A. channel to undertake editorializing, following the recent FCC suggestion that such policies be adopted. KCOP and KNXT are the other two.

Bruce Eells

Continued from page 20

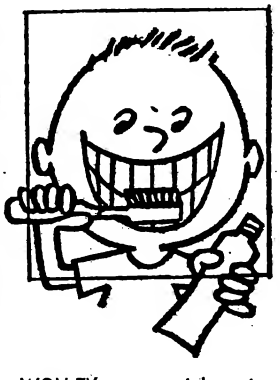
scripts. This is giving the sponsor a fair shake; it's also ensuring quality for the producer and sponsor, Eells states.

On the matter of quality—and economics as well—Eells emphasizes that committing for 39 pictures actually gives the producer security, even if he doesn't have a sponsorship deal. A firm production commitment enables the producer to get talent—stars, writers, directors — that he normally couldn't touch on the basis of a 13-week commitment, and for prices running well below the ordinary tv tab of the individual involved. It permits for negotiation of profit participations for stars or important creative personnel. Most important, it allows adequate time for preparation—careful casting, top scripts, etc. Whereas, "the guy with the pilot gets a 13-week deal and rushes pell-mell to get the show on the air in eight weeks, and how can he do a successful series that way?"

Pittsburgh—Fidelity Trust Co. has been pacted to bankroll broadcasts of the Duquesne U. away-from-home basketball games over WWSW this winter. Duquesne has long been a power in floor circles and a perennial tournament contender.

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NOW THERE'S A DETERGENT!



WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

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and Director Phillip Saville and designer Voytek for TV's greatest drama success – Saroyan's 'The Time Of Your Life' a special ABC Armchair Theatre presentation on Sunday October 20th.

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DAILY MAIL

'The most exciting piece of television theatre that ITV has given us this season'
DAILY MIRROR

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DAILY HERALD

'A really memorable television drama occasion'
DAILY TELEGRAPH

'Unusual degree of fluency and polish'
THE TIMES

'I don't know when I enjoyed a play more'
THE SUNDAY TIMES

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Britain's ABC Television Network

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A MEMBER OF THE ASSOCIATED BRITISH PICTURE CORPORATION
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Jocks, Jukes and Disks

By HERM SCHOENFELD

Sammy Davis Jr. (Decca): "I NEVER GOT OUT OF PARIS" (Lincoln*) is a standout piece of performance material which will be around for a long time whether or not it makes the current best-seller lists. "THAT'S ANNA" (United Artists*), from the "Anna Lucasta" pic, is a well-written piece of material which spotlights the film's theme.

Roy Orbison (RCA Victor): "SWEET AND INNOCENT" (Tree-Tune†) is a pleasing juve-angled number handled in appealing style by this rockabilly artist. "SEEMS TO ME" (Acuff-Rose†) is a so-so slow ballad.

The Jazz Combo (United Artists): "THEME FROM 'I WANT TO LIVE'" (United Artists*) is a fine jazz instrumental spotlighting Gerry Mulligan's baritone sax. Solid change-of-pace fare. "BLACK NIGHTGOWN" (United Artists*), from the same pic, is a swinging entry in the modern idiom which the kids may pick up.

David Rose Orch (MGM): "HOW HIGH THE MOON" (Chappell*) is another standard returning with a beat in a lush setting which should give it a new round of juke spins. "STROLL ALONG" (St. Lawrence†) is another nifty instrumental with a penny-whistle sound and a dancing beat.

Mickey Leonard Orch (Prince): "INTERMISSION RIFF-PART 1 & 2" (Goldsen*) is a strong instrumental by a big band, plus organ. It swings on one side and rocks on the other, for across-the-board impact.

LaVern Baker (Atlantic): "DIX-A-BILLY" (Sounds*) is a bright novelty dance item socked across in top form by this rocking songstress. "I CRIED A TEAR" (Progressive†) is in a familar rocking ballad groove.

Jean Shepard (Capitol): "I WANT TO GO WHERE NO ONE KNOWS ME" (Oceanic†), a ballad with a good idea, is belted very effectively by this country songstress. "JUST ANOTHER GIRL" (Central Songs†) is a more conventional entry.

Dorothy Squires (London): "TORREMOLINOS" (Chappell*), lilting Latin-styled number, is slickly projected by this British thrush for solid impact. "I'LL CLOSE MY EYES" (Maurice*) is a class ballad also well delivered.

Danny & The Juniors (ABC-Paramount): "I FEEL SO LONELY" (Singular†) is a typical rocker delivered in equally typical style by this combo. It lacks a fresh slant. "SASSY FRAN" (Singular†) is cuter material with better chances.

Art Lund (Coral): "PHILADELPHIA, U.S.A." (Southern*), a rhythm number which could put Philly onto the song map, gets a strong vocal by Art Lund and chorus. "MAM'SELLE" (Feist*), the oldie, turns up in a good straight workover.

Frankie Laine (Columbia): "WHEN I SPEAK YOUR NAME" (Leeds*), an excellent ballad with a beat, gets a stylish vocal which vocal could put Frankie Laine back into the hit lists. "A COTTAGE FOR SALE" (DeSylva, Brown & Henderson*), a fine oldie, returns in a potent version which should give it a new round of spins.

The DeJohn Sisters (Sunbeam): "DO DIE" (Sunbeam†), a bright novelty based on a popular street song, is given a catching rendition by this vocal combo. "WEDDING POSTPONED" (Sunbeam†) is familiar tear-jearking stuff.

Mark Dinning (MGM): "THE BLACKEYED GYPSY" (Acuff-Rose†) is a charming melody slickly handled by this singer. Fits rights into the current folk cycle. "SECRETLY IN LOVE WITH YOU" (Acuff-Rose†) is a conventional ballad.

Linda & Roberta (Junior): "GROWN UP" (Kempta†) is a cute juve-angled entry harmonized in typical commercial rocking style by this duo. "I'M IN LOVE WITH YOU" (Kempta†) is a fair ballad.

Billy Watkins (Arwin): "CONVINCE ME" (Daywin†), a good ballad with a light rocking beat, gets an arresting vocal by this upper-register tenor. Could pick up a lot of spins. "THIS IS ME LOVING YOU" (Artists*) is another promising entry in the same groove.

Bill Lawrence (Freedom): "CARIBBEAN" (American†), a bouncing number, is a solid showcase for this dry-voiced country-type singer with an offbeat impact. "HEY BABY" (Congressional*) is routine rocking material.

Bibi Johns (Decca): "TEACH ME THE DANCE OF LOVE" (Robbins*), a cha cha number with a fresh idea, is delivered in appealing style by this German songstress. Could be big. "THE RICKY-TICK SONG" (Mermaid*) is an okay novelty entry with a German lyric.

Al Green (Fargo): "I NEVER HAD A CHANCE" (Berlin*), an oldie, is sold strongly in contemporary style by this deep-toned rocking vocalist. "THE GIRL I LOVE" (Instant-Miller†) is an interesting romantic ballad in a spiritual format.

*ASCAP. †BMI.

Best Bets

THE PLATTERS ..... **SMOKE GETS IN YOUR EYES**
(Mercury) ..... **No Matter Who You Are**

The Platters' "Smoke Gets In Your Eyes" (T. B. Harms) brings back the oldie with a superb lead vocal by Tony Williams. The kids will rediscover some great material via this entry. "No Matter What You Are" (AMC*) is an okay current ballad.*

* * *

COBY DIJON ..... **I GO**
(Epic) ..... **Locked In The Arms of Love**

Coby Dijon's "I Go" (Ludlow) bows this Latin American crooner in the U.S. market with a swinging number showcasing a sock talent. "Locked In The Arms of Love" (Monument†) is a solid ballad which should share the spins.*

* * *

MARK MURPHY ..... **BELONG TO ME**
(Capitol) ..... **Dont' Cry My Love**

Mark Murphy's "Belong To Me" (Chappell) is a standout piece of material in a compelling performance due to spark wide attention. "Don't Cry My Love" (Paxton*) is another unusually fine ballad with excellent commerical chances.*

* * *

BOB SCOBEY'S FRISCO JAZZ BAND ..... **DIXIE**
(RCA Victor) ..... **Floating Down To Cotton Town**

Bob Scobey's "Dixie" (p.d.) is a colorful and catching instrumental with a hot juke potential. "Floating Down To Cotton Town" (Mayfair) is an okay jazzy uptempo entry with ensemble vocal chorus.*

* * *

SHEB WOOLEY . . SANTA & THE PURPLE PEOPLE EATER
(MGM) ..... **Star of Love**

Sheb Wooley's "Santa and The Purple People Eater" (Cordial†) is a good bid for the seasonal market with a novelty idea that clicked earlier this year. "Star of Love" (Cordial†) is a pleasant ballad.

* * *

SONNY MOON ORCH ..... **COUNTDOWN**
(Warner Bros.) ..... **Rememb'ring**

Sonny Moon Orch's "Countdown" (Walley Entertainment) is a sharply executed instrumental, with somt incidental lyrics, with a timely peg which will pull the kids. "Rememb'ring" (Bourne*), the oldie, turns up in a nifty arrangement.*

* * *

CAROL HUGHES ..... **DON'T FORGET I LOVE YOU**
(Dot) ..... **The Bass**

Carol Hughes' "Don't Forget I Love You" (Royalty†) is an excellent ballad with a fine lyric which this songstress builds into a highly promising commercial entry. "The Bass" (Royalty†) is a fair novelty idea.



LAWRENCE WELK
Presents His Newest Album
"THE LENNON SISTERS"
(Brunswick Album No. 54039)

Album Reviews

Rise Stevens - Robert Merrill: "The Chocolate Soldier" (RCA Victor). A stand-by of the operetta repertory, Oscar Straus' "The Chocolate Soldier" turns up in a solid new production in this double LP. A crackerjack studio cast, headed by two Metopera stars, Rise Stevens and Robert Merrill, deliver a score memorable for such songs as "My Hero," "Falling In Love," "That Would Be Lovely" and "Never Was There Such a Lover!" Jo Sullivan and Peter Palmer head the supporting cast under Lehman Engel's baton. Attractive package includes photos from past pic and legit productions and an informative historical note by Stanley Green. It lacks, however, a detailed rundown of the plot.

Judy Garland: "Judy In Love" (Capitol). Judy Garland's distinctive dramatic touch in her vocalizing is fully communicated in this disk offering and lends a special impact to this standard songalog, some of which has been getting a considerable workout in the package field recently. Backed by Nelson Riddle's orch, she delivers tunes like "I Can't Give You Anything But Love," "I Hadn't Anyone But You," "Concentrate On You," "I'm Confessin'," among others.

"Josef Marais & Miranda Revisit The South African Veld" (Decca). The South African folk material, with which this team originally clicked in the U.S. about a dozen years ago, are brightly reprised in this set. The charming songalog includes faves like "Jan Pierirwiet," "The Zulu Warrior," "Polly, Polly," "Oh, Brandy" and "Henrietta's Wedding," among a flock of others.

Tommy Edwards: "It's All In The Game" (MGM). Tommy Edwards, who's riding with the click title song of this LP, is evidently more than a one-shot singer. He's a solid pop balladeer with a smooth delivery that depends on no gimmicks. This set covers such numbers—"Please Mr. Sun," "A Fool Such as I," "Mr. Music Man," "Love Is A Sacred Thing," and other recent vintage numbers.

Henri Rose: "The Fastest Piano Alive" (Warner Bros.). Henri Rose, a French-born pianist active on the U.S. concert circuit, bows on wax with a display of prodigious technique. Whether or not he rates the title tag, he plays fast enough. But more importantly, Rose has a change of pace and he can also deliver in a lush keyboard groove which has proved to be consistently commercial on wax. It's a rich-sounding collection ranging over numbers like "I Get A Kick Out of You," "All The Things You Are," "Mad About The Boy" and other standards.

Ernie Heckscher: "At The Fabulous Fairmont" (Verve). Ernie Heckscher, the San Francisco society band maestro, again dishes up a deftly done dance package, a sequel to his click "Dance Atop Nob Hill." Like in the previous set, Heckscher adheres to a formula of bright and simple dance tempos in medley formations covering about 30 familiar oldies.

Earl Bostic: "Sweet Tunes of the Fantastic '50s" (King). Earl Bostic, who heads a hard rocking combo, switches to ballad material in this package, but with a pronounced beat. Bostic's orch rocks such class hits as "Unchained Melody," "Ebb Tide," "Autumn Leaves" and "Three Coins In The Fountain," with his sax in the lead. The dancing kids will go for it.

Walter Scharf Orch: "Passion" (Jubilee). A collection of Latin melodies played in excellent style by a large string orch give this LP a high commercial gloss. Added to the musical features is one of those semi-nude jacket photos for eye-catching appeal. Scharf batons the symph-sized orch through a collection of his own compositions with such titles as "Tango of Love," "Tango of Desire," "Tango of Emotions," "Tango of Hope" and, for variation, "Conga Flute" and "Sub Rhumba."

Harry Breuer Quintet: "Mallet Mischief" (Audio Fidelity). Harry Breuer, an expert percussionist on instruments like the vibraharp, glockenspiel and marimba, dishes up another series of offbeat sounds in this LP. Breuer explores the subtleties of his various instruments in a crisply recorded set that includes material like "Hora Staccata," "Down Home Rag," "Pavanne" and a flock of originals by Breuer.

Al Goodman Orch: "Roberta" (Camden). An example of the bargains available on low-priced LPs is this rundown of the including songs from both the original legit and pic versions, "Roberta." Under the baton of Al Goodman, this set is performed by a capable cast featuring Ray Charles, Eve Young, Jimmy Carroll, Marion Bell and The Guild Choristers. Although not a new recording, it's a clean-sounding platter all the way.

Perry Como: "When You Come To The End of A Day" (RCA Victor). This should have a broad family market. Perry Como, whose popularity cuts across age barriers, delivers a program of religioso-inspirational songs with widespread appeal. With his usual relaxed style, Como sings numbers like "He's Got The Whole World In His Hands," "May The Good Lord Bless and Keep You," "A Still Small Voice," "Scarlet Ribbons," "In The Garden" and others.

Louis Prima: "Strictly Prima" (Capitol). A stand-by in Las Vegas for some time, Louis Prima and his organization again get some of that effervescence into the groove. Recorded at the Sahara lounge, this LP features Prima's swinging trumpet and superb vocals on numbers like "Judy," "Five Months, Two, Weeks, Two Days," "That's My Home," "Sing, Sing, Sing," "Gotta See Baby Tonight," "Felicia No Capicia" and others.

Della Reese: "Amen" (Jubilee). Della Reese comes off well in the switch from pop ballads to religiosos. The gospel crowd will take to her and the Meditation Singers with Ernestine Rundless who assist in a way that ought to make this a good property for the upcoming Yule season. She gets enough conviction and emotion into the repertoire to keep the handclappers clapping. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ONLY MAKE BELIEVE (5)	*Conrad Twitty*	*MGM*
2. TOPSY (7)	*Cozy Cole*	*Love*
3. IT'S ALL IN THE GAME (9)	*Tommy Edwards*	*MGM*
4. TOM DOOLEY (4)	*Kingston Trio*	*Capitol*
5. CHANTILLY LACE (3)	*Big Bopper*	*Mercury*
6. TEA FOR TWO CHA CHA (8)	*Dorsey-Covington*	*Decca*
7. I'VE GOT A FEELING (2)	*Ricky Nelson*	*Imperial*
8. THE END (3)	*Earl Grant*	*Decca*
9. ROCKIN' ROBIN (2)	*Bobby Day*	*Class*
10. DAY THE RAINS CAME (1)	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*

Second Group

BEEP BEEP	*Playmates*	*Roulette*
CIMARRON	*Billy Vaughn*	*Dot*
I GOT STUNG	*Elvis Presley*	*Victor*
TO KNOW HIM IS TO LOVE HIM	*Teddy Bears*	*Dore*
TEARS ON MY PILLOW	*Imperials*	*End*
BIRD DOG	*Everly Bros.*	*Cadence*
NEL BLU DIPINTO DI BLU	*Domenico Madugno*	*Decca*
SUSIE DARLIN'	*Robin Luke*	*Dot*
WITH YOUR LOVE ...	*Jack Scott*	*Carlton*
LONESOME TOWN	*Ricky Nelson*	*Imperial*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Bard College in Second Jazz Festival Nov. 14-15

Bard College, at Annandale-on-Hudson, N.Y., is sponsoring its second annual Jazz Festival for students and the public Nov. 14-15. Project, which is unique in the academic field, will combine guest appearances by top jazzmen and some college combos as well as talks by a group of critics.

Guest will include performers Max Roach, Jimmy Giuffre, Kenny Dorham, Helen Merrill, Barry Miles, Ron Erwin's Seldom Fed Five, Ron Jefferson and Bob Gordon's trio. Among the critics will be John S. Wilson, Bill Coss, Dom Cerulli, John Hammond, Martin Williams, Nesuhi Ertegun and Tom Dowd.

NEW RIVERSIDE FLACK

Sylvia Dayube has joined Riverside Records, N. Y. indie label specializing in jazz, as publicity chief.

She fills the spot vacated by Bob Altschuler, who moved over to United Artists Records.

TV PACKS LOW-PRICE LP PUNCH

20th-Fox Records Pitching Global Release Sked; Setting Rank Tie

With its initial packaged goods product staring to roll off the presses this month, the 20th-Fox label is aiming for the global market.

According to 20th-Fox disk prexy Henry Onorati, the 20th-Fox label will be able to have a simultaneous global release in about 10 countries. Ties already have been firmed for Australia, Japan, Italy, Germany, Switzerland, Italy and South Africa. By next week, it's expected that a deal will-be signed with J. Arthur Rank for the representation of the 20th-Fox line in Great Britain. The 20th-Fox trademark will be retained on the foreign releases with the disk affiliate added to the label. For example, on the disk release in Great Britain the label will read "20th-Fox-Rank."

As far as the studio ties go, the diskery already has set for release the soundtracks from pix made by Glenn Miller and Shirley Temple and from such current releases as "Roots of Heaven" and "The Barbarian and The Geisha." Upcoming in the disk-studio tie are the soundtracks from the filmusical version of Cole Porter's "Can-Can," Alfred Newman's score for "The Diary of Anne Frank" and Malcolm Arnold's score for "The Inn Of The Sixth Happiness." His schedule for 1959 is 50 albums and at least 100 singles.

On the singles end, Onorati says the company will release about six a month. He expects to buy masters as well as record his own material and will keep the doors open to all comers although he plans to put a limit on the number of rock'n'roll records. He explains that he'd rather gamble on the longrange take of a "class" disk than the "quick buck" that may come with a r'n'r record.

He predicts that the coming year will see more single records released than ever before by in-

(Continued on page 50)

Music Man

Arnold Shaw

has compiled

A Music Man's Mad Lexicon

which will strike a nerve intra-Tin Pan Alley

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

AGAC Readies Pact Proposals For Pub Talks

The American Guild of Authors & Composers is now in the process of drafting new contract proposals for presentation to the major publishers later this month. Talks between AGAC (formerly Songwriters Protective Assn.) and the publishers have been stalled because the latter have insisted that the songwriters indicate what they want in advance of negotiations.

It's known that AGAC will ask for a tightening up of the procedure under which a song is returned to the cleffer if the publisher fails to adhere to the contract. At the present time, the writers have to go through a costly legal procedure to get back their copywright. In the major areas of the writers' cut of mechanicals, and foreign coin, AGAC is not expected to make any substantial changes in the present basic agreement.

The new AGAC royalty collection agency, which handles payments of publishers royalties to writers, will make its first distribution Feb. 1, representing the last six months of this year. At the present time, 800 AGAC members have signed up and it's expected that about 1,000 cleffers will be in the fold by the end of this year.

Victor Drops Tape Reel Prices from $2 to $3; Custom's Cartridge Sell

With competition from tape cartridges due soon, RCA Victor has dropped the price on its stereo reel tapes to stimulate sales. New schedule ranges from $4.95 for a 600-feet reel to $15.95 for an 1,800-foot rule. Previous prices ran from $6.95 to $18.95.

Victor's cartridge tape program, which eliminates the need for threading via the use of a slim plastic magazine which is simply placed on the machine, has been help up by the lack of cartridge players. Latter are now expected to be on the market within a few months, although originally slated for early in the fall.

The RCA Custom Record division, meantime, is promoting the company's tape cartridge facilities for other labels. As the custom division operates in the disk field, it will provide a complete cartridge service, including re-recording and editing, high-speed duplicating, warehousing and shipping, for other disk companies and other users in the educational or industrial training field.

French Pathe, Ducretet In Mutual Aid Deal

Paris, Nov. 11.

A mutual aid deal has been set up here between the top disk company, Pathe-Marconi, who also make radio and video sets and phonographs, and Ducretet-Thomson, who have a top electrical equipment setup but lag in handling and pressing in their disks. Henceforth, Pathe will press, package and distribute Ducretet while the latter will manufacture the Pathe electrical parts.

Duretet has top selling singers in Charles Aznavour, Michele Arnaud and Roger Pierre & Jean-Marc Thibault.

New French Mag Talks To Readers Via Insert Of Disk Gab and Song

Paris, Nov. 4.

A new wrinkle here is a combo disk-magazine called Sonorama, which went on sale this week. Brainchild of Claude Maxe, a former publicity man, the disks are part of the pages and are side by side with the reading matter. Disks are made of a new, cheap plastic. Mag sells for 500 francs ($1.20) and will be a monthly affair.

Maxe hopes to average 50,000 copies per month, counting on its curio value and demand since it will give news roundups, regular music and interviews with personalities of the day.

Six 33 rpm disks, interpersed in the mag format, will give about 40 minutes of playing time. First issue has two disks devoted to the political upheavals of the last few months with real speeches, crowd noises, etc., garnered from Radio Europe. There are also theatrical talks by Jean-Louis Barrault, an interview with Brigitte Bardot and her new fiance, songs and patter by Gilbert Becaud and some songs by The Platters.

Sonorama is backed by the Hachette Publishing Co. and Vega Disks, with the latter doing the recording and Hachette printing and packaging.

BOOM DISKS IN SUPERMARKETS

The impact of a tv showcasing on disk sales is best reflected on the supermarket level. That's the opinion of Jim Turnbull, Columbia Records national sales manager who's putting the theory to the test with a special lowprice album of "Kiss Me Kate" to tie in with the NBC-TV showcasing of the Cole Porter tuner Nov. 20.

Figuring that only a fraction of the estimated 40,000,000 viewers hit the regular record retail outlets while the majority of viewers are regular supermarket shoppers, the Col execs are preparing the drive so that the lowprice sets will be on the supermarket counters by the time of the telecast.

The album, which is in Col's Harmony line, will be grooved by Mary Mayo and Earl Wrightson with the Glenn Osser orch. Items in the Harmony line retail for $1.98.

RCA Victor, too, has been cashing in on the tv-supermarket tie with its lowprice Camden line. In the past label has picked up hefty sales on its albums versions of "The Red Mill," "Annie Get Your Gun," and "Roberta," all tied in with tv specials, and is now prepping a special lowprice stereo package of "Kiss Me Kate." The stereo "Kate" was cut in England and will retail on the supermarket counters for $2.98.

The hot sales racked up by Perry Como and Phil Harris in the $1.98 field are all a rub-off from the tv exposure.

MGM, Rank Talk Distrib Tie-Up

J. Arthur Rank's new disk subsid is eyeing a distribution tie with MGM Records. Talks are now under way for the Rank label to handle distribution of the MGM disks in Great Britain.

Currently the MGM line is represented in Britain by EMI (Electric & Musical Industries). There'll probably be no final determination of the switchover until MGM prexy Arnold Maxin goes overseas for in-person talks. Maxin's trek is expected to take place soon after the first of the year.

RIAA DISKERY ROSTER GOES FROM 32 TO 65

Spotlighting the move-in of new companies into the recording business is the Record Industry Assn. of America's membership which has more than doubled since the org's inception five years ago. The RIAA membership now totals 65 diskeries. Org was launched in 1953 with a membership roster of 32 companies.

In the past few weeks 14 companies joined the RIAA fold. They are: Bel Canto; Chime; Colpix; Elektra; Grand Award; National; Rex; Sun; 20th-Fox; Tops; United Artists, Vanguard, Warner Bros., and Westminster.

Columnist's Suit Kills 'Dear Abby' Song Title

Los Angeles, Nov. 11.

A permanent injunction against use of her professional name, "Dear Abby," on a song and recording by Gordon J. Vanderburg, head of Souvenir Records, and Ada Frazer, was granted Pauline Phillips, nationally syndicated newspaper columnist, by Superior Judge Bayard Rhone.

Miss Phillips, who previously had won a restraining order against such use, has been in active negotiation with motion picture, tv and legit producers as well as songwriters on deals for her name, according to her original complaint early next year.

ASCAP, Radio Industry in Stalemate In Opening Powwows for New License

Vet Songsmith

Pat Ballard

takes a realistic hard look at the cold music biz and suggests that

Songsmiths Stop Mooning About Yesteryear Ballads If the 'Beat' Generation Won't Buy Them

* * *

one of the many Editorial Features in the upcoming

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VARIETY

The American Society of Composers, Authors & Publishers and the radio broadcasters have been unable to come to terms in their first talks for a new performance license. Stalemate was indicated in advance by the fact that the radio broadcasters wanted a reduction in ASCAP fees.

Robert T. Mason, chairman of the all-industry radio music license committee, told ASCAP negotiators that the broadcasters were entitled to a sharp decrease in fees and to a "substantial improvement" in the ASCAP licensing terms. Mason stated that such changes should be made "in view of the substantial decrease of net time charges during the past decade and a substantial decrease in net income for the same period." The current licenses expire at the end of this year.

Countering the broadcaster's stance, ASCAP wants to hike its radio licensing rates. ASCAP execs are of the opinion that with the decline of network radio and dramatic programming, music has become increasingly important to radio. ASCAP execs, moreover, will point up data showing the radio industry to be in one of its greatest boom periods despite the competition from video.

More bargaining sessions are due Dec. 2 and 3. If no agreement is reached before the contracts expire, the radio outlets can operate under an interim agreement. If the stalemate continues indefinitely, the radio broadcasters have

(Continued on page 50)

Decca 9-Mos. Net Dips to $394,000 Due to U Losses

Although Decca's disk operation is riding at a healthy clip, the company's consolidated net earnings for the nine-month period ending Sept. 30 dropped to $394,353 as compared with the $3,123,014 net for the same period last year. Basic reason for the 87% drop was the disk company's share in the undistributed losses of its subsidiary, Universal Pictures. Decca owns slightly over 77% of the picture company's stock.

This year's nine-month net was equal to 26c per share on the 1,527,401 outstanding shares of capital stock. That compares with earnings of $1.95 per share in the same period last year on 1,602,501 shares.

Col's 'Wonderful Town' Set Has Roz Competing With Her Decca B'way LP

Columbia Records has nabbed the original cast rights to the CBS-TV special of "Wonderful Town." Acquisition puts tuner's star Rosalind Russell in the position of competing with herself on the same property. Miss Russell is represented on the original Broadway cast package of "Wonderful Town" on the Decca label.

Five-year limitation against recording the same material for another label expired in February of this year so Col has clear sailing for the use of Miss Russell on its original tv cast set. Irving Townsend, of Col's album department, will conduct the recording sessions being held this week. The tv shot is due Nov. 30 and Col expects to have it in the stores before then. Jacquely McKeever and Sidney Chaplis are in the televersion with Miss Russell.

On the Decca end, a special sales hypo is being prepped to tie in with the tv showcasing. In addition to Miss Russell, Decca's package features Edith Adams, George Gaynes and Jordan Bentley. Decca is not planning to repackage the set to build up the new push but is relying on such promotional sales devices as letters, streamers and displays.

Score for "Wonderful Town," which preemed on Broadway in February, 1953, was written by Leonard Bernstein (music) and Betty Comden & Adolph Green (lyrics).

Austin's 'Jazz Story'

New Orleans, Nov. 11.

Singer-composer Gene Austin and his press representative, George Maines, were in town last week to ready Austin's new operetta, "The Jazz Story."

Show is due to go into rehearsal early next year.

Indie Candidate Throws Hat in Local 802 Ring As Rival to Al Manuti

A new prexy candidate has emerged in the election campaign of Local 802, N.Y. unit of American Federation of Musicians. Eddie McMullen, an independent with no organized group backing, has thrown his hat in the ring challenging incumbent Al Manuti who's running for his fourth term.

McMullen's main pitch is support for the recent lawsuit, filed by attorney Maxwell T. Cohen, against the New York Police Department's cabaret license setup. McMullen states that Local 802 has failed to fight the invasion of the musicians' "constitutional rights" by the police.

3 Candidates Vying For Local 47 Prez Spot

Hollywood, Nov. 11.

Three candidates are up to succeed Eliot Daniel, in for past two years, as prexy of Local 47, American Federation of Musicians, following latter declining a renomination. John Tranchitella, vp of local, heads administration's slate as prexy for election of officers in December. Administration lineup also includes incumbent recording secretary Max Herman for vp; Lou Maury, recording secretary; and Lee Collins, financial secretary.

Ray Toland, spokesman for the opposing Musicians Guild of America, also is running for prexy, as is John te Groen, former prexy of local. Te Groen is in race on an independent ticket, as is Kelly Shugart, former publicity director and editor of local's paper, who is pitching for office of recording secretary.

London's Xmas Deal

London Records is pitching a 100% return privilege angle to dealers on its Christmas specials. In the program are three monaural LPs and two stereos.

Monaural sets in the program are Mantovani's "Christmas Carols," "Christmas Greetings From Germany" and "Christmas In Germany." The stereos are the Mantovani package and the "Christmas Greetings From Germany" set.

Boffo British Gait for 45s and 33s; $22,960,000 Take as 78s Dive 50%

London, Nov. 4.

While the sale of 78 rpm disks is dwindling, the boom in 45s and 33s is increasing. Latest statistics compiled by the Board of Trade up to the end of August show that combined sales for the year, at $22,960,000, are only 2% below last year's total. Over one-quarter of the volume of production was sold in the export markets.

In the months of July and August the sales of 45s were more than double last year's, but 78s had dropped by more than 50%. In the same period there was a slight improvement in the total of 33s sold.

In these two months 3,610,000 45s were sold, against 1,643,000 in the same two months of 1957; while the volume of 78s dropped from 6,688,000 in 1957 to 3,195,000 in July and August this year. LPs improved from 1,798,000 in July and August of 1957 to 1,872,000.

The cash value of all disks sold in July and August this year has dipped by nearly $400,000 to a total of approximately $4,877,000. The volume, exported, however, at just under $1,400,000, was $25,000 better than in the previous year. Since the beginning of the year the cash value of disks sold has exceeded $22,500,000, a drop of around $400,000 for the same period in the previous year. All sales values are exclusive of purchase tax.

'Jazz for Moderns' Pulls Solid $17,400 Gross In Carnegie Hall Date

"Jazz For Moderns," a touring unit packaged by Joe Glaser's Associated Booking Corp., hit New York's Carnegie Hall last Friday night (7) in a double-header performance that racked up a solid $17,400 gross. First show at 8:30 p.m. was a near capacity at a $4.75 top, but the jazz buffs are apparently early-to-bedders and the midnight attendance sagged.

The package, emceed by Leonard Feather in a terse and literate style, has been put together as a jazz display in its solo, small combo, big band and vocal aspects. As such it shapes as an interesting attempt at programmed jazz, although, as always, the individual performances are what count.

Leading off, Sonny Rollins, backed by a rhythm duo, delivered the standout performance of the night, exhibiting a clean, virile tone on his tenor sax and taking off on some superb improvisations. Rollins should be spotted later in the show rather than providing the high spot at the outset.

Top name on the show was Dave Brubeck's quartet, wth Paul Desmond on alto sax, a combo which as achieved wide popularity via disks. The familiar Brubeck heavy piano styling is unchanged while Desmond still emits pretty and fragile sounds from his instrument. A relative newcomer to the group is drummer Joe Morello who's given his reins on a long drum solo. This was an unusual display of commercial showmanship for such a serious group.

Second half of the concert spotlighted trumpeter Maynard Ferguson's 13-piece band. Ferguson, who grew up in the Stan Kenton school, tends to screech on his horn and his band also indulges in frantic noise-making. The band, however, is capable of controlled dynamic effects which should be exploited more. Winding up the bill are The Four Freshman, a vocal-instrumental combo, which are midway between jazz and pop. This group features tricky vocal arrangements which frequently register as affected. *Herm.*

11 G In Pitt

Pittsburgh, Nov. 11.

"Jazz for Moderns" jammed the 3,800-seat Syria Mosque for its one-nighter last week, getting slightly over $11,000 at $4.95 top.

Wallach Narrates UA Set

Eli Wallach set by United Artists to narrate "The Gift of the Magi," with music by Dick Adler. Set features vocalists Sally Ann Howes and Allen Case.

The Aluminum Age

Hollywood, Nov. 11.

First aluminum album jacket will be introduced on the market by Columbia Records the last week in January. Process was developed by Alcoa, with Columbia first aboard.

Since Alcoa can turn the jackets out in two tones, silver and gold-tinted, Columbia's initial aluminum release will be a Dominic Frontiere album, "Lover's Gold," with the liner, naturally, to come in the gold tint.

JUBILEE GOES STEREO FOR JUKEBOX DISKS

Jubilee Records is jumping into the stereo single field with a new series to be known as the Diamond Jubilee Stereophonic Series. Jubilee toppers, prexy Jerry Blaine and veepee Morty Palitz set deals with Seeburg, Rock-O-la and Wurlitzer for juke exposure.

In the initial Jubilee stereo 45 rpm release will be etchings by Don Rondo, Della Reese, Bobby Sherwood's orch, Mark Monte & His Continentals and a duet disk by Della Reese and Kirk Stuart. RCA Victor is also making a series of stereo singles available for jukeboxes.

BMI VS. ASCAP ON D. C. PARTY CIRCUIT

Washington, Nov. 11.

Broadcast Music Inc., by habit fighting to upstage the American Society of Composers, Authors & Publishers in Washington, has a big night planned for the Capital press corps Friday (14).

BMI is producing the show for the second annual National Press Club Black Tie Ball, biggest dance of the season. Signed are Nelson Eddy and Gail Sherwood, comedian Orson Bean, guitarist Chet Atkins and Sidney's Society Orchestra.

It was BMI which suggested and put across the Black Tie Ball, launched last year, to have something at the National Press Club that was dressier and fancier than ASCAP's annual luncheon, a club feature for many years. ASCAP brings big-name composers and (sometimes) top vocalists for the noontime event.

Roger Williams Pulls $2,800 in Troy Date

Troy, N. Y, Nov. 11.

Roger Williams, making the third stop on a 37-date tour, grossed $2,800 in the 1,250-seat Troy Music Hall, at $2.50 and $3.50, Nov. 2, under the aegis of Ted Bayly, local promoter.

It was the largest attendance of any Bayly had yet registered with Sunday shows in a house best known for the presentation of long-hair music.

The Quiet Men support the recording artist on the tour, which will go from Coast to Coast.

Inside Stuff—Music

The Ninth Nathan Burkan Copyright Law Symposium, sponsored by the American Society of Composers, Authors & Publishers, has been published this week by Columbia U. Press. Selected for publication were five papers dealing with such subjects as unfair use of literary works, international copyrights, the use of experts in infringement suits, and the protection of textile designs. Two top prize-winners were Arthur Rosett for his paper, "Burlesque as Copyright Infringement," and Gus T. McConnell for his essay, "The Effect of the Universal Copyright Convention on Other International Conventions." The competition has been sponsored by ASCAP for the past 20 years in honor of the Society's first general counsel.

Broadcast Music Inc. has reached into its archives and come up with several major literary items in the children's book field for an exhibition at the Library of Congress in Washington. Exhibition which began during Children's Book Week, will run through end of year. Items on display include original autograph, illustrated manuscripts by the author, of "Old Mother Hubbard"; manuscript of "Mary Had a Little Lamb" as well as the works of "The Death of Poor Cock Robin," "What is all the World Made Of," manuscripts and first edition of "Parade of the Wooden Soldiers" and lithographed music sheets of the mid-1800's dealing with children's songs.

Walt Disney's pioneering efforts in the field of stereophonics will be heard at the International High Fidelity Music Festival in Washington Feb. 5-8. Sections from "Fantasia" and its stereo soundtrack recorded by the Philadelphia Orchestra under Leopold Stokowski in 1938 will be lent for special showings during the festival Exhibition will feature over 250 hi-fi equipment products and records.

Claude Hammerston, the Ottawa Citizen's record columnist, and his wife, who also works for that paper, lost their home for the second time in 36 years. In 1922 they were burned out in the fire that destroyed the city of Haileybury, Ont. On Oct. 25 they were blown out of their downtown Ottawa apartment by the gas-started blast which wrecked the Odeon Theatre.

Roulette Records has tied in with the Samuel French Publishing Co. to promote its CoStar subsid label. Diskery is using French's exclusive mailing list of college drama organizations and little theatre groups to pitch the CoStar disks, a record acting game which enables the buyer to act out scenes opposite pros.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) Only the Lonely (W 1053)	1	2	2	9	1	1	2	1	1	5	8	1	9	..	8	..	6	7	1	6	127
2	2	**SOUTH PACIFIC** (Victor) Soundtrack (LOC 1932)	5	..	4	7	7	7	5	5	3	7	..	2	..	..	3	..	1	..	9	5	84
3	3	**MITCH MILLER** (Columbia) Sing Along With Mitch (CL 1160)	6	..	8	..	3	6	1	2	2	..	..	5	..	8	2	..	..	..	..	1	77
4	5	**VAN CLIBURN** (Victor) Tchaikousky Concerto (LM 2250)	2	..	..	3	..	..	10	4	7	3	..	3	4	..	..	..	5	..	..	3	16
5	4	**KINGSTON TRIO** (Capitol) Kingston Trio (T 996)	..	..	..	..	9	..	..	..	..	2	1	9	..	2	..	..	4	4	2	2	64
6	10	**AHMAD JAMAL** (Argo) But Not For Me (LP 628)	3	..	..	2	..	3	3	..	4	..	..	..	1	..	..	7	..	..	..	..	54
7	7	**GIGI** (MGM) Soundtrack (E 3641)	..	..	3	..	8	2	6	6	5	..	..	..	..	..	10	8	..	1	..	8	53
8	9	**RAY CONIFF** (Columbia) Concert in Rhythm (CL 1163)	..	..	..	1	4	..	..	7	..	8	..	..	..	7	6	5	2	..	..	7	52
9	6	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)	7	7	..	..	5	5	..	10	..	..	5	..	..	..	4	2	..	..	5	..	49
10	8	**JOHNNY MATHIS** (Columbia) Swing Softly (CL 1165)	..	..	1	..	2	..	7	..	6	..	10	6	..	..	..	..	3	9	7	..	48
11	19	**MITCH MILLER** (Columbia) More Sing Along With Mitch (CL 1243)	..	..	..	4	..	..	4	9	..	..	..	..	..	1	1	..	..	5	..	..	42
12	11	**MUSIC MAN** (Capitol) Original Cast (WAB 990)	8	..	5	..	..	..	..	3	..	4	..	..	..	..	7	..	9	2	..	..	39
13	23	**MY FAIR LADY** (Columbia) Original Cast (CL 5090)	10	..	9	10	..	4	..	8	..	..	..	..	2	..	..	..	..	3	..	..	31
14	15	**NAT KING COLE** (Capitol) Cole Espanol (W 1031)	..	4	..	..	10	..	..	..	..	3	..	..	..	..	4	..	..	8	..	26
15	14	**PAT BOONE** (Dot) Stardust (DLP 3118)	..	..	7	8	6	..	..	..	9	..	..	..	..	..	1	..	..	..	..	..	24
16	14	**SOUTH PACIFIC** (Columbia) Original Cast (B 2579-80)	..	..	6	..	..	..	..	..	..	7	..	..	..	4	..	..	8	..	..	..	19
17	..	**FOUR FRESHMEN** (Capitol) Voices in Love (T1074)	..	..	..	..	..	..	..	..	..	2	..	3	..	..	..	..	..	..	..	..	17
18	..	**DAKOTA STATON** (Capitol) Dynamic (T 1054)	..	..	10	..	..	8	..	..	..	..	..	10	..	9	..	3	..	..	..	..	15
19	16	**ELVIS PRESLEY** (Victor) King Creole (LPM 1884)	4	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	13
20	12	**HARRY BELAFONTE** (Victor) Sings the Blues (LC 1006)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	12
21	24	**ROGER WILLIAMS** (Kapp) Fabulous Century (KXL 5005)	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	4	10
22	25	**ROBERT RUSSEL BENNETT** (Victor) Victory at Sea, Vol II (LM 2226)	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9
23A	21	**LAWRENCE WELK** (Brunswick) Presents Dick Kessner (BR 54044)	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	7
23B	..	**TAB HUNTER** (WB) Tab Hunter (W 1221)	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7
25	..	**SHEARING-STATON** (Capitol) In the Night (T 1003)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	..	..	3

Hula Hoops Roll O'seas in Tieups With Disk Names

Tokyo, Nov. 4.

Japan, which echoes American musical fads, kicked off a hula hoop campaign that promises to have the nation wriggling in short order, Steve Allen's "Hula Hoop" on Dot and Betty Johnson's "Hoopla Hula" on Atlantic will be released here in November to cash in. Campaign here is being waged by Linemar Ltd., Japan, a subsidiary of Louis Marx & Co. which manufacturers the hoops.

A unit of eight high school girls were recruited, trained and uniformed to give demonstrations of hoop dancing at schools, parks, etc., in shows of about 30 minutes.

Conny Hoops In Germany

Frankfurt, Nov. 4.

Latching onto the latest American gimmick that has just started to sweep through Germany is singer Conny Froebess, one of Germany's top recording stars.

Leading stores throughout the land are selling the well-known Hula-Hoops, but here designated "Conny Hoops," and with each one goes an autographed photo of the singer with a plea to hear her latest records and watch for her new Constantin film, "Wenn die Conny mit dem Peter" (When Connie and Peter . . .) in which she co-stars with singer Peter Kraus.

Idea was masterminded by Germany's Polydor platter firm.

British Disk Bestsellers

London, Nov. 11.

Bird Dog .....Everly Bros. (London)
It's All In Game ....Edwards (MGM)
Stupid Cupid .....Francis (MGM)
Move It .....Richard (Columbia)
Come Prima .....Marini (Durium)
Hoots Mon...Rockingham XI (Decca)
A Certain Smile.....Mathis (Fontana)
King Creole .....Presley (RCA)
More Than Ever..M. Vaughan (HMV)
Born Too Late ....Poni-Tails (HMV)

MGM TO SELL LP'S VIA DEALER 'SHOWS'

MGM Records is doing a repeat performance of its audio-visual fall album presentation—but this time for dealers. Last month, the diskery execs hit the road with its slide and patter pitch to introduce the fall line to its distributor outlets.

Dealer shows are being set up at the Colony Restaurant, Hartford; the Carlton House, Pittsburgh, the Warwick, Philadelphia, and the Lafayette, Buffalo. MGM expects to continue to present these slide programs with each new album release. Next new presentation is scheduled for January.

William C. Sleppy named as east coast rep for Theodore Presser Music, Bryn Mawr, Pa., firm specializing in standard material.

WSM DISK JOCKEY FETE LINES UP 2-DAY AGENDA

Nashville, Nov. 11.

WSM-sponsored National Country Music Disk Jockey Festival will kick off Nov. 21 with a welcome from Tennessee governor-elect Buford Ellington and a speech by Matthew J. Culligan, exec viceprez of the NBC radio network. Two-day conclave will be joined to celebration of "Grand Ole Opry's" 33d anni.

Later in the opening day, at a Festival workshop, one of the speakers will be George R. Marek, veep and general manager of the RCA Victor record division. That night, just-incepted Country Music Assn. will bow at an inaugural ball in the Andrew Jackson Hotel.

Country music artist Roy Acuff, now touring Europe and Africa with his Smokey Mountain Boys, is slated to address the Fest by radio from Germany. Windup on Saturday night will be in Ryman Auditorium for the 998th airing of "Grand Ole Opry."

. . . Is a Horrid Word

Portland, Me., Nov. 11.

Rock and roll took a beating at the district convention of the National Federation of Music Clubs here. While the dread word was never used, the meaning was clear as members from Maine, Massachusetts, Rhode Island and Connecticut described the hep stuff as "music teen-agers seem to favor" and "trash you hear on the radio."

All the delegates agreed that something ought to be done about the current trend in popular music.

Suspend Pre-Trial Quiz in Cleffer-BMI Suit; Role of Special Master Queried

Pre-trial examinations have been temporarily suspended in the suit of the 33 ASCAP songwriters against Broadcast Music Inc. and the major networks. Former Federal Judge Harold M. Kennedy, who is sitting as special master in the case, ruled in a favor of the suspension over last weekend, pending the decision of Federal Judge Edward Weinfeld on the defendants' motion to dismiss the case. Kennedy substantially agreed with songwriters' attorney John Schulman that the case should be held in balance until the outcome of the motion to dismiss was known.

Since this motion may not be decided for months, BMI attorneys asked for a continuation of the pre-trial exams to expedite the suit. The BMI attorneys, however, agreed to a suspension only under the condition that they not be accused by the plaintiffs of trying to delay the case, a charge that has already been made against them. In ruling against the continuation of hearings, Kennedy gave BMI a clean bill of health on the charges of dilatory tactics on this point.

In what may prove to be the most significant development, songwriters' attorney John Schulman argued that Kennedy no longer his juirsdiction i nthe case.

He pointed out that the motion to dismiss in effect removed the case from Kennedy's control and put it into the hands of Judge Weinfeld. Kennedy turned down this argument in making his ruling to discontinue the pre-trial testimony.

Everything Clear, Now?

The Record Industry Assn. of America has come up with an approved definition of a stereophonic record. According to the RIAA standard, "a true stereophonic disk record has two distinct orthogonal modulations derived from an original live recording in which a minimum of two separate channels were employed."

The RIAA's engineering committee recommended that all stereo disks which conform to the RIAA definition be so identified.

RCA BEATS XMAS RUSH ON COMO LP CAMPAIGN

Getting in front of the Christmas rush, RCA Victor is launching a big LP promotion aimed at the Thanksgiving holiday. Campaign is centering on Perry Como's new package, "When You Come To The End of A Day," comprising popular inspirational songs.

The LP will be spotlighted via heavy consumer press advertising and video commercials and will represent one of Victor's most concentrated efforts behind a single album. It's figured the campaign will carry over into the Christmas market and beyond.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	3	COZY COLE (Love) Topsy	1	1	3	..	1	3	1	4	1	..	3	1	1	2	10	1	8	..	5	2	139
2	1	KINGSTON TRIO (Capitol) Tom Dooley	6	3	2	..	3	6	..	2	2	5	6	2	4	..	1	..	1	8	1	..	113
3	2	CONWAY TWITTY (MGM) It's Only Make Believe	4	2	1	10	4	..	2	3	..	3	2	10	2	1	..	..	2	3	9	..	107
4	5	TEDDY BEARS (Dore) To Know Him Is To Love Him	3	4	7	2	7	9	3	5	..	2	..	..	6	7	..	4	..	4	7	1	94
5	4	TOMMY EDWARDS (MGM) It's All in the Game	2	8	4	..	6	1	..	6	4	1	7	..	3	9	..	3	3	..	..	..	86
6	6	BIG BOPPER (Mercury) Chantilly Lace	7	..	5	7	5	..	..	9	..	..	..	..	7	5	..	..	..	1	4	3	57
7	7	DORSEY-COVINGTON (Decca) Tea For Two Cha Cha	5	9	8	..	..	5	..	8	..	8	..	4	8	..	4	10	6	..	..	..	46
8	8	PLAYMATES (Roulette) Beep, Beep	..	7	..	3	..	..	..	1	8	..	..	..	..	..	3	..	..	..	2	..	42
9	22	ELVIS PRESLEY (Victor) I Got Stung	..	..	..	..	10	..	..	..	5	6	1	..	..	..	..	..	..	..	3	8	33
10	13	RICKY NELSON (Imperial) Lonesome Town	..	..	..	..	9	..	10	10	..	..	..	..	9	6	5	..	..	..	..	5	23
11	9	EARL GRANT (Decca) The End	..	6	6	..	8	7	..	..	..	..	..	6	..	..	..	..	..	..	8	..	22
12	12	RICKY NELSON (Imperial) I've Got A Feeling	..	..	..	6	..	..	..	..	3	..	9	..	..	..	..	..	7	..	..	..	19
13	18	BOBBY DARIN (Atco) Queen of the Hop	..	..	9	..	..	8	..	..	..	..	5	..	5	..	..	..	..	..	..	..	17
14	..	SAM COOKE (Keen) Win Your Love For Me	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	16
15	16	ELVIS PRESLEY (Victor) One Night	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	15
16A	10	JOHNNY MATHIS (Columbia) Call Me	10	..	..	..	2	8	..	10	..	..	..	..	..	..	..	..	..	..	..	..	14
16B	19	RAYMOND LeFEVRE (Kapp) Day The Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	6	14
18A	..	JONI JAMES (MGM) There Goes My Heart	9	5	..	..	10	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	12
18B	15	KALIN TWINS (Decca) Forget Me Not	..	..	..	8	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	12
20	17	ESQUIRES (Paris) Hideway	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	..	10
21A	..	IMPERIALS (End) Tears on My Pillow	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	8
21B	21	APPLEJACKS (Cameo) Mexican Hat Rock	..	..	..	..	..	..	..	6	..	..	..	..	8	..	..	..	..	..	..	..	8
21C	..	AMES BROS. (Victor) Pussy Cat	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	4	8
24A	..	BILLY VAUGHN (Dot) Cimarron	..	..	..	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	..	6
24B	..	AMES BROS. (Victor) No One But You	..	..	..	..	..	..	..	..	..	..	..	..	10	..	6	..	..	..	..	..	6

Kansas City Philharmonic Near Sellout (and Black) In Sensational Spurt

Kansas City, Nov. 11.

For the first time in its history the Kansas City Philharmonic Orchestra is beginning its season with a subscription list virtually sold out. On that note the opening concert in the Music Hall tonight (Tues.) is one of the most fortuitous in the history of the orchestra association, according to Paul L. Willson, president. Subscription list hit the 2,400 mark, a feat never before achieved.

Music Hall seats 2,572 persons.

Orchestra also is within sign of black ink, with a deficit of only about $8,000.

BOB KORNHEISER INTO ATLANTIC'S SALES SPOT

Bob Kornheiser is the new sales manager at Atlantic Records. He replaces Lester Lees who recently moved over to a similar spot at United Artists Records.

In taking the Atlantic post, Kornheiser is winding up a three-year tenure as sales manager for the Cadence label. Archie Bleyer, Cadence prexy, has not yet set a replacement. Kornheiser takes over the desk at Atlantic next Monday (17).

WB's Sub Service

Hollywood, Nov. 11.

Warner Bros. Records is installing a new subscription service for radio and television stations. Under the program, radio and tv outlets, in addition to FM stations throughout the country can now subscribe to a plan whereby they will receive a guaranteed minimum of 60 albums annually. The service is also available in diskery's Vitaphonic stereo as well as monaural lp albums.

Cost of the service is $15 per quarter year for regular LPs, or $22.50 per quarter for stereo. This new service will not affect the regular deejay service supplied by WBR. It's aimed at the stations and outlets that are not now serviced for gratis by the diskery.

Cap's Jeri Southern

Jeri Southern has now tied up with Capitol Records. Thrush previously recorded for the Decca and Roulette labels.

Capitol pacts cals for releases in the pop singles and album field. Her recordings will be supervised by Tom Morgan.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP †BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Eddie Gallagher—WTOP—Washington	Howie Leonard—WLOB—Portland, Me.	Jim Fitzgerald—WORL—Boston	Ted Eldridge—WKNE—Keene	H. D. Wadsworth—WKBR—Manchester	Joan Brooks—WNNJ—Newton	Larry Brownell—WKBW—Buffalo	Mort Nusbaum—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Lou Barlie—WIBX—Utica	Bill Wright—WIBG—Philadelphia	Ed Ellis—WTSA—Brattleboro	SOUTH: Dick Doty—WTRL—Bradenton	Mark Prichard—WNDB—Daytona Beach	Rich Pauley—WFLA—Tampa	John Wrisley—WIS—Columbia	Milt Stanley—KELP—El Paso	Sonny Sievers—KCTI—Gonzales	Gene Edwards—KILT—Houston	Roger Clark—WGH—Norfolk	Joe Murray—WLEE—Richmond	MIDWEST: Jim Mills—WMAQ—Chicago	Buck Leigh—WTRC—Elkhart	Roy Fox—WIKY—Evansville	Dan Daniel—WDGY—Minneapolis	Gene Platt—WOW—Omaha	Big Wilson—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Larry DeBeau—WTOL—Toledo	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Dan Speare—KLYD—Bakersfield	Al Radka—KFRE—Fresno	Joe Yocam—KFWB—Hollywood	Clyde Cadwell—KPOP—Los Angeles	Lash Lazaar—KXLA—Pasadena	Del Courtney—KSFO—San Francisco	Ray Perkins—KHOW—Denver	Sammy Taylor—KWJJ—Portland, Ore.	TOTAL POINTS
1	2	6	Kingston Trio	Capitol	†Tom Dooley	8	2	1	..	4	..	1	5	6	..	3	4	..	1	8	..	5	1	..	7	7	2	..	3	4	1	..	4	6	1	..	3	..	..	3	2	..	..	1	1	203
2	1	8	Conway Twitty	MGM	†It's Only Make Believe	2	3	3	1	3	8	2	..	..	..	4	2	..	6	..	..	2	10	2	1	1	4	..	2	1	4	..	..	..	2	..	2	..	7	5	..	..	..	2	..	185
3	3	12	Tommy Edwards	MGM	*It's All in the Game	3	4	..	..	..	..	3	6	..	..	..	1	..	2	1	1	..	2	..	..	..	7	2	4	3	..	2	..	2	4	..	..	4	..	..	..	..	..	4	3	151
4	4	10	Cozy Cole	Love	*Topsy No. 2	1	1	..	..	..	..	..	..	9	..	..	3	..	3	..	..	1	4	10	8	..	1	10	1	2	..	..	2	..	3	..	..	..	..	1	..	5	..	3	4	137
5	9	5	Teddy Bears	Dore	†Know Him to Love Him	4	6	..	..	1	3	..	..	..	..	2	8	5	..	..	..	..	..	1	2	2	..	..	9	10	8	3	1	..	..	..	6	..	10	4	..	..	..	6	..	118
6	6	9	Earl Grant	Decca	*The End	10	..	6	..	..	..	5	4	..	7	..	6	..	9	2	..	3	..	..	..	..	..	..	..	7	..	1	..	..	8	5	..	6	..	1	..	..	7	..	89
7	7	11	Dorsey-Covington	Decca	*Tea for Two Cha Cha	5	..	..	..	..	..	4	2	..	..	..	7	10	5	4	2	10	..	..	..	..	8	1	8	6	..	..	..	9	..	..	10	..	..	..	..	..	10	2	84
8	5	11	Big Bopper	Mercury	†Chantilly Lace	6	5	..	9	6	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	3	..	5	5	..	..	..	5	..	..	..	9	6	..	..	..	..	..	57
9	12	8	Joni James	MGM	*There Goes My Heart	..	9	..	5	..	..	6	..	..	..	..	3	..	..	6	8	..	..	..	..	4	..	..	..	..	4	..	..	..	..	..	1	..	..	..	..	..	..	..	..	53
10	45	6	Johnny Mathis	Columbia	†Call Me	..	..	..	..	..	..	..	7	..	..	8	..	..	..	7	10	..	..	..	..	..	..	6	..	..	..	..	..	5	..	..	..	..	2	..	..	..	3	..	..	40
11	17	6	Nat King Cole	Capitol	†Non Dimenticar	..	..	..	..	..	..	..	..	..	1	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	..	8	36
12	..	1	Clyde McPhatter	Atlantic	†A Lover's Question	..	7	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	4	4	10	5	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	35
13A	8	5	Four Lads	Columbia	*Mocking Bird	..	..	..	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	1	..	8	4	..	9	..	..	..	34
13B	44	2	Playmates	Roulette	†Beep, Beep	..	..	2	..	7	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	..	..	..	..	..	..	..	..	34
15A	13	12	Bobby Day	Class	†Rockin' Robin	9	..	..	7	..	..	..	..	..	..	..	9	..	10	..	..	6	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
15B	10	5	Dinah Shore	Victor	*Scene of the Crime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	2	..	1	..	..	30
17	..	2	Ricky Nelson	Imperial	†Lonesome Town	..	8	4	..	8	..	..	..	..	..	7	10	..	..	..	..	..	..	..	..	..	..	..	10	..	3	10	..	10	..	..	..	..	..	..	..	..	..	..	29
18	19	5	Perez Prado	Victor	*Guaglione	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	28
19	..	7	Gordon MacRae	Capitol	†The Secret	..	..	..	..	..	..	7	..	..	..	..	..	..	..	5	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	10	..	..	4	..	..	..	..	26
20	35	3	Four Coins	Epic	†The World Outside	..	..	..	..	..	..	..	10	8	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	25
21A	15	8	Jane Morgan	Kapp	*Day the Rains Came	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	24
21B	..	6	Patti Page	Mercury	†Fibbin'	..	..	..	..	..	2	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	6	24
21C	..	3	Doris Day	Columbia	†Tunnel of Love	..	..	1	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	24
24A	26	4	Jerry Vale	Columbia	*Go Chase a Moonbeam	..	..	10	..	10	..	..	..	..	8	..	..	8	8	..	..	..	..	..	..	..	..	8	..	..	..	..	..	7	6	..	..	..	..	..	..	10	..	..	24
24B	23	4	Frank Sinatra	Capitol	*Mr. Success	..	..	8	..	..	..	8	5	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
24C	..	2	Donnie Owens	Guyden	†Need You	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	23
24D	20	9	Tony Bennett	Columbia	*Firefly	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	5	..	..	..	5	..	3	10	..	4	..	..	..	..	..	..	..	23
28	33	5	Esquires	Paris	*Hideaway	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	..	1	9	..	..	..	..	..	3	..	..	..	..	23
29	25	2	Pat Boone	Dot	*I'll Remember Tonight	..	..	..	..	..	..	..	1	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	22
30	..	1	Elvis Presley	Victor	*I Got Stung	..	10	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	21
31A	28	7	Ames Bros.	Victor	*Pussy Cat	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	7	8	..	3	..	..	..	5	7	..	..	..	..	..	20
31B	..	1	Elvis Presley	Victor	†One Night	..	..	9	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	8	..	..	..	19
33A	..	2	Royaltones	Jubilee	†Poor Boy	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
33B	32	4	Don Rondo	Jubilee	*I Could Be a Mountain	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	18
33C	27	4	Johnny Nash	ABC-Par	*Almost In Your Arms	..	..	..	3	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	18
36	..	2	Bobby Darin	Atco	†Queen of the Hop	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	9	6	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
37A	42	2	Tommy Edwards	MGM	*Love is All We Need	..	..	7	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
37B	11	14	Everly Bros.	Cadence	†Bird Dog	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
37C	43	2	Prima & Smith	Capitol	*Old Black Magic	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	16
40	38	12	Roger Williams	Kapp	*Near You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	7	..	7	..	10	..	..	9	..	..	16
41	..	2	Ricky Nelson	Imperial	*I've Got a Feeling	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	15
42A	21	3	Kalin Twins	Decca	†Forget Me Not	..	..	..	..	..	9	9	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	14
42B	29	5	Perry Como	Victor	*Mandolins in Moonlight	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
42C	16	2	Perry Como	Victor	†Love Makes Go Round	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	13
45	..	2	Four Lads	Columbia	†Woncha	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	..	13

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Watch for these NBC-TV shows, in color and black and white: PERRY COMO SHOW, ELLERY QUEEN, GEORGE GOBEL SHOW, NORTHWEST PASSAGE. They're all sponsored by RCA VICTOR!

Col in Push For Stereo Phonos Disks Via Deals

In a move to push its stereo line, Columbia Records has initiated a special 10% extra discount on its entire stereo catalog. The discount drive, however, does not include six new Christmas releases which already carry a 25% extra return privilege or 12½% extra discount. The stereo discount is running through Dec. 6.

The regular 10% quarterly exchange or 5% rebate applies to the disks in this program in addition to the extra 10% discount.

In addition to the discount, Col has developed a stereo demonstration phonograph and a demonstration library consisting of 47 disks from its classical and pop catalogs. Col is offering the entire outfit to the dealer for $130. (Price for library and demonstrator would ordinarily run about $290.)

Col's stereo drive also includes a monthly stereo service whereby the dealer automatically receives one demonstration copy of each new stereo release at $1 per record. This is an effort on Col's part to keep the dealer's stereo library up to date.

Diskery also is offering a special stereo disk package promotion to tie in with its sales push on stereo phonographs. A "stereo library" of five packages is being offered for $6.95 with the purchase of one of the 11 Col stereo phono players. The stereos in the special package are by Ray Conniff, Les & Larry Elgart, Mitch Miller, Andre Kostelanetz, and Johnny Mathis.

The HIT! OF THE WEEK
LEROY HOLMES
AND HIS ORCH.
IN A PERSIAN MARKET
K 12723
M-G-M Records

THE MARDI GRAS MARCH

MUSIC BY
JESSE GREER
JAPANESE TOYLAND
Vocal - Instrumental
Published by
SHAPIRO BERNSTEIN

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	COZY COLE (Love)	Topsy*
2	2	CONWAY TWITTY (MGM)	It's Only Make-Believe†
3	3	KINGSTON TRIO (Capitol)	Tom Dooley†
4	4	TOMMY EDWARDS (MGM)	It's All In The Game*
5	6	TEDDYBEARS (Dore)	To Know Him, Love Him†
6	5	BIG BOPPER (Mercury)	Chantilly Lace†
7	7	DORSEY-COVINGTON (Decca)	Tea For Two Cha Cha*
8	8	RICKY NELSON (Imperial)	I've Got A Feeling* / Lonesome Town†
9		ELVIS PRESLEY (Victor)	I Got Stung* / One Night†
10	..	PLAYMATES (Roulette)	Beep Beep†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*IT'S ALL IN THE GAME	Remick
2	3	†TOM DOOLEY	Beechwood
3	4	*TOPSY	Cosmopolitan
4	2	†IT'S ONLY MAKE BELIEVE	Marielle
5	5	†TO KNOW HIM IS TO LOVE HIM	Warman
6	6	†CHANTILLY LACE	Glad
7	8	*TEA FOR TWO CHA CHA	Harms
8	7	*DAY RAINS CAME	Garland
9	9	*NEAR YOU	Supreme
10	10	*THE END	Criterion

* ASCAP † BMI

Goodman Packs 'Em In at Texas U. Concert But Spark Is Missing

Austin, Nov. 11.

The Benny Goodman name will still pack 'em in, if the capacity-plus crowd at his Austin concert is any indication. Some 6,200 packed Gregory Gymnasium at the U. of Texas to hear Goodman's crew. Factors to be weighed in evaluating b.o. is that most of the audience was there on 1) pre-paid student "blanket tax," which makes cost of a single event minimal, and 2) Committee's season ticket which offers the public 10 events for $10. Under 100 general admission tickets ($2) were offered. Crowd was notable for range of age in patrons. There were plenty of townsfolk among the collegians.

There was no lack of good musicianship in the band, provided by Goodman and Freeman and a host of competents like altoist Herb Geller, trombonist Buster Cooper, Pepper Adams on baritone sax, with the sections hitting the spots cleanly and earnestly. Young drummer Roy Burns plays neatly but fails to fire up a band. Goodman's fronting was on the indifferent side.

Vocalist Betty Bennett was given little to do. *Bode.*

20th-Fox Records

Continued from page 45

dies, one-shotters, music publishers, etc, and that making a record does not necessarily mean you're in the record business. "These days," he pointed out, "anyone with a mike and a sound can make a record—but that doesn't mean they're in the record business." That's why the concentration will be on "class" singles and "blockbuster" albums.

In addition to the soundtrack sets, Onorati plans to build his packaged goods line in the fields of jazz, folk songs and spoken word. The jazz line will be kicked off in January with Eubie Blake's "Wizard of the Ragtime Piano."

Onorati also is taking a leaf from the pic company operation in the buildup of new talent. He's already signed 15 artists to the label some of whom are being earmarked for a disk-pic push. As far as the pic pactees are concerned, Onorati says that they have a lot of time between films and one of the studios big problems is to keep 'em busy and in the public eye. He's going to try to fit them into the disk medium to solve this Coast dilemma.

ASCAP-Radio

Continued from page 45

the option of going to the Federal Courts to arbitrate the dispute.

Negotiating committee for ASCAP included prexy Paul Cunningham, general counsel Herman Finkelstein, board members Jack Bregman, Max Dreyfus, Herman Starr and Ned Washington, publisher relations exec Richard F. Murray, comptroller George Hoffman and sales chief Jules Collins. Radio execs at the meet included Mason, George W. Armstrong, Richard D. Buckley, Robert D. Enoch, Herbert E. Evans, Bert Ferguson, J. Allen Jensen, Herbert L. Krueger, William S. Morgan Jr., Leslie H. Peard Jr., Elliott M. Sanger, Calvin J. Smoth, Sherwood J. Tarlow and Jack S. Younts. Emanuel Dannett, counsel to the radio committee, and his partner William W. Golub also were present.

Disk Signings

Enzo Stuarti has joined the United Artists' talent roster. He previously recorded for Jubilee.

First disk under the UA banner is "Coma Prima."

Leon Bibb To Vanguard

Leon Bibb, a folk singer who performs opera under the name of Lee Charles, has been signed by Vanguard Records.

Roulette's Additions

Added to the Roulette last week were crooners Bob Benton and Johnnie Strickland.

Benton will preem with "You Call It Madness" backed with To Love" while Strickland's first disking will be the rock 'n' rollers "She's Mine" and "You've Got What It Takes."

David Greenman on Nat'l Promotion for Joy Label

Eddie Joy has rounded out his promotion staff for the newly formed Joy Records. David Greenman was set as national promotion manager with Bonnie Kroll handling sales promotion in the midwest and Gerri Greene doing exploitation on the Coast.

Before joining Joy, Greenman had been affiliated with Columbia Records' sales promotion department.

Joy plans to hit the road shortly to huddle with label's 15 distributor outlets. He will also close deals, currently in discussion, with other indie distribs to handle the line.

The diskery bowed last week with Bernie Nee's "Thru A Prayer." Second release, due this week, is The Upbeats' "Oh What It Seemed To Be" and "The Night We Both Said Goodbye."

Arg. Would Outlaw Disks, Force 'Live' On Cafes, Hotels

Buenos Aires, Nov. 4.

Hotel, restaurant and nitery circles here are awaiting with considerable anxiety to see how a proposed law in favor of "live" music will work out. Sponsored by the Musicians' Union, reportedly under left-wing domination, the law would require all public spots which charge public admission to employ a musical combo. Congress has already approved the bill, but it still needs the Presidential signature.

This could be a death blow to many niteries and bars which now use disks to supply music. Also, theatres which provide intermission music via platters would also fall under the provisions of the bill.

Membership in the union (SADEM) is an essential before any musician can work professionally. Musicians will be limited to a four-and-one-half hour working day, or four-hour schedule if work is after 9 p.m. Good Friday, All Souls' (Nov. 1), St. Cecilia's Day (Sept. 22), May 1 (Labor Day), Dec. 24 and Dec. 31, are all declared obligatory holidays for musicians, and on those nights public spots can have recourse to disks.

JERRY MOSS JOINS COED

Jerry Moss has been set as national promotion topper for the new Coed label. Diskery was recently launched by publisher George Paxton.

Before joining Coed, Moss had been associated with Cameo Productions and Cohay Productions, indie film producers and the American Broadcasting Co.

From the Paramount Picture
"HOUSEBOAT"
Starring CARY GRANT and SOPHIA LOREN
2 GREAT SONGS
By Jay Livingston and Ray Evans
LOVE SONG FROM "HOUSEBOAT"
(ALMOST IN YOUR ARMS)
BING! BANG! BONG!
PARAMOUNT MUSIC CORPORATION

WANTED: ANOTHER EDDY DUCHIN
Wonderful opportunity for ambitious, personable, experienced pianist to form his own small society dance unit for one of the Southwest's finest supper clubs. Will be well publicized and heard by the right people. Guarantee to start 20 weeks at $200. Send photo and background to Box V-2542, Variety, 154 W. 46th St., New York 36. Replies confidential.

3 HITS
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
GO CHASE A MOONBEAM
JERRY VALE COLUMBIA
YOU WILL FIND YOUR LOVE IN PARIS
PATTI PAGE MERCURY
MUSIC PUBLISHERS HOLDING CORPORATION

SINGING ARTISTES
A writer of original, appealing songs (all types) will convey the sole exclusive rights at moderate prices. Write for titles and terms.
KAY M. KAPPOS
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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Pac. Coast Music)	Los Angeles—(Freeman)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*It's All in the Game (Remick)	4	1	1	4	2	1	1	1	3	2	2	3	107
2	2	*Near You (Supreme)	5	7	5	2	8	3	3	..	2	4	1	9	72
3	3	*Day Rains Came (Garland)	3	4	10	8	1	..	5	..	4	1	5	2	67
4	7	†Tom Dooley (Beechwood)	6	..	3	1	6	4	9	3	1	5	10	10	63
5	4	*Volare (Robbins)	..	2	..	..	3	8	2	2	5	8	..	..	47
6	9	†Know Him Is Love Him (Warmaw)	7	..	..	..	..	..	..	7	..	..	4	1	25
7	..	*Tea for Two Cha Cha (Harms)	..	..	..	..	9	..	..	4	..	7	6	6	23
8A	6	*Tears on My Pillow (Vanderbilt)	8	3	..	10	..	..	..	..	..	..	..	4	19
8B	10	*The End (Criterion)	1	..	2	..	..	..	..	..	..	..	..	..	19
10	..	†Non Dimenticar (Hollis)	2	..	..	..	..	..	..	..	..	..	3	..	17
11A	..	*Hula Hoop (S-B)	..	5	..	..	..	..	3	..	8	..	..	..	16
11B	5	*Firefly (Morris)	..	..	..	..	10	10	6	..	7	6	..	..	16
13	11	*There Goes My Heart (Feist)	..	..	4	..	..	..	..	..	..	3	..	..	15
14A	15	†Bird Dog (A-Rose)	..	..	..	3	..	..	7	10	10	..	..	..	14
14B	..	†Call Me (Meridian)	..	..	..	..	..	5	..	..	..	9	8	8	14

On The Upbeat

New York

Bob Morgan added to Columbia's a&r staff . . . The Moose **Charlap-Norman Gimbel** score for "Whoop-Up" has been put into Saunders Music, Frank Music subsid . . . **Mike Merrick**, formerly with Buddy Brandt, opened his own public relations office . . . Wrong credits on "I Wish I Knew" from Capitol's new Nat King Cole album. Tune was written by Al Stillman and Rossi and is published by Bourne . . . French actor-singer **Louis Mariano**, who's released here via Capitol, cocktailed at the Waldorf last week. He opens there Jan. 22 . . . **Eydie Gorme** plays Chicago Chez Paree Nov. 16-30.

Conway Twitty, MGM disker, guests on Perry Como's NBC-TV show Nov. 29 . . . Jerry Silverman's "Folk Blues" due Nov. 25 via Macmillan. Tome contains 110 American folk blues arranged for voice, piano and guitar.

One of the first tunes cleffed by publisher **Jack Mills**, "I'll Buy The Ring and Change Your Name To Mine," was recently plugged by **George Burns** on his new NBC-TV show. Tune was one of the songs that formed the nucleus of the Mills catalog.

Ernestine Anderson's 29th birthday was celebrated at her Village Vanguard opening yesterday (Tues.) . . . **Du Tornados**, who've waxed "Philadelphia USA" for Carlton, booked on Dick Clark's ABC-TV Saturday (15) . . . **Paul Knopf** guests on CBS-Radio's "Jazz Is My Beat" show Nov. 18.

Composers' Showcase, under the direction of **Charles Schwartz**, begins its second series of monthly concerts at the Nonagon Gallery next Sunday (16). First concert features music of Vincent Persichetti and Elliott Carter . . . **Fred Herts**, production manager of Gotham Recording, and his assistant **Eve Mayer** are planning a December wedding . . . **Sallie Blair** at the Riviera, Las Vegas . . . **Jimmie Rodgers** opened at the Latin Casino, Philly, Monday (10). He's set for a shot on **Perry Como's** show Nov. 22 . . . **Kirby Stone** opens at the Chase Hotel, St. Louis, Dec. 19 for two weeks.

Folk singer **Susan Reed** cut a "Stars For Defense" show for Gotham Recording . . . **Conway Twitty**, MGM disker, appearing at Porky's Fort Lauderdale, Fla., until Nov. 9 . . . **Don Shirley** held over four more weeks at the Hickory House . . . The Bird 'n' Glass, eastside eatery, started Tuesday night jam sessions . . . Carlton Records picked up the **Bill Borelli**-produced master of "Philadelphia, U.S.A.," featuring the **Nu Tornados** string band . . . **Della Reese** on Ed Sullivan's CBS-TV show Sunday (9) . . . **Mildred Fields** set up a disk promotion outfit.

Marisa Pavan, currently filming "Solomon and Sheba" in Spain, breaking into the disk biz via the Pathe-Marconi label in Paris . . . **Richard Maltby** opened at Roseland Dance City last night (Tues.)

London

Andre Rico and the **Cha-Chaleros**, a new 16-piece Cha-Cha orch, makes its bow tomorrow (Thurs.) at the Majestic Ballroom, Swindon. Outfit's scheduled for a tour of one nighters . . . The **Johnny Dankworth** band will appear in BBC-TV's "A-Z" program on Nov. 26 . . . Blues singer **Muddy Waters** planed out last week for Chicago after a British concert tour . . . **Sir Adrian Boult** has accepted the presidency of the British Federation of Music Festivals. He replaces the late **Dr. Vaughan Williams** . . . **L. Davis**, joint managing director of Musical and Plastic Industries, the company which manufactures and markets Britain's first cut price disk label, Gala, has gone to America to buy U.S. pressing machinery in a bid to treble the outfit's output by January 1.

Hollywood

Dorothy Shay has joined the ASCAP fold . . . **Dave Bernie** is the new general manager of Bel Canto Music Co. headed by Liberace. **Tony Perkins** teamed up with **Shorty Rogers** for a new RCA Victor album . . . **Bob Yorke**, RCA's coast topper back from a week's trip to Gotham.

Chicago

Ciro's, the new New Orleans nitery, signed **The Gaylords** for Nov. 28. **Dukes of Dixieland** are in Dec., 12, with **Dick Haymes & Fran Jeffries** opening Dec. 26 . . . **Ken Harris** orch, current at the the Chi Hilton hospice Dec. 27 for the next ice show, replacing the Syracuse (N.Y.) Hotel, switches to **Charlie Fisk** tunesters . . . **Barbara Carroll** threesome returns to the London House Jan. 14 for three frames . . . 88er **Horace Silver** is at the Sutherland Hotel here . . . **Jack Ivett & the Esquires** open tonight (Wed) at the New Abstract Lounge, Chi . . . Windy City deejay **Howard Miller** has added **Frankie Avalon, Everly Bros., Connie Francis** and the **Poni-Tails** to his next Opera House gig, Dec. 6.

Philadelphia

Leonard Feather emcees "Jazz for Moderns" at the Academy of Music (Nov. 23) sponsored by Quaker City Lodge, B'nai B'rith . . . **Jimmie Rodgers** current at the Latin Casino followed by **Georgia Gibbs**, Nov. 17-22. In their first double booking **Tony Bennett** and **Count Basie** work the Latin, Nov. 24-Dec. 6. **Jimmy Durante** into spot week of Feb. 6 . . . Folksinger **Pete Seegar** at Town Hall, Nov. 22 . . . **Freddie Bell & his Bellboys** off to Las Vegas where they are set for an average of 16 weeks a year plus another 10 in Florida . . . **Donnie Owens, Dickie Doo & the Don'ts** and **Mary Swan** skedded for the Erie Social Club, Nov. 15, 16 . . . **Tommy Dorsey Orch**, under **Warren Covington** slated for El Rancho, Nov. 16 . . . **Buddy Lee** orch into Sunnybrook, (Pottstown, Pa.) Ballroom, Nov. 15.

Pittsburgh

Lady Holland, singing pianist, into Gold Key Room of Kennilworth Restaurant for a run . . . **Melba Liston** Quintet playing Midway Lounge this week . . . **Little Walkin' Willie** combo, with **Jewel Brynner**, to Hi-Hat Club for limited stay . . . **Gus Dolfi**, veteran saxman with **Larry Faith** band at Horizon Room, has taken over the orchestra to give Faith more time for arranging and playing. He'll stay with the outfit as a sideman. Faith organization has been a fixture there for several years . . . **Dayton Selby** Trio has checked into the Liberty Lounge . . . Pittsburgh Symphony began annual Eastern Tour at Bucknell University in Lewisburg, Pa., Monday (10), winds up in Gettysburg Nov. 21, with Carnegie Music Hall in New York on 17th . . . **Mickey Greco** on the piano in New Arena Toreador Lounge from 5 to 10 p.m. daily . . . **Joe Negri**, guitarist, has dropped his trio to do a single at Penn-Sheraton Hotel's Harp and Crown, where **Bobby Cardillo**, pianist, and **Tony Mara**, harpist, are also featured.

Kansas City

Fred Waring & Pennsylvanians played to about 11,500 with over 1,000 of them standees at the annual concert for the Missouri State Teachers Assn. in the Municipal Auditorium last Thursday (6). At least another 1,000 were turned away as auditorium manager Clarence Hoff had to lock the doors before curtain time . . . **Harvey Stone** set to open at the Colony Club, Omaha, Nov. 14 for two weeks, and **Jerry Vale** goes to the Copa Club, Dayton, Nov. 17 for two weeks. Both close at Eddys' Nov. 13 after a fortnight . . . **Dave Gardner**, funnyman, and **Sheila Reynolds**, singer, are next in at Eddys', opening Nov. 14 for two weeks. First time here for both . . . **Ink Spots, Barbara Ann** and **John Q. Nutt** holding forth at the Orchid Room . . . Saturday night (8) benefit show at Ivanhoe Temple for Children's Mercy Hospital had **Billy Walker, Jean Shepard** and **Texas Rangers.**

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'Ping Pong' Disks Selling Stereo In Public's Sound Gimmick Bias

The "ping-pong" or "sound" album is pacing current stereo album sales. That's the opinion of Eli Oberstein, whose indie diskery, Rondo Records, has put 50 stereo packages into the market during the past couple of months.

Oberstein says that the general impression of stereo that has been given to the public is so dramatic that the disk buyer expects to hear something completely new and startlingly different than he has ever heard before. As a result the public is looking for the same gimmicks that marked the early stages of high fidelity. Oberstein predicted that it will be about two years before the public will lose interest in the gimmicked platters and want music on stereo.

The disk topper revealed that the heaviest sales action on Rondo's 50 sets, which include classical, jazz and pop music, were on packages such as "The Railroad," "The Burlesque Show," "Sounds of the Sea" and "Action," a compilation of jet and drum sounds. These are the kind of records, stated Oberstein, that best demonstrate the dual audio sources and envelopment of sound that typifies stereo.

Stereo Vs. Monaural

Philadelphia, Nov. 11.

Nelson Verbit, prexy of Marnel Distributing here and in Baltimore, revealed that in his territories stereo has not replaced in volume the amount of business that it has cost the distribs as a result of all the publicity, promotion, advertising and confusion.

"I believe," he added, "that stereo is not going to compensate for the blow it has given to monaural sales until January. However, I don't feel that this is too unusual since all transition periods, whether in speeds, sizes or sounds, have traditionally had a period of sales lag similar to the one we've been experiencing since July."

Paris Loves Ellington More in 1958 Than 1951; Packs 'Em at 4 Concerts

Paris, Nov. 4.

Back in 1951 Duke Ellington ran into some hostility in a stint here. It was a time when French jazz buffs were reforming, and there were some who decided to give the rhythmic purity and smoothness of Ellington's group a hard time. Things have evolved here since then, and the maestro's four concerts here last week were packed and came in for socko reactions.

The Ellington orch (17) gave two concerts each at the 2,000-seaters Palais De Chaillot and the Alhambra. Buffs crowded in and gave out with resounding hosannahs, as did most critics, for the solid standards, teamwork and general fabric of the show. There are always some dissenters in France — someone even voted against De Gaulle in the recent referendum in his own hometown of 197 souls—and so there were a few here too in re Ellingtonia.

At the first concert someone objected loudly to a fairly sentimental rendering, with violin, of "Autumn Leaves." He felt he could get this in a musichall and wanted jazz and blues. As a result, "Leaves" was dropped from the other shows. Some critics hedged and admitted the solidity and precision of the orch, but felt it sometimes was too precise for the living, leaping aspects of jazz.

But, on the whole, it was a triumphant return for the Duke, and his immense gifts and standing in jazz and modern music were recognized by all and duly noted. Ellington swings on in his successful European junket. Norman Granz is handling the tour. *Mosk.*

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And His Orchestra

SONNY ROLLINS TRIO

LEONARD FEATHER, M. C.

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Moscow Circus Booking at Garden May Lock Out World Champ Rodeo

Possibility that the Moscow State Circus may be coming into New York at the Madison Square Garden next fall could mean that the Garden may be giving up the promotion of its annual World Championship Rodeo. The only time the Garden can accommodate a date for one week or longer would be in the time now being taken up by the cowpunchers.

Unfortunately, for the past few years, Rodeo grosses have been not as strong as in former years, while expenses and purse has been going up. At the same time, the rodeo has been hard set to find headliners. The biggest business at the Garden has been done by Gene Autry and Roy Rogers. They are not always available. What's more, the rodeo has been shortening its run for several years, since it's virtually half of what it used to be.

It may be impossible to find room for the Moscow State Circus unless the rodeo time is curtailed sharply or cut out. It's believed that it wouldn't pay to stage the horse and cow opera for two weeks or less because of the tremendous expenses attached. At the same time, the advent of the hockey season at the Garden as well as basketball would preclude lengthy fall runs of both the circus and the rodeo. Therefore there is the chance that the rodeo would be eliminated entirely.

Bringing in the Moscow State Circus could also have an effect on the Ringling Bros. and Barnum & Bailey Circus. It remains to be seen whether New York could support two circuses in any one year. The Ringling show plays the Garden in April and May for about 40 days and takes out approximately $3,000,000. It also remains to be seen whether New York would take any circus except the Ringling show. Other layouts have also tried but were unsuccessful.

SKELTON-ROSE REVUE PULLS SOCK 37G IN L.A.

Los Angeles, Nov. 11.

"The Clown and the Baton," Red Skelton-David Rose revue, racked up a sock $37,000 last week for first full frame at newly turned Ritz legiter.

Opening split week turned in $25,000. Show winds Saturday (15).

Marion Marlowe Faints During Mass. Club Show

Framingham, Mass., Nov. 11.

Marion Marlowe, in on a 10-day date at the Monticello, collapsed to the floor on the ninth night performance Saturday (8) as she started the second number of her second show of the night. She fell to the floor pulling down the mike she was grasping. A medico in the cap aud of 500 rushed to aid the 29-year-old brunette singer, who, it was said, had been fighting off a virus infection for two days.

After regaining consciousness, she was carried to her dressing room and taken to the home of friends in Wellesley, Mass. where she had been staying. Caesar Tomagno, owner of the roadside beanery on the turnpike between Boston and Worcester, had inked the piper as his first name booking.

Beatty-Cole Largest Tenter With Merger

The Clyde Beatty Circus and the Cole Bros. Circus have been consolidated into the Clyde Beatty & Cole Bros. Combined Shows, which is said to be the largest tent circus in the U. S. Owners are Jerry Collins and Randolph Calhoun, dog-track promoters, and Frank McClosky and Walter Kernan, former managers of the Ringling Bros. and Barnum & Bailey Circus, who have been operating the Beatty show for the last two years. The latter two will operate and manage the combined layout. Consolidation is planned to take place over a 10-year period.

The merged show will play the Palisades Park, Cliffside Park, N. J. during April in competition with the Ringling show playing at Madison Square Garden, N. Y. During the 10-year consolidation period, Beatty has guaranteed insurance against loss of life and limb.

Gene Austin Subs For Marie McDonald in N.O.

New Orleans, Nov. 11.

Gene Austin substituted last week for Marie McDonald in the Swan Room of the Monteleone Hotel, here, when latter took suddenly ill. Austin stopped in town on his way to Las Vegas.

Louis Prima, also in town, took the floor for a while on the late show Saturday (8).

Fiscal Woes Of Carolina Arenas

Greensboro, N. C., Nov. 11.

Winston-Salem is not so happy about its huge new coliseum. With few exceptions, the attractions booked there are not drawing the anticipated crowds. A booking agency was supposed to put at least 25 shows in the coliseum in a year, but less than a third came in.

Since the Coliseum is not supported by tax funds, it's wondered how it is to be kept open.

Now Greensboro is building a coliseum, about 28 miles from Winston-Salem. This arouses speculation:

(1) Will Greensboro coliseum competition worsen the Winston-Salem situation?

(2) Will Greensboro also find that the coliseum business is not as good as had been supposed?

Two other coliseums are in business in North Carolina. The one at Raleigh—the William Neal Reynolds Coliseum—has had its share of financial troubles, too.

The basketball tournaments and ice shows are moneymakers but Raleigh's coliseum has had a lot of flops. However, it is a state institution and is in no danger of bankruptcy.

Charlotte's coliseum has been an unqualified success. Its ice hockey team has been surprisingly popular, and most attractions seem to draw profitable crowds.

Palmer House, Chi, Dates

Chicago, Nov. 11.

Renewal of Liberace's ABC-TV daytimer preempted his scheduled four-week stand starting Jan. 22 at the Palmer House Empire Room, and house booker Merriel Abbott has set Lisa Kirk for the period.

Also inked for the plushery are Chico & Harpo Marx (Dec. 27), and Anna Maria Alberghetti, who opens Feb. 19 for two weeks.

Aussie Chain's Salary Ceiling At $224 May Kayo Down Under Tours

San Francisco, Nov. 11.

Talent agencies fear that the new price policies of the Tivoli Circuit, Australia, will mean the end of the free exchange of American acts in that country. Recent policy established by the Aussie wheel limits salaries to 100 pounds or $224 in U. S. coin.

The percenters say that they will not be able to get any representative American act to play that country once the present run of contracts are over. New policy came in shortly after the death of David N. Martin, who did the talent buying. Since Martin's demise, a committee is in charge of the programming. The $224 limit was put into effect by the committee.

Another factor that will limit the amount and calibre of acts available for the Aussie circuits lies in the fact, according to the agents, that the Tivoli circuit pays fare only from the Coast. They believe that acts based in more easterly points will refuse to shell out their own coin, even if they accept the Tivoli salary limit.

Shortly after World War II, the Australian theatres sought to buy talent for lower than the prevailing scale. Agencies tried to sell the acts on the basis that they would be taking a holiday in the Down Under country. With little response, they dropped that line within a short time, and paid prevailing rates.

One of the reasons for the new Tivoli move is believed to be the increase of talent availabilities from England. Many British and some Continental novelties are making the Aussie trip at the prevailing rate. The agencies feel that this competition forced down the price.

GM Motorama to Fold After Two-City Stand

Boston, Nov. 11.

GM's Motorama show, with June Taylor terpers, 21-man orch and 1959 car models, pulled more than 40,000 to the Commonwealth Armory Saturday (8). The cuffo show, "Imagination in Motion," closes in Boston Sunday (16). It plays only two cities this year, New York and Hub, GM officials said. No explanation has been given for the closing down instead of going on to other cities as it did two years ago.

A round of Boston events, attended by publishing, business and finance execs preceded the opening. Included was a press party with Hub drama crix for Maurice Evans, who staged the show, and June Taylor, at the Statler Hilton Wednesday (6).

Top Cincy Cafe Hitching Wagon To Sky-Borne Biz

Cincinnati, Nov. 11.

Beverly Hills, Greater Cincy's ace nitery, bids to lure patronage from cities within a 300 mile radius. The pitch latches on to speedy air travel. It got underway over the week end with ads on amusement pages of dailies in Chicago, St. Louis, Detroit, Toledo and Cleveland.

Featured in the two-column ads is the brief flying time to the Cincy airport, where Beverly's limousine "will meet you." Also the name of the current floorshow's headliner, Joe E. Lewis.

John Croft, head of the swankery in Southgate, Ky., opposite Cincy, said the first response brought reservations from parties in Chicago and Cleveland. The new campaign is an extension of one in effect for more than eight years with ads in papers of Dayton, Columbus, Indianapolis and Huntington, which are within driving distance.

Ads are to be used in the newly added cities only on Fridays when Beverly has top name headliners, according to Croft. The idea, he said, is intended to attract groups of business men as well as social groups for week end treats.

TED STEELE TO HEAD ROCKER AT B'KLYN PAR

The Brooklyn Paramount is going after a new disk jockey name. They've booked Ted Steele from WMCA, N.Y., to head the Thanksgiving show. Steele is set to go in for five days starting Nov. 26.

Unit is set to include Connie Francis, Frankie Avalon, Cozy Cole, Clyde McPhatter, Dickie Doo & the Don'ts, Kalin Twins, Lloyd Price, Solitaires and others.

Usually, the Alan Freed show plays this house. However, Freed has been set for the Christmas-New Years show at Loew's State, N. Y.

NASSAU INN'S LIFT WITH FARM SHOW

Another huge incentive program airlift is slated to start Nov. 19. The I. J. Case Co., of Racine, Wis., is scheduled to bring a huge batch of dealers to the Emerald Beach Hotel, Nassau, B.W.I.

The farm equipment manufacturer has taken over virtually the entire hotel in order to give dealers who have sold a stipulated quota of equipment a combined vacation and sales instruction program.

The firm has gotten the hotel to clear a vast space in back of the inn so that the various machines can be demonstrated. It has also taken over the race track, across the road from the hotel, for additional storage and demonstration space.

Most of the dealers will come from the U.S. although a number will come from Europe and Asia as well. A show is being sent down to entertain the dealers.



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MISS CHRISTINE JORGENSEN

The most talked about personality of our time

November 14-15-16 and 21-22-23

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FRANKIE LAINE GETS LETTERS...

The ROOSEVELT
NEW ORLEANS 9, LA.

EXECUTIVE OFFICES
SEYMOUR WEISS
PRESIDENT AND GENERAL MANAGER
THE ROOSEVELT - NEW ORLEANS

October 29, 1958

Mr. Frankie Laine
Suite 662-62A
Roosevelt Hotel
New Orleans, La.

Dear Frankie:

Tonight is your closing night in our Blue Room and I cannot start to tell you how delighted I am to have had you with me for the past two weeks.

You have made many new friends for yourself and for our hotel, and you have done an outstanding job for me, and I am sure it must have been very gratifying to you to play to a capacity room each evening, and to have been received so enthusiastically and appreciatively.

It has taken me many years to get you to agree to play my Blue Room, but I hope that the engagement has been such that you will give me the privilege of again presenting you to our patrons in the near future.

I regret very much that I was deprived of the privilege of spending more time with you while you were in our very interesting city, but, knowing you as well as I do, I am sure you will understand.

My very best wishes for your continued success, and with my kindest personal regards to you, your very charming wife and the two members of your organization that I have enjoyed having with me, I am

Sincerely and appreciatively,

Seymour Weiss.

SW:E

"Starlight Theatre" ASSOCIATION
KANSAS CITY, MO.
P.O. BOX 7555, COUNTRY CLUB STATION
DELMAR 3-9451

August 22, 1958

Mr. Frankie Laine
1111 Calle Vista Drive
Beverly Hills, California

Dear Frank:

When we signed you several months ago to star as Sky Masterson in our two-week production of GUYS AND DOLLS, we hoped you would do big business for us, even though the show had played in Kansas City several times before.

Our hopes were realized with the wonderful job you did for us, and you made thousands of friends in the Middle West. In addition to your well known voice, you gave the show a real boost by your acting ability - your legitimate theatre bow has become a resounding success.

Thanks for being so cooperative and easy to work with. It made our job easier. And thanks too for bringing all those people through the turnstiles... 62,041 in two weeks. This is an accomplishment in any area.

I wish you continued success in your new field.

Sincerely,

Dick Berger
Production Director

SCHINE HOTELS
Now under the Sun

HOME OF THE WORLD FAMOUS
Coconut Grove

The Ambassador

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Executive Office

February 11, 1958

Mr. Frankie Laine
Americana Hotel
Miami Beach, Florida

My dear Frank:

I sincerely hope your opening there was everything you desired it to be. We certainly miss you here, and I want you to know that you have endeared yourself to everyone in the Cocoanut Grove, from the bus boys right to the top. A better showman, a nicer person, a more gracious artist we have never played, and it is with sincere pleasure that I send you the very warmest greeting from everyone here.

I am looking forward to June 15th for Nan and yourself in your annual wedding anniversary celebration at the Coccanut Grove.

All of us send you our congratulations on your great new act, and best wishes for your success at The Dunes in Las Vegas next month.

Sincerely,

Gus Lampe
Director of Entertainment

EXECUTIVE OFFICES, SCHINE HOTELS, 130 - 26th STREET, MIAMI BEACH 39, FLORIDA
THE AMBASSADOR, Los Angeles, California ★ THE BONEY PLAZA, Miami Beach, Florida ★ THE McALLISTER, Miami, Florida ★ THE QUEENSBURY, Glens Falls, New York
THE GULF STREAM APARTMENTS and COTTAGES, Miami Beach, Florida ★ THE HOTEL NORTHAMPTON and WIGGINS TAVERN, Northampton, Massachusetts

DUNES HOTEL • LAS VEGAS, NEVADA

April 24, 1958

Mr. Frankie Laine
America's Foremost Song Stylist
The Dunes Hotel
Las Vegas, Nevada

Dear Frank:

If they ever have a "TOURNAMENT OF CHAMPIONS" for vocal artists, you are guaranteed my top bid in the "Singing Calcutta!"

Your terrific performance at The Dunes Hotel since your tee-off on April 3 has been tremendous. You have broken par for The Arabian Room course time and again, and so we at The Dunes want you to know that we appreciate your performance and

Wish you the best of luck AGAIN with Gene Littler.

Sincerely,

E. A. RIDDLE, President
The Dunes Hotel

Latest COLUMBIA RECORD

Currently Smashing Through—WHEN I SPEAK YOUR NAME

Public Relations - Publicity
HELEN FERGUSON - JEWEL SMITH

Direction
GENERAL ARTISTS CORPORATION GAC

Resort's $2,750,000 to Overhaul Confab Hall as Jet Age Lure

Atlantic City, Nov. 11.

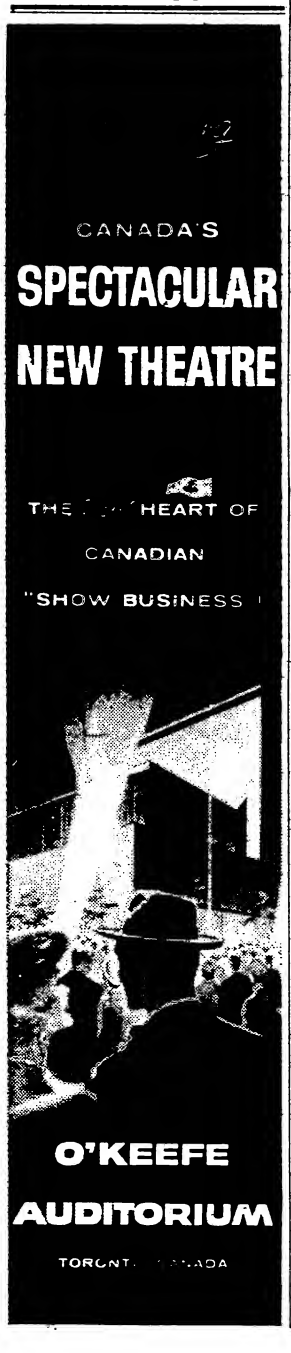
Realizing the importance of convention business to the resort's economy, particularly during the off-season, officials here are moving with all speed to effect a modernization program at Convention Hall. Program is aimed to give the 30-year-old building a new look and will cost the taxpayers $2,750,000 before it is completed.

City Commissioners, in conference with a Philadelphia engineering firm, are studying preliminary plans and costs estimates and hope to proceed soon with detailed plans and specifications. It is expected that they will be in position to advertise for bids early in the new year and that construction will be well underway before spring and completed early in 1960.

Convention Hall has been the meeting site at one time or another of every top convention in the country. It occupies a block of midcity property facing the Boardwalk and is easily accessible to conventioneers housed in nearby beachfront hotels. It was built in the late '20s at a cost of some $20,000,000.

With the passing years the convention picture has changed, with the major gatherings now larger than ever before and demanding more space. Then, too, cities outside the U.S., by reason of the jet

(Continued on page 56)



Mufson Pours

A series of cocktail parties in various cities is being given by Eden Roc, Miami Beach, owner Harry Mufson. Occasion is the introduction of the hotel's new managing director Jean Suits. Parties have already taken place in Cleveland, Detroit and Chicago. Invitations had been mailed to those who previously stayed at the inn.

Accompanying Mufson on the tour are Suits, entertainment director Jackie Heller; publicist Ted Howard, and banquet manager Jack Ostadol.

Hilton to Issue Own Credit Card

The Hilton Hotels Corp. will issue its own credit card under the name of Carte Blanche, thus getting into the credit card business of its own. Step was taken following breakdown of its negotiations with the Diners Club, which later consolidated with the Sheraton Hotel Corp.

The new Hilton card will be issued to all holders of present Hilton charge accounts. It will be used without charge in the Hilton inns, but other hotels, stores, services, etc., lining up with the Hilton chain, will be nicked with a service charge. As with the other credit card systems, the holders will be charged $6 annually. The chain presently claims 1,000,000 card holders under its present setup.

With issuance of the new card, Hilton joins the evergrowing ranks of credit systems, which may soon blossom into a fullscale credit war. Aside from the Hilton cards there are the Sheraton Diners Club and the American Express credit operation.

With the Hilton card system, it's pointed out anew that credit cards now account for the bulk of hotel, restaurant and nitery trade, thus upping the cost of doing business. The credit systems charge from 7 to 7½% for their services.

House Review

Music Hall, N. Y.

Russell Markert production of "Masquerade," Music Hall Symphony Orchestra under the direction of Raymond Paige, Corps de Ballet, Rockettes, Francis Brunn, Doris Yarick, Bruce Peyton, Giselle & Francois Szony, Jack Beaber; "Home After Dark" (WB), reviewed in VARIETY *Oct. 15, '58.*

Any regular visitor to the Radio City Music Hall is probably cognizant of the fact that the stage shows at the Rockefeller showcase follow a formula. The standardization, with slight variations for each new show, does not, however, detract from impact of the production. It has appeal both for out-of-towners and New Yorkers.

Current offering, titled "Masquerade," makes use of the vast areas of the stage in the tradition of the house's shows. Following a rousing overture from "Die Fledermaus," under Raymond Paige's athletic direction, the Russell Markert production shifts into Central Park for a number titled "Trouble in Love" and which featured a new pop song, "Scene of the Crime," with music and lyrics by Albert Stillman and Robert Allen. It provides the setting for gun-totin' Rockettes to perform their always-socko precision routines.

The Corps de Ballet, as per usual, is in fine form, offering "Commedia Dell'Arte," with choreography by Bettina Rosay. Giselle and Francois Szony as Columbine and Harlequin and Jack Beaber as Pierrot are standout in the up-front renditions.

Only solo number is presented by Francis Brunn, a classy juggler who specializes in the manipulation of a large rubber ball.

Costumes, settings and lighting effects fulfill the high Music Hall standards. *Holl.*

Set Up Vaude Units To Tour Cotton Belt

Robstown, Tex., Nov. 11.

Stout Jackson, theatre owner, has organized a series of vaude troupes that are touring the cotton belt in Texas during the harvest season. The troupes entertain the visiting cotton pickers, mostly Spanish language, in various theatres where the harvesting is going on.

Among the entertainers are the Cantu Sisters, the Codos, Three Reyes, Chata Nolesca, the De Alba Sisters, the Desveladores and the Alegres de Teran.

220G Gate Record At K.C. Hoss Show

Kansas City, Nov. 11.

The annual American Royal Livestock & Horse Show, which wound up an eight day run Oct. 25, garnered the largest cash gate in its more than 60-year history. The gross for two shows daily, with scale from $1.25 to $3.50, was $220,000, according to C. M. Woodward, general manager.

A number of features combined to give the show necessary magnetism. Chief among attractions was the troupe of Canadian Mounties making their first appearance here. The horse show also included in the lineup of over 1,000 nags every top horse of this year's equine circuit. Good weather throughout the show also was a prime factor.

Syndicate Projecting $40,000,000 Playground In Tex. a la Disneyland

Houston, Nov. 11.

Earl J. Welch & Associates, a New York and Los Angeles investor's syndicate, are mapping an extensive playground here on U.S. Highway 73. It would be built on a 120 acre site in the 17,000 and 18,000 blocks of Highway 73 and would be called San Ja Magicland.

Welch, head of the syndicate, estimated that the project would cost $40,000,000 ultimately, and said that the group also plans to construct approximately $25,000,000 worth of apartments in the city. According to Welch, his group has obtained a 99-year lease with an option to purchase the 120-acre site for $500,000 in addition to a percentage override.

As Welch and his group visualize the proposed playground, it would follow along similar lines of Disneyland.

His group proposes to build the project in stages, with the various phases to be leased to concessionaires. No leases have been signed as yet, according to Welch. He stated that his syndicate will finance the project. No stock will be sold.

He said his syndicate will develop the area into one having a summer open air amphitheatre, exhibits and museums, murals and children's rides and a motel with 400 units. Plans are being prepared for the initial phase of the project, which would be the outdoor theatre for light opera and musical comedies.

The proposed development also would have a Western type village, a youth pavilion, an aquarium, an ice palace, commercial exhibit area, restaurants and lake for water skiing and other events.

Saranac Lake

By Happy Benway

Saranac Lake, Nov. 11.

"We The Patients" had their annual Hallow'een Party last week. As asual Benton C. Ressler, the chairman of "We The Patients" entertaining committee, left no stone unturned to make it a swell affair. He was assisted by Helen Macura, Ann Hueler, Elsie Schreyer and Mation McLaughlin."

Jacque DeMattos, prez of Chamber of Commerce and owner of radio station WNBZ, has appointed A. B. Anderson, manager of Schines' Pontiac Theatre, chairman of the coming Winter Carnival.

Ray Rudolph, wife of George (IATSE) Rudolph, left here and will resume the cure at home.

Write to those who are ill.

Vaude, Cafe Dates

New York

Agent **Herman Fialkoff** seriously ill at the Beth Israel Hospital . . . **Sue Carson** set to open at the Latin Quarter Dec. 16 on bill topped by **Johnny Puleo. Betty Grable**, originally set to open at that time, will play the N. Y. LQ in April, and will open at the Miami Beach edition Jan. 22 . . . **Dick Shawn** set for the Diplomat, Miami Beach, Jan. 30 . . . **Pearl Bailey** goes into the Flamingo, Dec. 15 . . . **Irene Etkin & Dorothy Waring** have consolidated their agencies into a one outfit . . . **Bill Miller** due back to New York today (Wed.) from Florida to work on the Riviera (nee Cafe de Paris) due to open Dec. 27 . . . **Clifford Jones**, owner of the Flamingo, Las Vegas, visiting in New York . . . **Harold Minsky**, casting a new Dunes, Las Vegas show for a Dec. 25 opening, planed out to Vegas Monday (10) . . . **Eddie Hazell** to the Crystal, Reading, Pa., this week . . . **Alice Ghostley** set for the Bon Soir, next Tuesday (18) . . . **Harvey Stone** signed to Mercury Artists . . . **Martha Wright**, who did the lead in "South Pacific," returning to the supper club circuit. She's playing her first date at the Blue Angel in eight years starting tomorrow. (Thurs.).

Hugh O'Brian (Wyatt Earp) booked by the William Morris Agency for a tour of Europe starting Dec. 26 through the Harry Foster Agency, London . . . **Sandu Scott** to the Monteleone Hotel, New Orleans, Nov. 19 . . . **Don Rickles** to the Admiral, Miami Beach, on bill with **Rosette Shaw**, Dec. 4. Latter follows with a stand at the **Slate Bros.**, Jan. 23 . . . **Blackburn Twins & Jerry Collins** set at the Diplomat Hotel, Miami Beach, Feb. 6 . . . **Mel Torme** into the Racquet Club, Nov. 21 . . . **Carmen D'Oro** moves to the Bradford Roof, Nov. 19 . . . **Johnny Gilbert** returns to El Morocco, Montreal.

Chicago

Del Ray set for Eddys' Restaurant in K.C., Jan. 9 for two weeks. . . . **Phyllis Inez** goes to the King's Club, Dallas, Dec. 26, and opens at Houston's Crescendo Jan. 14 . . . **Maureen Cannon** signed by the Camellia House Feb. 13 . . . **Dink Freeman** opens at the Twin Coaches, Pittsburgh, Nov. 19, then goes to the Park Lane, Denver, Dec. 5 for two . . . **Don Rickles** current at the Chi Black Orchid.

Hollywood

Jane Howard is making a two-week stand at Dino's Lodge . . . **Stan Fisher** and the **Four Step Bros.** opened with headliner **Kay Starr** yesterday (Tues.) at the Sahara Hotel in Las Vegas . . . Songstress **Cleopatra Johns** holds over two additional weeks at the Ye Little Club . . . **Martin Denny Group** open a two weeker at Fack's No. 2 in San Francisco today (12) . . . **Paris Sisters** open a two-weeker in the Frontier Room in Vancouver, Washington, Dec. 22.

Pittsburgh

Holiday House gets **Julius LaRosa** and **Marge Cameron** Dec. 15, then **Three Stooges**, followed by **Davis & Reese**, with the **Wanderers**, on successive weeks . . . Casa Loma has booked line of dancing girls assembled by **Noel Sherman** . . . **Eydie Gormie** inked for 10 days at Twin Coaches Dec. 5 . . . **Rusty Draper** comes in the 15th . . . "Borscht Capades," with **Ricky Lane & Velvel, Dave Barry, Larry Best, Michel (Getzel) Rosenberg, Ernie Morris, Marty Drake** and **Bas Sheva**, one-nights at Syria Mosque Nov. 22 . . . **Ted Lewis**, who just closed at Horizon Room, has already been booked back for two weeks in early October '59 . . . Billy Williams Quartet set for New Arena week of Dec. 15 . . . **Jimmy Rodgers** into the Copa Nov. 24 . . . **Steve Clayton** at the Town House for four days this week . . . **DeMara Sisters** play Holiday House week of Dec. 22 . . . **Dakota Staton** comes back to her home town Dec. 1 for a week at Copa.

Atlanta

Jaye Bros. opened Monday (10) at Henry Grady Hotel's Paradise Room, on same bill with thrush **Avril Ames** and **Dan Grimes** orch . . . **Sonny Bloch & his Coralairs** providing music at Broadview Key Club, new spot located in Atlanta's newest and largest shopping center development . . . **Wade Cregar** and **Ralph Meyers** Dixieland group appearing at Colonial Hotel's Bayou Room . . . **Jan Marvis, Paula Fox, Dallas York** and **Joanne** head the all-exotic revue at Harem Club, with **Buster Raye** as emcee . . .

Philadelphia

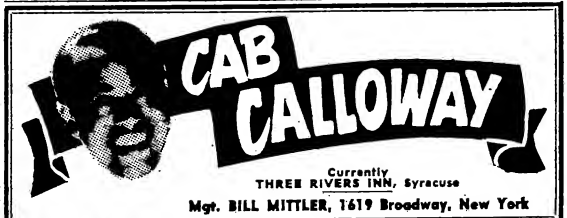
Jimmy Durante works the Latin Casino week of Feb. 6 . . . **Jackie Leonard** current at the spot followed by Jean Carroll, **Nov. 17-22** . . . **Bob O'Neill**, longtime keyboard fixture at Atlantic City, set for indefinite stand at the Cadillac Sho-Bar . . . Accordionist **Andy Arcari** playing a club for first time in three years, opens at Sciolla's, Nov. 17 for one week . . . **Ragtime Smitty** inked for next five months at the Bon Bon, chalking up 50 years as entertainer . . . Big Bill's marking seventh anniversary, with **Georgie Shaw** as headliner, who made debut at spot exactly six years ago.

Detroit

The Playmates are being held over at the Flamingo in Las Vegas, so their scheduled opening at Club Cliche has been postponed. Filling in for them are **the Ascots**, songstress **Lori Taylor** and comic **Joe Conti** . . . Song impressionist **Tina Robin** is at the Metropole Supper Club across the border in Windsor . . . **Barbara McNair** returns to the Flame Show Bar . . . Songstress **Gay Serkin** at the Gay Haven Supper Club . . . **Phyllis Miller** is singing at Club Alamo.

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Chez Paree, Chi

Chicago, Nov. 4.

Tony Martin (with Al Sendry), Sue Carson, Chez Adorables (6), Henry Brandon Orch (17); $1.95 cover (dinner show only), $4 minimum.

For Tony Martin, s.a. and durable tonsils are still mighty magnets, at least in the cabarets, and it's a fair bet he'll do nice biz for the two rounds he's in after an absence of several annums. Singer minces no ballads to flutter femme hearts, leastwise the "mature" ones, with a catalog that, per usual, is all about amour. He doesn't object to current tunes, such as "Fascination" and "Volare," but has no truck with the noisy juve idioms.

Martin still trips over his patter, but with his mileage has the savvy to cut back to crooning soon enough. His grimacing and gross gesturing are also unchanged, but these have always seemed among his assets to the generation that knows him best. Star makes effective use of two femme dancers for certain numbers, and otherwise gets capable support from Henry Brandon's augmented tunesters (17), with Al Sendry, Martin's conductor, helming.

Comedienne Sue Carson, first-timing in Chi, rates good reaction with some clever material deftly executed. Her prelim gagging is just so-so, as much for its dybious taste as lack of inspiration, but she's in high gear with some socko impreshes of show bizzers. Her best bit is a sly, satiric novelty on seven male approaches to seduction, and she also clicks as an Ed Murrow tv guest and with a windup voodoo number. Miss Carson looms a likely repeater here.

Chez Adorables (6) are visually effective in two slots. Eydie Gorme and the Vagabonds come in Nov. 16. *Pit.*

Le Cupidon, N. Y.

Gale Robbins, Howard Beder, Ish Ugarte Trio, $5 minimum.

If a sultry voice and a shapely figger were all Gale Robbins had to offer, then this small room showcasing would be just fine. However, there appear to be other qualities in Miss Robbins' display that cry for more spacious surroundings and a full-blown orch backing. Postage stamp stage here and Ish Ugarte, although laying down a good beat in backing her, apparently inhibited her efforts.

She's an outgoing singer who can pull a big night club crowd given the chance. She's a looker with a friendly approach to her aud and her material and the habitues of the LQ or the International on New York's west side would probably take to her easily.

It's not that she doesn't come off in Le Cupidon, it's that she impresses as one who'd be more comfortable in larger environs. Her close to 30-minute repertoire is an easy-going song potpourri. From the opening "From This Moment On" to the rock 'n' roll closer she runs on a well-balanced track. "Come Rain or Come Shine," "Just in Time," "Thinking of You" and "I Love to Love" are some of the items that really hold interest and give the turn proper form.

Howard Beder warms up the tablers at show's start with a pleasant two-song bit and maitre d' Robert helps make nightclubbing a happy experience. *Gros.*

Eden Roc, Miami Beach

Miami Beach, Nov. 7.

Mel Torme, Hale & Hayden, Lou Wills, Jr., Mal Malkin Orch, Jackie Heller; $3.50-$5 minimum.

All male lineup current in the Cafe Pompeii adds up a fast-paced 90 minutes for the conventioneers and locals in attendance at this time of year.

Mel Torme is repeating here, a fast return after click during summer. He dittoes on the reaction stir-up with a shrewd song of upbeat and ballad and dosage of easy talk to make the mixture a solid session. Tendency to comedy chatter at times gets in the way of constant aud build. A reappraisal and cutdown of this ya-ta-ta would streamline his stint to one of top potency.

Benny Hayden is working with a new partner and a roughness in pace still crops up. Withal, the wacky comedy note is established early and sustained to wind them from giggles to howls when their big item, that spoof on an Olympics group of contestants, garners encore returns. Hale is a tall, handsome lad; a good foil and from the one number he essayed, a well versed songster. With Torme on the bill, his full routine obviously has been cut.

Lou Wills, jr., always an agile eccentric acro-hoofer is a wham segment of the lineup. He's added some pleasant gab, with familiar, but punchy lines giving him breathing spells between the strenuous terpings. Timing and deliberate approach to the gab gets him full measure of laughs from the material.

Mal Malkin emcees ably while Jackie Heller is away and per always, batons his crew for top showbackings. *Lary.*

Beverly Hills, Cincy

Cincinnati, Nov. 7.

Joe E. Lewis (Austin Mack at piano), Marion Colby, Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Joe E. Lewis has not been slowed by recent surgery. Although carrying a few pounds less, he bids to beat his own record for yocks at this Blue Grass bistro, set on his previous workout 19 months ago. Tablers at the barrier lifting Friday (7) at the current two-framer responded as if they were in debt to the star comic. Being back in the bourbon belt boosts the kicks of the trademark alcoholic gags. Backing him in a nifty floorshow are chirp Marion Colby, the Lindsay-Sapphire line with Bill Raymond, singing emcee, and the Gardner Benedict band.

The only time out for laughs during the 45 minutes Lewis holds the boards is for his post-time breaks, when he gets refills from the ringsiders. An expert blender of spicy material, the vet funnyman gives more attention to topical and character puns, including many on his own pleasures. His parodies and toasts are something more.

A biz builder at John Croft's plush casino, Lewis pulled plane parties from Chicago and Cleveland opening night.

Miss Colby, who was with the Blackburn Twins on her previous engagement here, bows as a single on this visit. A sorrel topped looker with a deep voice, her listenables with first nighters included "Bad Girl" and "13 Men and I'm the Only Gal in Town" and "Will You Still Be Mine?"

Johnny Puleo and His Harmonica Gang and George Tapps and His Dancers head the session opening Nov. 21. *Koll.*

Chateau Madrid, N. Y.

Billy Fields, Goyo & Pepita Reyes, with Olga & Curro Amaya; Orlando Trio, Candi Cortez, Ralph Font and Panchito Orchs; $4-$5 minimums.

Angel Lopez again has measured up to his rep for offering a different sort of nightclub presentation. Current array of talent is well-balanced and proving popular with the clients of this popular Latin-American nitery.

Current lineup perhaps is a bit top-heavy on dancing but nobody will find fault with the management for bringing in such an unusual turn as the Orlando Trio, two comely misses and stalwart male dancer. Threesome, which uses two native skinpounders, is an interpretative terps group. Dancing barefooted, their first effort turns out a typical idyll of the tropics with two dames jealous over the one male. Even more allegorical is the second offering which symbolizes the arrival of a white man in a native locale. The two femmes fear the stranger but it all comes out okay after considerable gyrating and gesticulating. This trio has a makings of a first-class act.

Billy Fields, who was at the Latin Quarter nearly four years ago, appears polished and likeable enough now to make the grade in a musical show. He was an enormous hit here at the show caught. Working with a bongo drummer, Fields breaks into a string of favorites none of them very new. These include "Take Me in Your Arms," "It All Depends on You," "Hold Me Tight" and "All the Things You Are." A goodlooking young man, he has a well-developed, strong voice. His rather slight stature does not appear much of a handicap because his crying need, if he wishes to continue in niteries, is better routining and development of his act. Such improvements would enhance his rather obvious vocal talent.

Goyo & Pepita Reyes foursome (Olga & Curro Amaya), flamenco dancers, is developing into a fixture in this room. The four have been held over repeatedly, and in this show appear as popular as ever. Goyo Reyes, as previously, is spotlighted but the others have more to do in the current production. It is his heel-and-toe solo that per usual scores most heavily. Group drew heavy-mitting.

Show is played by Ralph Font's veteran crew. Both Font's combo and the smooth Panchito orch play for dancing. Candi Cortez continues as femcee and singer with the bands. *Wear.*

Latin Quarter, N. Y.

(FOLLOWUP)

Anna Maria Alberghetti bowed at the Latin Quarter last week and scored a personal triumph. Opening night (Friday), she received a six-minute ovation, and with a happy if tearful voice acknowledged it was the happiest moment of her life. Seldom if ever have "bravos" been heard in the Latin Quarter, but that's exactly what greeted Miss Alberghetti's "Un bel Di" from "Madama Butterfly." Her appearance here was truly a "Broadway opening," the talented performer actually receiving what amounted to an ovation on her first appearance.

Now known for her screen, radio and television performances, Miss Alberghetti has come far since her nightclub appearance at the Sahara in Las Vegas back in the summer of 1955. Aside from her fine coloratura voice and stunning appearance, she has a well-knit act that plays as smoothly as her writers and intended. Her songs are chosen with taste and variation in pace while her dance turn with Jerry Antes and Pepe de Chazza is a well-turned bit of tomfoolery that the audience loved.

This terping as femme member of a derby-topped trio does not set her up as any dancing star but rather indicates her versatility, and added plenty to the usual song routines. This is introed as part of "Girl Crazy" tunes and antics. It segues into her quick change to the Cio-Cio-San character of "Madama Butterfly," being fetchingly represented in full Japanese costume.

Exquisitely gowned, the blonde Miss Alberghetti opens with a typical classical tune and then smartly goes into a song in the more popular idiom. In contrast, her Italian lullaby, "Dream, My Baby," is slower but with obvious heart tugs. This is one of her familiar songs and it still is a showstopper. Others in her repertoire include "How's Your Romance" and "I've Got the World on a String." But the aria from "Butterfly" actually is the triumph of her excellent act. She gave full credit to her musical director and staging-writer team in accepting tremendous reception at the finish. Jo Lombardi and his orch, hidden behind two scrims most of the performance, plays his usual smooth show.

But an unusually strong added entry is "Prof. Backwards," who's been around for some time. He's augmented his intro patter for better effect, and then wows his aud with phenom writing stunts on the big blackboard. The professor was a big hit here. *Wear.*

Hotel Radisson, Mpls.

Minneapolis, Nov. 8.

Lucille & Eddie Roberts, Don McGrane Orch. (8); $2.50-$3.50 minimum.

The Roberts are back for their 10th time in this plushy Flame Room, a record for any performer and something that speaks louder than mere words could do for their local popularity and the high regard in which they're held by the bistro's management. This engagement finds the couple in their usual fine fettle and continuing to play up comedy to an extent that chucklemaking comprises an important part of the act which long since has been recognized as by far the best of its particular sort.

The "mind reading," of course, is the foundation on which the pair build. If anything, repeated witnessing makes it all the more puzzling. On each visit, it seems, there are new and more uncanny demonstrations along with fresh humorous sallies to bring back and entertain their numerous fans here. from a European tour and he unloads some amusing accounts of his experiences abroad along with ribtickling stories, gags and wittisms.

This is only the pair's second engagement since their return *Rees.*

Flamingo, Las Vegas

Las Vegas, Nov. 6.

The Platters (5), Jay Jason, The Dunhills (3), Don Kirk, Juanita Clive, Flamingoettes (11), Jack Cathcart Orch (13); presented by Al Parvin; choreography by Buster Burnell; $3 minimum.

The Platters have climbed rapidly since they appeared here several years ago in the Flamingo lounge —they have several big disclicks behind them, and now they're headlining in the main room. Group has a distinctive, pleasant sound, and visual contact adds to impact because they are showmen who seem to enjoy their work. Lone femme in quintet, Zola Taylor, gets to solo, as do the men, Tony Williams, David Lynch, Paul Robi, and Herbert Reed. First-nighters heard Platters do 14 songs, a figure which undoubtedly has been trimmed, because they were on about 45 minutes.

Jay Jason, a standup comic, uses much material that is familiar on the Strip, but he has enough that is new to keep his head above water. His turn could also be improved with tightening.

The Dunhills (Robby Roberts, Art Stanley, and Walter Long) are local faves, having been here with Milton Berle. Here they have a chance to expand their excellent precision footwork, and score with such dances as the Charleston and soft shoe, latter being done in stocking feet.

New production number by Buster Burnell rounds out the bill. It's a clever bit called "After You've Gone," featuring Don Kirk and Juanita Clive in some graceful dance routines, and the Flamingoettes (11). Jack Cathcart and orch capably back the show which is in through Dec. 10. *Duke.*

Drake Hotel, Chi

Chicago, Nov. 8.

Doretta Morrow (with Anthony Christofaro), Jimmy Blade Orch (7); $2 cover.

At the Drake's Camelia House, where the standard floorshow of a single eye-poping chanteuse equates with a brandied dessert, legit chirper Doretta Morrow satisfies the prescription. Her cultured pipes administer elegance with a slight kick. Poshery has a taste too for a touch of the Continent, and Miss Morrow serves it Italian style, not too volatile but just enough for the effect. It's clicko for the setting.

Her repertory is attractive, numbering fine arrangements of "Sweet and Lovely" and "Kisses Sweeter than Wine" among show tunes from "Kismet," "King and I" (both of which she did on Broadway, and the former in England as well), and "West Side Story." From the last mentioned she airs "I Feel Pretty," which is apt. At the songalog's heart is a medley of light Italian ditties that made for

Benefitting the performance is her ability to work without a mike, vocal projection in a room the size of the Camellia House being no task for a musicomedy artist of Miss Morrow's experience. Nevertheless she deprived herself of maximum mobility on stage with a knifelike sheath gown that caught her at the ankles. Though dandy to look at, it made an unfortunate jest of walking. *Sari*

Riverside, Reno

Reno, Nov. 7.

"A Night in Madrid" with Margarita Sierra, Dolores & Romero, Larry Nixon, Starlets (8), Eddie Fitzpatrick Orch (11), $2 minimum.

Margarita Sierra adds the pure Latin touch to the Riverside's current "Night in Madrid" offering. The petite thrush, debuting on the Reno circuit, sparks the one-hour show with a melange of Latin and English titles indicating she rates more than passing mention.

With conductor Tony Costa at the piano, and with the backing of the capable Eddie Fitzpatrick orch, Miss Sierra proves her range with a "horsey" bit that evokes laughs from auditors, then Latin offerings done with authority of voice and style. Singer shows perfection with castanets during vocals. Faves include "La Paloma," "Ciento Lindo," and "Malaguena." Her English version of "Magic in the Moonlight" (with stunning lighting) is sock.

Dolores & Romero, flamenco artists, win approval with intricate Latin steps to the rhythm of Juan Perrine's masterful guitar. Comic Larry Nixon scores best with his "big shot" plane passenger routine. He could cut much of his dated chatter and add new lines with no patronage loss. *Long.*

Hotel Muehlebach, K. C.

Kansas City, Nov. 7.

Evelyn Knight, Larry Green Orch (8); $1-$1.50 cover.

Some time has passed since Evelyn Knight sang her ditties in town, but there was little missing in her opening in the Terrace Grill, her first time in this room. There's no mistaking that she has a certain magnetic quality and is easily assured in her handling of a repertory of both pop and special songs.

Numbers range from current pop, "Sugartime," to special bits such as "The Man at the Ringside Table" and "The Picture on the Post office Wall" to "St. Louis Blues" and several of her Decca hits, "A Little Bird Told Me," "Powder Your Face With Sunshine" and "Dolly With the Hole in Her Stocking." All are knowingly done, and backing by Larry Green and orch is a notable assist. *Quin.*

Harrah's, Lake Tahoe

Lake Tahoe, Nov. 3.

Spike Jones' "Spiketacular of 1959" (12), June Wilkinson, Billy Barty, $2 minimum.

The antics of Spike Jones and his band make for an "off-season" booking at Harrah's Lake Tahoe club that indicates the mile-high resort could well become a year-round attraction for the nitery set.

Current show, despite the post-season lull in the tourist biz, commands good b.o. and near full houses for the twice-nightly turns. And, breaking all precedent, Bill Harrah has shown the way for Tahoe casinos that the attraction is not "dead after Labor Day." Carol Channing has been signed for a double frame when the Jones revue dates on Nov. 16.

In his new one-hour show, Jones and gang run the chords from novelties on trick instruments to a wild "Fever" and Gil Bernal in a masterful sax solo.

Tiny Billy Barty rates plaudits from aud with effective upstaging. His pantomime as Louis Prima and one of the Jones boys as Keely Smith (on "Old Black Magic") is tops. Barty also scores with a pint-sized takeoff on Liberace.

Musicians show perfection in pop and jump titles in the "Lucky Spike Half-wit Parade." George Rock rates approval with a hula hoop routine in his "All I Want For Christmas" style. Young boy-girl acro-terp team nicely balance Jones' antics, and well-stacked June Wilkinson more than provides the femme touch. Her walk-on non-speaking part is strictly an orb-popper. No mention was made of talent.

Will Osborne and band takes a two-week respite during current book but return Nov. 17 for the Channing show. *Long.*

Crescendo, Houston

Granada Dancers (5), Pepe Miller, Jose Ortiz Orch (6); no cover or minimum.

The Granada Dancers and Pepe Miller make one of the better shows to appear in some time at this private club, now featuring Latin acts exclusively. Colorfully costumed, the dancers whir through seven flamenco, folk, Italian and Spanish dances. All are talented, and the femmes are shapely. The costume changes are many and quickly and cleverly done.

The group opens with a flamenco, then performs a "Bull Fight Fantasy," partly in dimmed lights with fluorescent capes. Raul Izquierdo, who with wife Estrellita guides the troupe, then teams with Angelillo De Landa in a pure gypsy flamenco. Estrellita soloes a classic 18th century ballet, then the whole group does "Jota," a peasant dance, a Venezuelan dance and bows out with the Flamenco Mambo. It's a begoff.

Cuban born Pepe Miller, a disk pantomimist, who shares the billing with the dancers, is a holdover after completing a successful two weeks. The Jose Ortiz Orch backgrounds the acts.

The Granada Dancers close a few days early here, Nov. 16, for a date at the Hotel National in Havana Nov. 19. The Marquez Sisters move in as replacements Nov. 17. *Skip.*

Steuben's, Boston

Boston, Nov. 6.

Gene Allen, Ellis & Winters (2), Don Dennis, Mambo Gents (2), Tony Bruno Orch (5); $2.50 minimum.

Gene Allen puts on a solid one man show of satire and spoofing of foibles. Working against handicap of overjammed partyites on opening (6), Allen got to them with some dramatic voice changes using a little bitty baby voice for a sock routine and a fashion merry-go-round combining best features of sight gag and comicking. He opens with one liners, then goes into takeoffs on radio, tv personalities has a bit on laughs, portraying Godfrey, Mr. Magoo, Gildersleeve.

Allen does a rollicking carbon on Gabby Hayes for big yocks, then goes to his baby voice bit. Big thing is male clothing model being directed by a fashion commentator, female. For this, he uses wife's voice on a tape, and goes through contortions and comic positions trying to keep up with the instructions.

Don Dennis scores with effective "Go Chase Moonbeam" and lobs over a rousing "Granada." Mambo Gents open the show with cha cha demo. Ellis & Winters, polished terp team, are slick with ballroom numbers, fancy spins and twirls for heavy mitts. Blonde youth and brunet looker win with neat legs. Tony Bruno batons the show with crisp beat. This layout exits, Nov. 19. *Guy.*

VARIETY BILLS

WEEK OF NOVEMBER 12

NEW YORK CITY

MUSIC HALL 13
Szonys
Francis Brunn
Corps de Ballet
Rockettes
R. Paige Orc.

ROXY
Millie Vernon
Mark Reddy
Ian Bruce
Troupers
Balladeers
Rayo Bros.
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
3 Sylverkings
Vic Sabrino
Lorraine Bransgrove
Beverly Urquhart

SYDNEY
Tivoli
Merry Macs
Fredye Marshall
Audley Gloria
Terry Scanlon
Khban Dancers
Max & Cherie
Simone Monin
Margo Gluney
John Broadway
Norman Yemm
Sally Richardson
Deidre Green
Susanne & Escorts

BRISBANE
Her Majesty's
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Hayes & Faye
Barton & Stuehb'r'y
Williams & Shand
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome
Terry Cantor
Red Preston
Dale Warren
Colleen Laine
Toiya Kee
Lake & Rose
Kenny Cantor
John Walters

BIRMINGHAM
Hippodrome
Toni Dalli
Edories
Digby Wolfe
Rexanos
Des O'Connor
Duo Russmar
Miki & Griff
B & J Young

BRIGHTON
Hippodrome
Billy Cotton Bd.
Flack & Lamar
Rose & Marion
Jackie German
Hal Roach
Alexis Tr.
Richman & Jackson

EDINBURGH
Empire
Murray & Maidie
Anton & Janetta
Billie Anthony
Eva May Wong
Arthur Worsley
Ety Van Veen 2
Andy Stewart
Rosinas
Archie Glen

FINSBURY PARK
Empire
Eddie Calvert
Blue Orchid Dncrs.
Ken Dodd
Georgette
Don Rennie
3 Rayros
Erikson

GLASGOW
Empire
Mudlarks
Jean & Verne
Dennis Lotis
Tassi
Lorrae Desmond
The Kid & I
Dennis Swicer
Donald B. Stuart

LEEDS
Empire
Nitwits
Magyar Ballet
Danny Purches
Morton Fraser's Co.
Gold & Cordell
O'Neill & Haig

NEWCASTLE
Empire
Edmund Hockridge
Taylor Maids
Bill Maynard
T & P Derrick
2 Hellos
Baker & Douglas
Jackie Ross
J & P Barbour

SHEFFIELD
Empire
Tony Brent
Nat Jackley Co.
Kidd & June
Reg Dunante
Hollywood Marionettes
2 Clifts
Claudine
Kelwins

Cabaret Bills

NEW YORK CITY

Blue Angel
M. Davis & Spouse
Martha Wright
Reyneaux
Geo. Matson
Jimmy Lyon 3
Bart Howard

Bon Soir
Kay Ballard
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand

Casanova
Margaret Lecuona 3

Chateau Madrid
Los Orlandos
Ralph Font Orc
Panchito Orc
Candi Cortez

Copacabana
Nat King Cole
Blackburn Twins
Jerry Collins
Peggy Mannack
Bob Warren

Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Ceil Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen

No 1 Fifth Ave.
Phyllis Diller
Stewart Rose
Harold Fonville
Joan Bishop

Hotel Roosevelt
Lenny Herman
Bill Snyder

Hotel Plaza
Hildegarde
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Earl Wrightson
Felix Knight
Betty Bennee
Joseph Ricardel Orc
Alan Logan Orc

Hotel Taft
Vincent Lopez Orc

Hotel St Regis
Fernanda Montel
Ray Bari Orc.
Billi Shaw Orc

Hotel St. Moritz
Marshall Grant 3
In Boboli
Nancy Kenyon
Dean Sheldon

Latin Quarter
A. M. Alberghetti
Prof. Backwards
Marvyn Roy
Dick Curry
Pony Sherrell
Jo Lombardi Orc
8 Harlowe Orc

Le Cupidon
Gale Robbins
Howard Beder
Ish Ugardi Orc
Catun Orc

International
Ted Lewis
Beverly Marshall
Cathy Basie
McKenna Line
Palmieri Orc
Mike Durso Orc

R S V P
Mabel Mercer

Savoy Hilton
Emile Petti Orc

Town & Country
Davis & Reese
Tun Tun
Nejla Ates
Two Guys & Geisha
Burnell Dncrs
Ned Harvey Orc
Sicari Orc

Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Usdanoff

Viennese Eastern
Micheline Bardin
Zozo Sapountzaki
Ernest Schoen

Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc

Village Vanguard
Ernestine Anderson
Miles Davis 6

Waldorf-Astoria
Gordon MacRae
Sheila Stephens
Emil Coleman Orc
Tito Rabal Orc

CHICAGO

Black Cr...
Don Rickles
Vicki Castle
Joe Parnello (3)

Blue Angel
Barbara Velasco
Mighty Panther
Lord Carlton
Rick Shaw
Malley & Margot
Lord Christo

Blue Note
Sarah Vaughan
Peter Appleyard 4

Chez Paree
Tony Martin
Sue Carson
Geo. Cook Orc.
Chez Adorables (9)

Cloister Inn
Don Adams
Lonnie Sattin
Ramsey Lewis Trio

Conrad Hilton
Harrison & Kossi
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10

Drake
Doretta Morrow
Jimmy Blade Orc

Gate of Horn
Bob Gibson
Anita Sheer

London House
Oscar Peterson 3

Mister Kelly's
Gene Baylos
Peggy Dietrick
Merry Rubinstein 3
Marx & Frigo

Palmer House
Marguerite Piazza
Ben Arden Orc

Preview Lounge
Harry Epps' Muskat Ramblers

Sutherland
Horace Silver

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's Orc

Ben Blue's
Ben Blue
Helen Boice
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Van Lane Orc

Cocoanut Grove
Carol Channing
Freddy Martin Orc

Crescendo
Mort Sahl
The Treniers

Interlude
Earl Grant
T. C. Jones
Monty Jacobs Trio

Moulin Rouge
Mills Bros.
Paul Gilbert
"Wonderful World"

Slate Bros.
Rose Marie
Lenny Kent
Paul Freed Trio

Statler Hotel
Alan Jones Orc

Skinnay Ennis Orc

Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
Jane Powell
Patti Moore
Ben Lessy
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

Dunes
"Minsky's Folies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Roberts
Tommy (Moe) Raft
Barbara Esko
Murray Brisco
Vickie Dennas
Cee Davidson Orc

El Cortez
Dubonnet Trio
Don Baker 4
Three Al's

El Rancho Vegas
Jane Russell
Jack Cole Dancers
Dick Rice Orch

Flamingo
Platters
Jay Jason
Dunhills
Don Kirk
Flamingoettes
Jack Cathcart Orc

Fremont Hotel
Nitecaps
Mark Wayne 4
Make Believes

Golden Nugget
Turk Murphy
Ish Kabibble
Flo Dreyer
Carmen Le Fave 3

Riviera
Phil Silvers Show
Ray Sinatra Orc

Sahara
Kay Starr
4 Step Bros.
Stan Fisher
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio

Sands
Dean Martin
Mattison Trio
Texas Copa Girls
Antonio Morelli Orc

Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc

Silver Slipper
Hank Henry
Suey Sin
Sherry Schone
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc

Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone

Tropicana
Dick Shawn
Dante D'Paulo
Barbara Luna
Carla Alberghetti
Jack Carman
Ray Malone
Perez Prado
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Teddi King
Elsa & Waldo
Howard Brooks
Lee Martin Orc
Nina Ramon

Balmoral
Charlie Farrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc

Clevelander Club
Moorman & Piccadilly Pipers
Bonnie Davis
Bob Novack Orc

Eden Roc
Mel Torme
Hale & Hayden
Lou Wills Jr.
Jackie Cain
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc

Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc

Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas

Lucerne
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc

The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc

Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
J. Moreno Orc
Fajardo Orc

Nacional
Celeste Mendoza
Monica Castell
Manteca
Dancing Waters
W Reyes Orc
Gina Romand
Manolo Torrente
Ana y Julio

Riviera
Olga Guillot
Mitsouki & Roberto
Gina Martin
Raul de Leisa
Nilo Rodriguez
Conrad Wilson
Felix Guerrero Orc

Sans Souci
Alberto Aguila
Agloria & Rolando
Victor Alverez
La Serie Orc
Ortega Orc

Tropicana
Leonella Gonzalez
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt

Blackhawk
Earl Spetic 6

Canterbury
Geo. Alexander
Benny Strong Orc

Easy Street
Turk Murphy Orc

Fack's
Martin Denny

Fairmont Hotel
Ella Fitzgerald
E. Heckscher Orc

440 Club
Larry Winters
Geneva Vallier
Leonard Dixon

Gay 90's
Bee & Ray
Jack Farrell
Joy Healy Dncrs 6
Wally Rose Orc
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan

Hungry I
Shelley Berman
Stan Wilson
Sue Stanley
Pat Yankee

Jazz Workshop
Buddy De Franco

On the Levee
Kid Ory Orc

Purple Onion
Travelers
D. Hollingsworth
Lou Gottlieb

365 Club
Corinne Calvet
Appletons
Oscar Cartier
Moro-Landis Dcrs
Bill Clifford Orc.

Civil War

Continued from page 1

for the 1959-60 season, dealing with the period.

Warner Bros. is producing a series of 90-minute filmed "specials," as ABC calls them, for that web on the great battles of the war. They will be aired the season preceding the Centennial.

At present, this is the set-up on feature pix concerned in any way with the Civil War.

Allied Artists has none presently on its books. Warner Bros. is doing "Morgans' Raiders"; Columbia, "Andersonville"; Metro, "Company of Cowards" and "The Unvanquished"; Paramount, "The Jayhawkers..; and United-Artists has "The Horse Soldiers," "The Day of the Outlaw," and "Escape from Andersonville." Bellah is currently scripting "Baton Rouge" for 20th-Fox, and C. V. Whitney some time ago announced plans for "The Valiant Virginians."

But these are all more or less par for the course. The post-Civil War period has become a popular one for period westerns, which is what most of those mentioned above are. There are no plans at present to tie-in any of them with the Centennial.

"Granted it could be overdone," Bellah comments. "But the way things stand now, it's not even being under-done."

Ice Show Review

Holiday on Ice
(RHODE ISLAND AUD., PROV.)

Morris Chalfen presentation, produced by George & Ruth Tyson; Dolores Pallet, associate. Choreography, staging by Chester Hale; production coordinator, John Finley; costumes, Freddy Wittop; sets, Ted Meza; lighting; Doug Meza; music, Ben Stabler. With Tony Lemac, Wayne Thompson, Tommy Collins, Debbie & Johnny Williams, Jinx Clark, Erika Kraft, Kai Farelli, The Maxwells (2), Tommy Collins, Paul Andre, Frankie Sawers, Ray Balmer, James Lawrence, Margaret Field, Alfredo Mendoza, John Ladue, Joyce Lockwood, Glamour Icers, Ice Squires.

"Holiday on Ice," a show designed for both outdoors and indoor rinks, touches its sole Northeastern date in the Rhode Island Aud. Previously reviewed in VARIETY as an outdoor show, a better measure of its intimacy is achieved as a hardtop setting.

This Morris Chalfen presentation gains its top return greatly because of an accelerated gait. Its pacing is excellent and its ensemble work is smooth enough to maintain a free flow of motion. The pacing of the show by George & Ruth Tyson with staging by Chester Hale makes for peak interest at all times.

There are other attributes as well. The costuming, is not as lavish as some of its contemporaries in the blades field, but lush trappings, except at points where a change of pace was needed, would have slowed up the proceedings. Freddie Wittop has done well in the sector.

"Holiday" has some good individual skaters namely, Jinx Clark, Tomy Lemac, Jimmy Lawrence, Tommy Collins, Erika Kraft, Ray Balmer and Paul Andre. When in solo or ensemble work they give the show a considerable number of lifts. Paul Andre, in the inevitable sailor on shore-leave number, has a style that seems to be a fusion of some of the top comedy skaters, but he gives the proceedings his own individual style on top. Miss Kraft, an import from Germany, provides a delicate touch, and Miss Clark shows excellent overall work.

Novelties in the show include Kai Farelli, who does an excellent bit of juggling; the slow-motion acro-antics of The Maxwells bring down the house, and a father and daughter team, Debbie & Johnny Williams, former a five-year old, provide a few delightful moments.

On the spectacle level, the standouts are the "Wizard of Oz" number, Chinese New Year's Eve Festival and the Celestial Holiday number, all of which are imaginatively staged.

Ben Stabler, who scored the show, provides excellent backing.
Jose.

Atlantic City

Continued from page 54

plane as a means of transportation, are bidding and getting conventions which they had no hope of cashing in on in other years.

The planned alterations will add some 60,000 feet of floor space, and make it possible to hold two big conventions or trade shows simultaneously, or set one up while the other is still in progress.

Atlantic City is host each year to between 300 and 400 conventions, large and small, the larger ones using the hall for their sessions. In season it is the summer home of "Ice Capades." Main auditorium is the site of the Miss America Pageant, "Ice Capades," etc., and it is also used as an exhibit area.

New Acts

LUC & JEANNINE PORET
Songs
30 Mins.
Ritz Carlton, Montreal

Luc Poret's first appearance in Montreal was several years ago when he came from Paris to accompany Genevieve, a Gallic thrush who has since made a mark via the American niteries and, of late, as a foil on the Jack Paar show from New York. Poret stayed on, after his stint with Genevieve, working as a single in Chicago and on the Coast. A composer and arranger in his own right, Poret felt the need to expand and has teamed up with his wife Jeannine with okay results. Act as now appearing in the Ritz Cafe is quite a change for this room. Dedicated to a show formula of nothing but femme chirpers, the injection of an offering with the male half of team dominating is not only a switcheroo but a welcome change. Experience in various American boites has obviously had much to do with Poret's construction. Although basically French in treatment and song selection, there is plenty of English material to keep attention going at all times. Present format has a broad touch of the old vaude song-and-dance teams but updated with Poret's own songs and the current Gallic hits.

Recent formation of team is evident particularly with the distaff side but most of this is due to her lack of English. A blonde with a good set of pipes and apparent show savvy garnered from fronting bands in France as featured vocalist. Jeannine is a natural for such a combination and a neat compliment to Poret. Okay for any visual medium and the better class cafes.
Newt.

BILLY DAINTY
Comedy
14 Mins.
Empire, Glasgow

From first entrance, this smallish comedian makes impact, thanks to his garbing. He is dressed in strikingly purple suiting, and later contrasts this with use of bright green stick and hat. Opening is on the quiet side and needs impact equal to that given by his wardrobe choice.

Comedian has offbeat style, and registers with a cute eccentric walk which he can use to even greater effect. He should also vocalize more. Travesty of a pop singer in grandfather's day is good, and also his dashing tenor lampoon.

Dainty is on the imitative slant too long, and would be advised to drift out into his own comedy vein, utilizing happy smile, goofy mouth, wide eyes and, above all, aptitude for extra-comical manner of walking.

Once act is sharpened, and stronger comedy fodder can be added, act has promise for future development via tv niteries and vaude.
Gord.

GRANADA DANCERS
Dance
25 Mins.
Club Crescendo, Houston

Estrellita & Raul's Granada Dancers (5) show polish and precision. Lavishly costumed, the dancers speed through a routine that features a variety of flamenco, folk, Spanish and Italian numbers.

The group catches well the spirit of each dance, from the solemn pure gypsy flamenco performed by the troupe's male members, Raul & Angelillo, to the light and carefree "Jota," a peasant dance. The "Bull Fight Fantasy," done partly in dimmed lights with fluorescent capes, is a thing of beauty and drew heavy palming. The act bowed out on night caught (6) with the "Flamenco Mambo," in which the troupe's three femmes in scanty costumes showed that they are shapely as well as talented.

In the bullfight number, incidentally, Raul is at ease manipulating the torero's cape, as he once trained in Spain to be a matador.

Act is one of the best of its kind.
Skip.

CARMEN DAZIEL
Songs
30 Mins.
Francais Theatre, Ottawa

This platinum doll is a standout looker. She also has a strong, true voice with plenty of Gallic style and gesture throughout. All numbers are in French except "Goody Goody—for ze Engleesh people," which she belted out in fine style, with just enough accent to be piquante.

She's a refreshing natural.
Gard.

TIMMIE ROGERS (2)
Songs, Comedy
18 Mins.
Apollo, N.Y.

Timmie Rogers is a young vet in the business. Professionally he got a new deal for himself with the publicity obtained because of his unfortunate experiences while working in U.S. military installations in Germany.

Rogers is a likeable chap whose easygoing manner belies the fact that he's constantly punching a good batch of material. In former years, his work comprised songs to self-strung instrument accomp. There's been a lot of change in his turn. He uses comedy material wisely, and his instrument has been amplified for punchier effect.

Naturally, he speaks about his experiences, not bitterly, but in a comedy manner. He's glad to be back in Harlem and glad to be out of the hospital. He has an imaginary phone conversation with the President on the subject. Because this theme is so close to Harlem, it's material that couldn't easily be used elsewhere. However, okay for wider consumption is his bit on the gay cowboy, and a generally good brand of singing. He's accomped by his bass player, Al Lucas, for an added beat.
Jose.

LISA CARROLL
Songs
25 Mins.
Frontier Room, Vancouver, Wash.

Lisa Carroll, who has worked in tv, pics and some opera, is now starting a new act for niteries as a ballad singer. Well-endowed gal has class, salesmanship and talent. She works easy, starting slow and builds for a solid turn.

"Quick On The Draw," "Let's Do It," "I Want To Be Loved" and "Nice To Have A Man Around The House" are show stoppers. During one number, she works audience to the hilt, tossing hotel keys out to males for howls and mitting. Scores nicely with some standard ballads.
Feve.

JAQUELINE PETITE
Exotic
12 Mins.
Gatineau, Ottawa

Jaqueline Petite has a Bardot-type figure and gives it plenty exhibition in a stint that lacks routining but drips with sex. She's a cute, small looker equipped with nice costuming and while her chores repeat themselves, the customers, particularly males, don't seem to mind.

Closer has femme standing on a chair, tossing burning daggers from her mouth to a horizontal target on the floor for thrill finish. Stanza is solid filler for any nitery fare.
Gorm.

VICKI CASTLE
Songs
17 Mins.
Black Orchid, Chicago

More than a decade ago, a fuss was kicked up via pop disks and personal appearances by a Negro child singer named Toni Harper. Moppet rode the crest for a time, then slipped out of sight and sound. Now a grown woman and mother, she has resumed thrushing as Vicki Castle.

Miss Castle has a husky voice that she uses well, but it's hard to pick out a stylization that listeners could take with 'em and remember. Act is hallmarked more by body-English, including a knee-bending gimmick, which may be prompted by singer's height. Gyrations necessitate a hand mike throughout.

Turn caught found Miss Castle garbed in a white strapless creation with matching gloves, quite suitable dress except that it seems to conflict some with the pop jazz piping, attire being more closely identified with "class" chanteuses.

Miss Castle's songalog is a pretty tried-and-true affair with oke arrangements among the tunes being "Sometimes I'm Happy," "I've Got It Bad," "Willow Weep for Me," "Jump for Joy" and "Near You." There's nary a peep of patter out of her until she segues from "Near You" into a poised and economic thank you.

Act has enough visuality for sight media, but it may take some work to move singer on disks.
Pit.

Tim Gayle Back in Biz

Detroit, Nov. 11.

Tim Gayle, publicist-manager who had been ill for the past year, is on the comeback trail and has set up offices here in his home town.

He's already signed Lisa Seagram, a local actress-model, and Betty Wilson, a vocalist.

Clurman, One of 'Em, Raps Critics; Dislikes Atkinson's Dining Habits

By JERRY GAGHAN

Philadelphia, Nov. 11.

Harold Clurman, a critic himself, doesn't think much of the breed. He particularly disapproves of Brooks Atkinson, legit reviewer for the N. Y. Times, he indicated in a talk last week at the Arts Council meeting of the YM & YWHA here. Clurman, who doubles as a legit director and critic for The Nation mag, is here in the former capacity as stager of the S. N. Behrman show, "The Cold Wind and the Warm," currently trying out at the Locust Theatre.

He never reads reviews of any of his own shows, either in New York or on the road, Clurman asserted. "I can't stand the miserable prose and the snap judgments of the reviewers," he explained. His apparent emotion on the subject led one listener to remark that the director must have had someone read the local reviews of "Cold Wind" to him. Two of the three notices were pans.

Clurman told his audience that Atkinson's dining habits seem to affect his judgment, and he expressed disapproval of both the Times reviewer's choice of restaurants and opening-night menus. He advised playgoers to make their own decisions about what plays to see, and base the selections on the cast, producer, playwright, etc., of the shows involved.

(In regard to Atkinson's opening-night eating habits, he is noted in the trade for the regularity of his schedule. He always takes a late-afternoon nap and usually dines at home with his wife, novelist Oriana Atkinson. He is nearly always one of the first members of the audience to arrive at the theatre, usually about 15 minutes before curtain time. He customarily remains in his seat, even during intermissions.—Ed.)

Clurman suggests that the best time to see a play is the latter part of the week, "preferably a Friday evening of the third or fourth week of the run. Something happens

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Tiff With Music Union Threatens S.F. 'Candide'; Talk Season Contract

San Francisco, Nov. 11.

A dispute between musicians Local 6 and a Frisco concert manager threatened to derail the touring concert version of Leonard Bernstein's "Candide" just a few hours before the show was to open last Saturday (8) at the 3,400-seat Frisco Opera House.

The wrangle centered over the union's request that William King, managing director of the California Civic Music & Arts Foundation, employ 18 musicians for the Frisco performance and for a performance Tuesday (11) night at the Berkeley Community Theatre.

The 5,000-member local's president, Charles (Pop) Kennedy, pointed out this was "a normal union-employer bargaining procedure," but King couldn't see it that way, noting that "Candide" had never used any standby musicians in any of the 24 cities it had previously played. The show ordinarily employs two AFM pianists, Samuel Krachmalnick, who also

(Continued on page 62)

Flournoy Won't Return To Old Binghamton Site

Peter Flournoy, who's operated the Southern Tier Playhouse the last two summers at Binghamton, N.Y., doesn't intend returning to the same spot next season. He may, however, move to a different site in the town.

Flournoy's decision not to resume activities at the Playhouse, which is actually the Masonic Temple, is based on heavy losses his two semesters there. The theatre had previously been operated by Gail Hillson as the Triple Cities Playhouse.

Flournoy also notes that a group of localities are discussing the possibility of erecting a tent near the new Sheraton-Binghamton Hotel opening next spring.

Lynn, Noel Off-B'way

There may never be a monument to record the occasion, but the off-Broadway cast of the show will never forget it: Lynn Fontanne and Noel Coward attended a performance last Sunday night (9) of "The Time of the Cuckoo," at the Sheridan Square Playhouse, in Greenwich Village, N. Y. After the show they went backstage to congratulate the actors in the dinky cellar and loft dressing rooms.

Miss Fontanne had the night off from "The Visit," in which she's currently costarred with her husband, Alfred Lunt, at the Morosco Theatre, N. Y. Coward, an old friend, is in New York for a periodic visit.

NBC Backing For 'Redhead' Snarled

Although "The Redhead" is currently in rehearsal, with Gwen Verdon as star, the financing for the Robert Fryer & Lawrence Carr production is not entirely set. A hitch over the television rights to the musical comedy is delaying a deal for NBC to put up $75,000 of the $300,000 capitalization.

The company's affiliate, RCA-Victor, is already set to supply $75,000 of the financing, in return for the album rights. The remaining $150,000 has been raised by Fryer & Carr from their regular investors.

The snag over the tv rights to the show is understood to stem from the reluctance of the producers to limit the film rights. NBC wants prior tv rights as a part of its deal for investing $75,000.

It's assumed that the NBC participation will be worked out. If not, there'd probably be little difficulty obtaining the remaining $75,000 capital. However, the NBC angle is important, since it would involve intensive tv plugging for the musical.

"Redhead" is due Feb. 5 at the 46th Street Theatre, N. Y., after a tryout tour.

'GOLDEN,' 'FOENIX' FOLDS INVOLVE $30,000 LOSS

The fast fold of two off-Broadway shows in the last fortnight represented a combined loss of approximately $30,000. The productions involved were Maxwell Anderson's "Golden Six," which ended a two-week run last Saturday (8), and Frank Merlin's "Foenix in Choir," which terminated a one-week stand Nov. 1.

The Anderson play, presented at the York Playhouse by Warner LeRoy and Norman Twain (by arrangement with the Playwrights Co.), was capitalized at $20,000, with provision for 10% overcall. The Merlin drama, presented at the Rita Allen Theatre by Authors and Actors, was financed at $10,000.

Of 28 investors in "Foenix," 17 had stakes of only $100. Half the capital, however, was put up by Helen J. Buettner, a New Jersey resident. General partners in the venture were Merlin, Vince Harding, Billy M. Greene, Michael E. Cannata and Lester Sweyd.

Vet Viennese Composer

Robert Stolz

details the differences between

The Repertoire Vs. 'Commercial' Theatre for the Dramatist and Composer

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one of the many Editorial Features in the upcoming

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'Lady' to Exit Chicago Feb. 7, After 65 Weeks

Chicago, Nov. 11.

"My Fair Lady" will exit the Shubert Theatre here Feb. 7 after a 65-week run. That's a fortnight short of the longrun tuner record established locally by "South Pacific," when it closed in 1952.

"Lady" will follow its local stand with a six-week booking at the Riviera Theatre, Detroit.

Off-B'way Rates For Ads Unfair, Say B'way Mgts.

Broadway managements are taking the position that the special rates granted off-Broadway advertisers by the New York newspapers constitutes unfair competition. Their stand is that the rates should be equalized or the off-Broadway and Broadway ads be run separately.

Those points are to be presented to the newspapers by a committee appointed by the League of N.Y. Theatres, which represents Main Stem producers and theatre owners. The situation is figured to have stemmed from the heavy flow of off-Broadway display ads, which have been intermingled with advertisements for Broadway shows.

Another Custom Fading; Casting Male Names As 'Boys' in British Pantos

By GORDON IRVING

Glasgow, Nov. 11.

The British tradition of having a distaffer with shapely limbs to play the role of Principal Boy in pantomimes appears to be waning. The tendency is for a male performer, usually a pop singing star with a large disk following, to be substituted. In the upcoming panto-mime season Bruce Trent, David Hughes, Dennis Lotis and Danny Purches are only a few of the male singers who will fill the bill as pantomime Boys, replacing femme chirpers.

Managements ascribe the switch to an eye on the boxoffice with reference to male warblers with large femme followings. Hughes, an English ballad singer, is named for the principal boy part in a new Stewart Cruikshank presentation of "Sinbad the Sailor." He will have the title role, which previously would have gone to a femme.

Purches, an English gypsy singer, will be principal boy in a Fraser Neal presentation of "Puss in Boots." Lotis will play principal boy in a British Midlands pantomime, and Trent, fave singer with the femmes, is booked as Prince Charming in the Harold Fielding presentation of the Rodgers & Hammerstein "Cinderella," starring Tommy Steele, Jimmy Edwards and Yana, at the Coliseum, London.

The Giveaways Are O.K., But How're the Shows?

The giveaway of edibles, drinks and non-foodstuffs to opening night audiences at the Cricket Theatre, N. Y., is becoming routine. Last season the house passed out French champagne and cognac at the preem of "Ardele" and at the debut performance of "Palm Tree in a Rose Garden" a rose was placed on each seat in the theatre.

Tomorrow night (Thurs.), when "Hamlet of Stepney Green' opens at the smallseater, herring snacks and wine will be available to the audience. Similarly, earlier this season, over 1,000 Milady apple and cheese blintzes were passed out at the opening of the Yiddish-American "Nice People" at the Downtown National Theatre, N.Y.

In the same vein, a number of canvastops belonging to the Musical Arena Theatres Assn. provided firstnighters with White Owl cigars, Good Humor ice cream pops and Arnold's (Bakery) cookies last summer. The giveaways all had some tie-in connection with the shows presented. Max Eisen is pressagent for the Cricket, "People" and MATA.

'Warm Peninsula' May Pay Off Nut During Season-Long Tryout Tour

By LES CARPENTER

Washington, Nov. 11.

On the basis of boxoffice reception, critical and audience reaction and the relaxed atmosphere for doctoring the show, the scheduled full-season tryout tour of "The Warm Peninsula" already appears to be a successful operation. The play is currently in the holdover stanza of a two-week engagement at the National Theatre here, having played a break-in half-week at the Playhouse, Wilmington.

Manning Gurian, producer of the show, is well satisfied with the way the unusual tryout is progressing, and his actress-wife Julie Harris, who's starring in the Joe Masteroff play, is equally enthusiastic. At its b.o. pace thus far, the production stands to earn back its entire $75,000 investment before it reaches Broadway in the fall of 1959. Many of its stands will be on Guild subscription.

The operation has a major asset in Miss Harris's potent drawing power, as demonstrated in the big-grossing tours of "Member of the Wedding," "I Am a Camera" and "The Lark," with the added hypo of her more recent film and tv appearances. With that as insurance against the sort of ruinous business unknown plays normally do on the road, it's providing ample time for revisions.

Incidentally, Gurian figures that by touring "Peninsula" prior to its New York presentation he's avoiding the possibility of losing the road market entirely. As he points out, it's virtually impossible to take a show on the road after it's been panned by the Seven Wise Men of Manhattan.

As for Miss Harris, she becomes restless when she's not in a show, her husband says, and her recent one-play-a-season ritual on Broadway has taken a toll on her. Last year, with the brief run of "The Country Wife" revival, she was out of a regular acting stint until

(Continued on page 60)

Ballet: Cheers & Chills

"Jerome Robbins Ballets USA" closes on the road next Saturday (15), having been characterized by two paradoxical factors: (a) sensationally enthusiastic press reviews and (b) skimpy audiences. Much the same was true during the recent Manhattan engagement. Although the troupe was heavily laureled at the Brussels World's Fair and the arts festival at Spoleto, Italy, during the summer, the similar raves and the prestige did not translate into boxoffice.

Prevailing interpretation: "Small" membership ballet companies don't pull in the sticks. Robbinsites could break at about $25,000 weekly.

4 Scot Troupes In Rotary Fest

Glasgow, Nov. 11.

A Scottish Repertory Festival has been launched in four leading centers, with legit groups from each city inter-changing plays. Move is aimed at hypoing interest in the native stock companies and in showing off their wares to payees who normally don't journey from one center to the other.

Theatre units taking part are the Edinburgh Gateway Co., Glasgow Citizens Theatre, Perth Theatre Co. and Dundee Repertory Theatre. Each troupe has chosen a play to be performed for one week in the home theatre, then to be taken for a week to each of the other three theatres.

Extra costs involved in moving the companies and productions around are being met by the British Arts Council (Scottish Committee). B.o. attendances have been hypoed, and companies have also had more breathing space for rehearsing their respective plays.

Offerings are Anthon Chekhov's

(Continued on page 60)

PLAN PHILLY THEATRE AS 'OFF-B'WAY' HOUSE

Philadelphia, Nov. 11.

A local edition of an "off-Broadway" theatre is scheduled to open here soon. It's a project of the recently-organized Forty-Third Street Theatre Corp., which has taken over the former Commodore Theatre for the presentation of plays ranging from classics to modern works.

Involved in the venture as producers are Richard Robbins, Clarke Dunham and Bob Hale. Robbins and Dunham were previously associated with the N.Y. Shakespeare Festival. Joseph Papp, the festival's founder and producer, will act as consultant to the producers.

The principal backer of the venture is J. I. Rodale, an Allentown, Pa., publisher. He's also serving as the corporation's board chairman. The house which has been undergoing extensive renovations at a cost of around $45,000, has been re-tagged the Forty-Third Street Theatre.

The house, which will be scaled from $1-$3.60, has had its seating capacity reduced from 1,300 to 750. The productions will utilize Equity performers.

Playwright-Anthologist

George Oppenheimer

whose book, 'The Passionate Playgoer' has just been published, has an interesting dissertation on

The Drama Critic

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one of the many Editorial Features in the upcoming

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Toledo Group Pre-Sells 4 Touring Legit Shows Under Guild-IBO Setup

Toledo, Nov. 11.

The concert business concept of pre-selling touring entries is spreading in legit. It's caught on here with the establishment this season of an "organized" theatre-going audience of over 3,000 by the newly-formed Toledo Civic Playgoers Assn., Inc.

TCPA, a non-profit operation was organized in cooperation with the Theatre Guide-American Theatre Society under the auspices of the Council of the Living Theatre. The association pays a flat fee for the productions it books, which are available only to those with TCPA membership cards.

Membership in the organization, which has scheduled four shows this season at the 3,400-seat Paramount Theatre here, involves three different price ranges, $20, $14 and $8. Incidentally, the use of membership cards for admission purposes dispenses with the cost of ticket printing and a boxoffice staff.

The first of the quartet of entries to be presented to TCPA members was the Eddie Bracken-starrer, "Tunnel of Love," which played

(Continued on page 60)

Plan 'Satin Legs Smith' As All-Negro Musical

An all-Negro musical comedy, "Satin Legs Smith," is planned for Broadway production next spring by Warren Coleman. The book for the tuner was written by Hal Ross, while Frank Fields is responsible for the bulk of the lyrics and music. The production will also include additional numbers by Irving Schlein, plus songs by Duke Ellington, Luther Henderson and others.

John W. Bubbles will portray the lead role of a rack-pusher in New York's garment district. Others slated for the cast include Geoffrey Holder, Carmen Delavalade and Jennie Prior. Coleman, who launched an acting career in 1934, has been active the last six years as a film producer.

Shows on Broadway

Comes a Day

Cheryl Crawford & Alan Pakula presentation of three-act (six scenes) drama by Speed Limkin. Stars Judith Anderson; features Arthur O'Connell, Diana van der Vlis, Brandon de Wilde, George C. Scott, Larry Hagman, Ruth Hammond, Charles White. Staged by Robert Mulligan; setting and lighting, Sam Leve; costumes, Noel Taylor. At the Ambassador Theatre, N.Y., Nov. 6, '58; $6.90 top.

C. D. Lawton ..... Brandon de Wilde
Joe Glover ..... Michael J. Pollard
Caroline Lawton ..... Diana van der Vlis
Isabel Lawton ..... Judith Anderson
Katherine Eubanks ..... Ruth Hammond
Tydings Glenn ..... George C. Scott
Lewis ..... Joseph Barr
Charley Lawton ..... Arthur O'Connell
Mrs. McCarthy ..... Lorna Thayer
Jim Culpepper ..... Larry Hagman
Gordie Eubanks ..... Charles White
Lorraine ..... Eileen Ryan
Bud ..... John Dutra

The theme of "Comes a Day" seems to be a sort of contemporary psychological reverse twist of the love-conquers-all adage, to the effect that greed and hate are the root of evil. For those who can take it seriously, this Speed Lamkin drama may be a harrowing experience. Others will find it not so much hard to take as impossible to believe. In currently popular terminology, it seems contrived.

The Cheryl Crawford-Alan Pakula production stars Judith Anderson as the fiercely possessive mother obsessed by hatred of poverty and bitterness at the husband who lost the inheritance for which she married him. She's so relentlessly determined that her daughter must make a "good match," so the family can all hold their heads up in the community again that she fails to recognize what every member of the audience sees at a glance—that the chosen suitor is a sadistic psychopath. After a couple of drinks or a few disurbing circumstances, he snarls out the story of how he insanely beat his former wife and butchered the puppy he loved as a maniacal gesture of revenge on the mother he hated.

Hatred has done more than unhinge this monster, however. It has also corroded the girl's mother, who carps and nags at her children, and rails vindictively at the husband who has long since taken refuge in drunkenness. She is rudely unresponsive to the well-meant advances of a friendly neighbor and even at the final curtain, when her husband and young son show compassion on her loneliness and self-recrimination, she lacks the grace or spontaneity to show appreciation or affection.

Under Robert Mulligan's direction the company tends to give a compressed-lips sort of performance. Miss Anderson plays the grim mother with her usual authority and air of tensely restrained emotion. George C. Scott's luridly graphic portrayal of the psychotic suitor provides at least a note of vitality, and there's a credibly hesitant portrait by Arthur O'Connell as the broken-spirited but essentially dignified father.

Diana van der Vlis is fetching as the confused but likable daughter who almost makes a disaster of her life, Brandon de Wilde gives a vigorous performance as the more or less stock character of a resentful teenager, Ruth Hammond and Charles White are acceptable as neighbor couple, and Larry Hagman is engaging as the daughter's ardent other suitor.

Sam Leve has designed a combination living room-yard setting in the proper tone of decayed pretension and Noel Taylor has provided the costumes. *Hobe.*

Epitaph for George Dillon

David Merrick & Joshua Logan (by arrangement with English Stage Co.) presentation of three-act (four scenes) drama by John Osborne and Anthony Creighton. Stars Eileen Herlie, Robert Stephens; features Alison Leggatt. Staging, William Gaskill; scenery, Stephen Doncaster; scenery and lighting supervision, Ralph Alswang; costume supervision, Helene Pons. At the John Golden Theatre, N.Y., Nov. 4, '58; $5.75 top.

Josie Elliot ..... Wendy Craig
Ruth Gray ..... Eileen Herlie
Mrs. Elliot ..... Alison Leggatt
Norah Elliot ..... Avril Elgar
Percy Elliot ..... Frank Finlay
George Dillon ..... Robert Stephens
Evangelist ..... James Valentine
Government Man ..... David Vaughan
Producer ..... Felix Deebank

John Osborne demonstrates again in "Epitaph for George Dillon" that he's a talented playwright. But coming after his "Look Back in Anger" and "The Entertainer," this new British importation indicates that the ex-actor may be something of a stuck whistle.

This time, the chief spokesman for England's "angry young men" has collaborated with a fellow-countryman. Anthony Creighton, in a biting drama about an ineffectual, unhappy British intellectual, a virtual ringer for the miserable protagonist of "Anger." This new play also has the same tone of defeat and fury, the depressing lower middleclass milieu and the propulsive, stinging dialog of its predecessors. Although written before either of the others and a collaboration rather than a solo effort, it has the same Osborne trademark.

On that basis, and on the strength of a mettlesome performance, "Epitaph" is an interesting show. But not only does it suffer from its similarities, especially to "Anger," but also from the fact that its flavor is bitter and its title character, in particular, is unsympathetic, even irritating. Despite it's undeniable assets, therefore, "Epitaph" is a questionable prospect for a Broadway run and is dubious as film material.

In his preoccupation with self-pitying heroes, Osborne and apparently also in this case Creighton, seem to be in a rut. It's frequently lively (perhaps itchy would be a more fitting word), highly articulate and at times provocative rut, but its effectiveness declines with repetition.

Dillon, like Jimmy Porter in "Anger," is a sort of British edition of the beat generation—albeit a scornful and acutely talkative one. A misfit, he blames his failure on others; feeling hurt, he inflicts pain on those around him; being heartless, he wails for sympathy.

In this play, he's a selfstyled artist, an unsuccessful actor-author who's been given a home by a commonplace, wrangling, tiresome family in a grubby London suburb, because he reminds the soft-hearted mother of the idolized son she lost in the war. He sponges on them unconscionably, ridicules them behind their backs and coolly seduces their gullible, shallow daughter. In the end, however, he is trapped in the knowledge that he's a victim of tuberculosis, apparently incurable, and that even the small success of his play is at the cost of his deliberate cheapening of it.

Under original stager William Gaskill's knowing direction the drama is forcefully played. Robert Stevens, repeating his London characterization, projects the shoddy egocentricity of the title role, the alternating moments of bravado, fawning and despair. Eileen Herlie, a U. S.-resident London star, gives another of her skillfully dimensioned performances as the desperately lonely aunt who sees through the youth, lets herself fall in love with him but finally walks out to escape sordid involvement.

Notable portrayals in secondary parts are given by Wendy Craig and Avril Elgar as daughters, Alison Legatt as the incorrigibly doting mother, Frank Finlay as the critical but venal father, and James Valentine, David Vaughan and Felix Deebank in colorful smaller roles. The original London setting of the grubby living room was designed by Stephen Doncaster, with Ralph Alswang getting union-required billing for supervision and Helene Pons listed as costume supervisor. *Hobe.*

Maria Golovin

David Merrick, National Broadcasting Co. & Byron Goldman presentation of three-act musical drama by Gian-Carlo Menotti. Features Franca Duval, Richard Cross, Patricia Neway. Staged by the composer-librettist; scenery, Rouben Ter-Arutunian; lighting, Charles Elson; costumes, Helene Pons; musical conductor, Herbert Grossman. At the Martin Beck Theatre, N.Y., Nov. 5, '58; $8.05 top.

Donato ..... Richard Cross
Agata ..... Ruth Kobart
Mother ..... Patricia Neway
Dr. Zuckertanz ..... Norman Kelley
Maria Golovin ..... Franca Duval
Trottolo ..... Lorenzo Muti
Prisoner ..... William Chapman
Servant ..... John Kuhn

The National Broadcasting Co. last summer financed the Brussels World's Fair premiere of "Maria Golovin." The work drew but a so-so response in Europe, possibly because Gian-Carlo Menotti had over-burdened himself with (a) supervision of his own Festival of Two Worlds at Spoleto, Italy, (b) the staging of "Vanessa" for Salzburg and (c) a committment to the Paris Opera. It would therefor appear that the "Maria Golovin" which reached Broadway last week (on added NBC funds) is much improved as an entertainment. It is now a pretty good, though not a basically attractive show.

As in many of his prior efforts, Menotti the composer and Menotti the dramatist are unevenly matched. But the daring and creativity in both functions remain clear. There is his old penchant for "crippled" (this time, blind) or "cursed" prototypes and his fondness for theatrical business, as the blind man pacing the floor in the final act, the angry beat of his cane on the floor suggesting nothing so much as a syncopated death march.

The story is heavily plotted, yet somehow thin, weak in its interpersonal relationships. At least one

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Theatre Historian

Bernard Sobel

details why

Tabus About Exposes No Longer True

(The Public Savors Inside Stuff)

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Concert Reviews

Singing Boys From Mexico

(CARNEGIE HALL, N.Y.)

Program presented via National Concerts by this group, also known as Los Ninos Cantores de Morelia, was divided into three parts. Though the youngsters, who come from the Conservatory of Music in Morelia, one of Mexico's most charming provincial capitals, performed with remarkable technical control and a well balanced tone which had individuality and appealing quality—the middle part devoted to contemporary music was by far the most interesting and on a high level of musicianship. The technical exactions of the works by Stravinsky, Britten and Orff were mastered with ease, assurance and subtlety.

The 32 lads, with notable command of a good range of voice-shading, were originally trained by an Italian chorusmaster who was imported from Vienna and had been a teacher to the Vienna Choir boys. After his death, his assistant Luis Berber, a young Mexican composer, took over and he has to be admired for leading his charges in the rhythmical intricacies of the Orff piece "Laudes Creaturarum," easily the highlight of the program.

Somewhat disturbing were the sudden shifts from loud to soft and back again in the liturgical part of the program (sung in scarlet cassocks with blue stoles) and in the final part (sung in ponchos) the popular songs seemed somewhat overarranged, lacking the authentic feeling. *Goth.*

Vladimir Ashkenazy

(CARNEGIE HALL, N.Y.)

More and more it looks this way: if there were no Sol Hurok it would be necessary for the State Dept. to invent him. Still firstest with the mostest from the most places, Hurok has brought over another very unique talent, the 21-year old Vladimir Ashkenazy. The result at Carnegie Hall recently (24) was a sellout and fine critical notices, though the program itself was so chosen, whether by Ashkenazy, Moscow or Hurok strategy, to prevent "comparisons" with established virtuosi.

"Variations" of Rachmaninoff and Brahms on Correlli and Handel themes were distinctly offbeat for an international debut. The two Chopin items, plus Lizst's "Mephisto Waltz" and Prokofieff's Sonato No. 7 made an unusual assortment.

Enough that the young man plays "extraordinarily," to put that over-used word in quote-marks. His technique and authority are impressive, if his sense of poetry is subdued rather than pyrotechnical.

Hardly more than five feet tall, but with wild Russian hair, a forelock falling front and suggesting a Daniel Boone fur cap with the tail turned round, Ashenkenazy had a distinct personal success. He arouses speculation inevitably of what he might be like with greater maturity and perhaps more "abandon." *Land.*

Globetrotting Stage Director

Ed Mangum

has some amusing reminiscences of

When Chastity Failed (and Other Stories)

* * *

another Editorial Feature in the upcoming

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Shows Out of Town

Whoop-Up

Philadelphia, Nov. 10.

Cy Feuer & Ernest H. Martin presentation of two-act musical comedy: lyrics, Norman Gimbel; music, Moose Charlap; book, Feuer and Martin, based on Dan Cushman's novel, "Stay Away, Joe." Features Susan Johnson, Paul Ford, Ralph Young, Romo Vincent, Sylvia Syms, Danny Meehan, Julienne Marie, P. J. Kelly. Staging, Feuer; settings and lighting, Jo Mielziner; choreography, Onna White; costumes, Anna Hill Johnstone; musical and vocal director, Stanley Lebowsky; orchestrations, Philip J. Lang; dance music arrangements, Peter Matz. At the Shubert Theatre, Philadelphia, Nov. 10, '58.

Grandpere ..... P. J. Kelly
Annie Champlain ..... Sylvia Syms
Louis Champlain ..... Romo Vincent
Mary Cramplain ..... Julienne Marie
Deersleep ..... Michael Kermoyan
Marlene Standing Rattle ..... Ann Barry
Matthew Beerchaser ..... Tony Gardell
Glenda Callahan ..... Susan Johnson
Baptiste Three Bird ..... Paul Michael
Frank Knife ..... H. F. Green
George Potter ..... Danny Meehan
Medicine Man ..... Tony Gardell
North Montana Troubadours ..... Jack Herrsberg, Joseph I. Puma, Sheldon Russell
Joe Champlain ..... Ralph Young
Billie Mae Littlehorse ..... Asia Mercoolova
Karl Kellenbach ..... Paul Ford
Clyde Walschmidt ..... Wallace Rooney
Jiggs Rock Medicine ..... Bobby Shields
Gus Winter Owl ..... Jackie Warner
Mrs. Kaffenbach ..... Vera Walton
Hotel Proprietor ..... Robert Lenn
Walt Stephenpierre ..... Tom Raskin
State Trooper ..... Steve Wilund
Justice of the Peace ..... Earl Lippy
Strangers Edward Becker, Tom Raskin

Others: Mari Arnell, Jeanna Belkin, Socrates Birsky, Tim Brown, Sandra Devlin, Eleanor Dian, Tina Faye, Martha Franco, Salvador Juarez, Robert Karl, Rae McLean, Michelle Newton, Estelle Parsons, Yolanda Porobat, Tony Rosa, Maria Stevens, Ben Vargas, Barbara Webb.

There were ominous rustlings and coughing and murmering and even longing glances towards the exits during the first 25 minutes of the "Whoop-Up" opening. It appeared that the producers of "Guys and Dolls" and "Can-Can" were about to stub their toes. Then one of those strange theatrical transformations occurred and although "Whoop-Up" did not maintain the steady pace of zing and zip, it ended as hit potentiality and a smash possibility.

This musical has what many of its kind lack, a really robust and funny book, adapted by producers Cy Feuer and Ernest H. Martin from a story called "Stay Away, Joe," by Dan Cushman. Its characters are mostly lusty, uninhibited and unconventional. Several are either Indians or halfbreeds, as the action occurs around an Indian reservation in modern Montana.

Most prominent and interesting of the lot are probably the members of the Champlain family, headed by aged Grandpere, played by P. J. Kelly, and including blustering, bragging Joe, his sweet younger sister May and his dignified mother and father. Not quite so respectable is Billie Moe Littlehorse, the stage's answer to Brigitte Bardot, who in the shapely hands and torso of Asia Mercoolova has the audience in an uproar on every appearance.

There are two love affairs in "Whoop-Up," one between Mary Champlain, sympathetically portrayed by Julienne Marie, and George, young auto salesman neatly limmed by Danny Meehan; and the other between Glenda Callahan, excitingly performed by Susan Johnson, and Joe Champlain, played with the correct amount of swagger and show-off by Ralph Young. Sylvia Syms, also featured, is dignified and appealing as an Indian mother and does one song very nicely. Romo Vincent is good as her husband and Paul Ford is effective in the minor role of an auto exec.

Moose Charlap and Norman Gimbel wrote the vigorous and atmospheric score, which may not have too many pop hit candidates, but fits the background. "Flattery," "Never Before," "Sorry for Myself," "The Best of What This Country's Got" and a rollicking piece about Montana are the best, though others may emerge. It seems a shame that Onna White, choreographer, hasn't been given a little more leeway, as the show has some swell dancers, both male and female. Jo Mielziner's settings are not as radical as those he has had in other shows this year, but they have the proper western scope and vitality.

Opening night curtain went up at 8:25 and finally came down at about 10:45; that indicates that not too much cutting is needed, but those first 25 minutes must be taken care of. That and a speeding of tempo at the very end should make "Whoop-Up" a very valuable piece of footlight property. *Waters.*

'Sons' at West Point

Arthur Miller's "All My Sons" is slated for production Nov. 21-22 at the U.S. Military Academy at West Point.

The drama involves a profiteering World War II manufacturer whose sale of defective military equipment causes the death of a number of flyers.

The Cold Wind and the Warm

Philadelphia, Nov. 5.

Producers Theatre presentation of Robert Whitehead production of three-act comedy-drama by S. N. Behrman, based on his New Yorker series and book, "The Worcester Account." Stars Eli Wallach, Maureen Stapleton; features Sanford Meisner, Morris Carnovsky, Sig Arno, Carol Grace, Suzanne Pleshette, Clifford David; staging, Harold Clurman; settings, Doris Aaronson; costumes, Motley; lighting, Feder. At the Locust Street Theatre, Philadelphia, Nov. 4, '58; $4.50 top.

Tobey (as a boy) ..... Van Dyke Parks
Willie ..... Eli Wallach
Jim Nightingale ..... Vincent Gardenia
Ida ..... Maureen Stapleton
Ren ..... Jada Rowland
Myra ..... Carol Grace
Aaron ..... Peter Trytler
Rappoport ..... Sig Arno
Mr. Sacher ..... Morris Carnovsky
Dan ..... Sidney Armus
Leah ..... Suzanne Pleshette
Norbert Mandel ..... Sanford Meisner
Allie ..... Malcolm Broderick
Fred ..... Rona Cummins
Tobey ..... Clifford David

S. N. Behrman, has apparently missed this attempt to dramatize his delightful New Yorker series of autobiographical yarns, later published in book form as "The Worcester Account." The legit adaptation, "The Cold Wind and the Warm," has a few of the elements of heart-warming appeal that made the original pieces so engaging, but it generally seems incomplete and unsatisfying. Whether an old pro like Behrman and director Harold Clurman can salvage the show is a question.

"The Cold Wind and the Warm" has one noteworthy asset in the vital and moving performance by Maureen Stapleton as a middleage Jewish widow who has made a local name for herself as a matchmaker. The portrayal of the salty, outwardly-hard but inwardly soft mother is a gem. Eli Wallach, costarring, gives a gallant performance until the character disintegrates, and even then he maintains some sympathy for the smalltown boy who has two loves, chooses the wrong and finally commits suicide.

Among the flaws of Behrman's dramatization is that he allows important events to happen between scenes. People, important to the story, die in the interims and audience has to wait some time to learn of it. Even worse, in the case of the sympathetic character played by Miss Stapelton, she is not around at the end.

The first act of "The Cold Wind and the Warm" is prosy and tedious. The next picks up with auspicious alacrity and the final act starts promisingly enough to bog down in the morass of the final scene. The faults of the earlier sections of the play can probably be corrected directorially and by cutting, but the ending will require drastic rewriting.

With a colorful though somewhat cumbersome setting by Boris Aaronson, the early 20th century, atmoshpere is nicely established. Among the commendable supporting players are Carol Grace, Suzanne Pleshette, Van Dyke Parks, Clifford David, Norbett Mandell, Sanford Meisner, Vincent Gardenia and Morris Carnovsky. *Waters.*

Cue for Passion

New Haven, Nov. 5.

Playwrights Co. & Franchot Productions presentation of two-act (five scenes) drama by Elmer Rice. Stars Diana Wynyard, John Kerr; features Lloyd Gough, Anne Revere, Russell Gaige, Robert Lansing, Robin Howard. Staged by the author; scenery and lighting, George Jenkins; costumes, Dorothy Jeakins. At Shubert Theatre, New Haven, Nov. 5, '58; $4.60 top.

Lucy Gessler ..... Robin Howard
Grace Nicholson ..... Diana Wynyard
Mattie Haines ..... Anne Revere
Carl Nicholson ..... Lloyd Gough
Tony Burgess ..... John Kerr
Lloyd Hilton ..... Robert Lansing
Hugh Gessler ..... Russell Gaige

No one can accuse Elmer Rice of having a one-track mind, at least not on this playwriting project. Presumably seeking a wide variety of audience emotions, he employs a bursting fireworks bomb technique, spreading flashy bits widely with this modern-idiom version of the "Hamlet" story.

Mixing the classic ingredients of murder, youthful romance, suspense, an Oedipus complex, mystery and hallucination, the author provides interesting playgoing, despite a plethora of words. The film prospect seems good.

Diana Wynyard scores as the mother who planted the seed of the youth's emotional disturbance through unnatural affection in his childhood and who dooms herself to lifelong repentance by refusing him a normal maternal relationship. As the distracted youth who finally steps out on his own, freed from mental oppression, John Kerr gives a sterling reading of an exacting role.

Lloyd Gough offers capital support as the second husband whose marital "victory" turns out to be a hollow one. Anne Revere makes much of a family servant role.

(Continued on page 62)

Road Uneven; 'Cue' 22G For 5, N.H.; 'Wind' 24G (7), 'Anger' 27½G, Philly; Vic $48,300, Chi; 'Warm' $32,900, D.C.

Business improved for some road shows last week and slipped for others.

Of the tryouts, "Enrico" called it quits after one week in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows includes 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Disenchanted, Colonial (D-T) (1st wk) ($5.50-$4.95; 1,590; $46,000) (Jason Robards, Jr., Rosemary Harris). Opened Nov. 3 to four affirmative reviews (Durgin, Globe, Doyle, American; Hughes, Herald; Maloney, Traveler), one negative (Melvin, Monitor) and one pan (Norton, Record); around $20,300. Previous week, $20,300 for seven performances at the Shubert, New Haven.

Flower Drum Song, Shubert (MC-T) (2d wk) ($6.25-$4.95; 1,717; $52,000). Another $52,000.

CHICAGO

Auntie Mame, Erlanger (C-RS) (10th wk) ($6.60-$5.50; 1,333; $45,-187) (Constance Bennett). Almost $33,200. Previous week, $31,200.

My Fair Lady, Shubert (MC-RS) (53d wk) ($7; 2,100; $72,979). About $55,000. Previous week, $56,500.

Old Vic, Great Northern (Rep-RS) (1st wk) ($6; 1,500; $49,000). Opened last Tuesday to unanimous raves (Cassidy, Tribune; Dettmer, American; Harris, News; Syse, Sun-Times); three performances of "Twelfth Night" and five of "Hamlet" grossed almost $48,300. Previous week, unreported.

CINCINNATI

Third Best Sport, Shubert (C-T) ($4.52; 2,000; $54,000) (Celeste Holm). Over $21,300 with Guild subscription. Previous week, $22,-500 at the Cass, Detroit.

CLEVELAND

Sunrise at Campobello, Hanna (D-RS) (1st wk) ($5.50; 1,515; $33,-000) (Leif Erickson). Almost $21,-500. Previous week, $23,000 at the Shubert, Cincinnati.

DETROIT

Night Circus, Shubert (D-T) (2d wk) ($4.40; 2,050; $38,000) (Ben Gazzara, Janice Rule). Around $24,000. Previous week, $26,300.

NEW HAVEN

Cue for Passion, Shubert (D-T) (5 perfs) ($4.80; 1,650; $27,000) (Diana Wynyard, John Kerr). About $22,000 for five performances.

PHILADELPHIA

Cold Wind and Warm, Locust (D-T) $5.50; 1,418; $40,000) (Eli Wallach, Maureen Stapleton). opened Nov. 4 to one okay notice (Schier, Bulletin) and two pans (Murdock, Inquirer, Gaghan, News) almost $24,000 for seven performances.

Enrico, Erlanger (D-T) ($5.50-$4.50; 1,884; $42,000) (Burgess Meredith, Alida Valli, Charles Korvin). Opened Nov. 3 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin); almost $5,500. Closed last Saturday (8), cutting short scheduled two-week run here, but is slated to reopen in mid-January at the Phoenix Theatre, N. Y.

Look Back in Anger, Walnut (D-RS) (1st wk) ($4.80; 1,340; $32,000). Nearly $27,500. Previous week, $14,400 at the Nixon, Pittsburgh.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (5th wk) ($5.80; 1,550; $47,000) (Eve Arden). About $47,000. Previous week, same.

Edwin Booth, Alcazar (D-T) (2d wk) ($4.95-$4.40; 1,147; $31,000) (Jose Ferrer). Around $18,400 with Guild subscription. Previous week, $16,000.

Music Man, Curran (MC-RS) (3d wk) ($6.40-$5.50; 1,756; $58,000). Over $56,000 with CLO subscription. Previous week, $55,900.

ST. LOUIS

Romanoff and Juliet, American (C-RS) ($4.48-$1.68; 1,600; $38,000) (Peter Ustinov). Almost $32,100. Previous week, $34,800, at Ford's, Baltimore.

TORONTO

Two for the Seesaw, Royal Alexandra (CD-RS) ($5-$4.50; 1,525; $39,000) (Ruth Roman, Jeffrey Lynn). Almost $22,600 with Guild subscription. Previous week, $19,-500 at the Hanna, Cleveland.

WASHINGTON

Warm Peninsula, National (C-T) (1st wk) ($4.95-$4.40; 1,677; $36,-755) (Julie Harris). Opened Nov. 3 to one favorable review (Coe, Post) and two raves for the star, but negative for the play (Carmody, Star; Donnelly, News); nearly $32,-900 with Guild subscription. Previous week, $18,000 for five performances at the Playhouse, Wilmington.

SPLIT-WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled $36,400 for seven performances, as follows: Municipal Aud., San Antonio, Sunday (2), two, $10,300; Delmar, Corpus Christie, Monday-Tuesday (3-4), two, $11,200; Municipal, Shreveport, Thursday (6), single, $7,600; Neville Highschool, Monroe, La., Friday (7), single, $2,500; Robinson Memorial Aud., Little Rock, Saturday (8), single, $4,800. Previous week, $35,200 for seven-performance split.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $19,300 for four performances, as follows: Loew's State, Syracuse, Tuesday (4), single, $5,400; Stanley, Utica, Wednesday-Thursday (5-6); two, $8,900 on Broadway Theatre League subscription; Memorial Aud., Burlington, Vt., Friday (7), single, $5,000. Previous week, $23,-400 for eight-performance split.

Li'l Abner (MC-RS). Totalled $37,500 for seven performances, as follows: Memorial Aud., Dayton, Monday-Wednesday (3-5), three, $13,400; Lincoln, Decatur, Ill., Thursday (6), single, $4,200; Field House, Madison, Wis., Friday (7), single, $12,000; Coronado, Rockford, Ill., Saturday (8), two, $7,900. Previous week, $31,100 for eight-performance split.

Tunnel of Love (C-RS) (Eddie Bracken). Totalled $17,000 for seven-performances, as follows: Paramount, Toledo, Monday-Tuesday (3-4), two, $5,000; Palace, South Bend, Wednesday (5), single, $2,500; Indiana, Indianapolis, Thursday-Saturday (6-8), four, $9,-500. Previous week, $22,800 at the Blackstone, Chicago.

Shakespeare's Ages of Man (DR-RS) (John Gielgud). Totalled $18,-200 for six performances, as follows: Goodman Memorial, Chicago, Monday (3), single, $3,100; College Aud., Cedar Falls, Ia., Tuesday (4), single, $2,700; Aud., Milwaukee, Wednesday (5), single, $3,700; Keil Aud., St. Louis, Friday (7), single, $2,500; College Aud., Northfield, Minn., Saturday (8), single, $3,000; Goodman Memorial, Chicago, Sunday (9), single, $3,200. Previous week, $13,900 for five-performance split.

TNP $13,000 for 2, D.C.; Mary Martin 13G for 1

Washington, Nov. 11.

The Theatre National Populaire grossed $13,000 in two evening performances and one matinee at the Lisner Auditorium here last week. "Music With Mary Martin," in a near-sellout one-niter at Constitution Hall here last night (Mon.), took in over $13,000.

Both entries were presented under the local sponsorship of Patrick Hayes.

Equity Library Theatre is looking for kiddie scripts for its Children's Theatre.

Michael J. Wardell

recaps the history of the American Academy of Dramatic Arts whose credo is based on

Good English Speech, Manners & Morals

(or the acting school which is now celebrating its Diamond Jubilee)

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Touring Shows

(*Nov. 10-23*)

Auntie Mame (Eve Arden)—Geary, S.F. (10-22).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Aunts Mame (Sylvia Sidney)—Municipal Aud., Tulsa (10-11); Arcardia, Wichita (13-14); Municipal, Oklahoma City (15); Pershing Municipal Aud., Lincoln, Neb. (17); H.S. Aud., Topeka (19); Orpheum, Sioux City, Ia. (19); Paramount, Omaha (20-22).

Canadian Players—Villia Maria College, Erie, Pa. (10); College, Brockport, N.Y. (11); College, Indiana, Pa. (12); College, Shippensburg, Pa. (13); Schwabe Aud., University Park, Pa. (14-15); Coolidge Aud., Washington (17-18); College, West Chester, Pa. (19); University, Newark, Del. (20); College, Bloomsburg, Pa. (21).

Candide—Jr. H. S. Aud., Stockton, Cal. (10); Berkely (Cal.) Community Theatre (11); Paramount, Portland, Ore. (13); Georgian Aud., Vancouver, B.C. (14); Orpheum, Seattle (15); Wilma, Missoula, Mont. (17); Capitol, Salt Lake City (19); Mesa College, Grand Junction, Colo. (20); Macky Aud., Boulder, Colo. (21); Denver (Colo.) Aud. (22).

Cold Wind and the Warm (tryout) (Eli Wallach, Maureen Stapleton—Shubert, New Haven (10-15); Colonial, Boston (17-22).

Crazy October (tryout) (Tallulah Bankhead)—Cass, Det. (10-15); Hartford, L.A. (19-22) (Reviewed in VARIETY, Oct. 15, '58).

Cut for Passion (tryout) (Diana Wynyard, John Kerr)—Forrest, Philly (11-22).

Diary of Anne Frank (Francis Lederer)—Aycock, Greensboro, N.C. (10-12); Duke U., Durham, N.C. (12); Temple, Birmingham (14-15); Lanier H.S., Montgomery, Ala. (16); Alumni Mem. Aud., Knoxville, Tenn. (19); Tennessee Theatre, Nashville (19); Ellis Aud., Memphis (20-22).

Disenchanted (tryout) (Jason Robards Jr., Rosemary Harris)—Colonial, Boston (10-15); Walnut, Philly (17-22) (Reviewed in VARIETY, Nov. 5, '58).

Edwin Booth (tryout) (Jose Ferrer)—Alcazar, S.F. (10-15, moves to N.Y.) (Reviewed in VARIETY, Oct. 15, '58).

Flower Drum Song (tryout)—Shubert, Boston (10-22) (Reviewed in VARIETY, Oct. 29, '58).

Gazebo (tryout) (Walter Slezak)—Playhouse, Wilmington (12-15); Locust, Philly (17-22).

Li'l Abner (bus-and-truck)—U. of Indiana, Bloomington (10-11); Orpheum, Springfield, Ill. (12); Murat, Indpls. (13-15); Kleinhans, Buffalo (17); Loew's, Canton, O. (18); Jaffa Mosque, Altonna (19); Palace, Youngstown, O. (20-22).

Li'l Abner (N.Y. Co.)—Riviera, Det. (1922).

Look Back in Anger—Walnut, Philly (10-15); WRVA, Richmond (17-18); Playhouse, Wilmington (19-22).

Music Man (2d Co.)—Curran, S.F. (10-22).

My Fair Lady (2d Co.)—Shubert, Chi (continues indefinitely).

Nishi Circus (tryout) (Ben Gazzara, Janice Rule)—Ford's Balto (10-15); Shubert, New Haven (17-22) (Reviewed in VARIETY, Oct. 29, '58).

Old Vic—Great Northern, Chi (10-16); U. of Wisconsin, Madison (18-19); Masonic Aud., Det. (21-23).

Romanoff and Juliet (Peter Ustinoff)—Blackstone, Chi (22).

Shakespeare's Ages of Man (John Gielgud)—Northrup Aud., Mpls (10); Stewart Hall Aud., St. Cloud, Minn. (11); Weld Hall, Moorhead, Minn. (12); Aud., Denver (15); College, Pocatello, Idaho (17); Kingsbury Hall, Salt Lake City, (20); College Aud., Seattle (21); Georgian Aud., Vancouver, B.C. (22).

Sunrise at Campobello (2d Co.) (Leif Erickson)—Hanna, Cleve. (10-15); American, St. L. (17-22).

Third Best Sport (tryout) (Celeste Holm)—American, St. L. (10-15); Cass, Det. (17-22). (Reviewed in VARIETY, Oct. 22, '58).

Tunnel of Love (Eddie Bracken)—Shubert, Det. (10-15); Lyric, Balto (17); Mosque, Richmond (18); Syria Mosque, Pitt. (19); Center, Norfolk (20); Tower, Atlanta (22).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Her Majesty's, Mont'l (10-15); Shubert, Det. (17-22).

Warm Peninsula (tryout) (Julie Harris)—National, Wash. (10-15); Hanna, Cleve. (17-22).

Whoop-Up (tryout)—Shubert, Philly (10-22).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Breuhaha, Aldwych (8-27-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flewering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Irma La Deuce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
No Concern, Westminster (10-6-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Shadows of Heroes, Picadilly (10-7-58).
Simple Spyman, Whitehall (12-19-58).
Stepmother, St. Martins (11-5-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
***transferred**

SCHEDULED OPENINGS

Chrysanthemum, Wales (11-13-58).
Hook, Line, Sinker, Piccadilly (11-19-58).
Irma Summer Night, New (11-26-58).
West Side Story, Majesty's (12-12-58).

CLOSED LAST WEEK

Mister Venus, Prince Wales (10-22-58).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Shadow of Gunman, Bijou (11-19-58).
Edwin Booth, 46th St. (11-24-58).
Cue for Passion, Miller (11-25-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-2-58).
Disenchanted, Coronet (12-3-58).
Cold Wind & Warm, Morosco (12-4-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-18-58).
Rashomon, Music Box (1-27-59).
Redhead; 46th St. (2-5-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (2-12-59).

OFF-BROADWAY

Cock-A-Doodle, Carnegie (11-12-58).
Stepney Green, Cricket (11-13-58).
Man Who Never Died, Jan Hus (11-18-58).
Journey With Strangers, Mews (11-20-58).
Triad, Theatre Marquee (11-23-58).
Stars Fellow, Circle in Sq. (11-22-58).
Of Mice & Men, Provincetown (11-28-58).
Power & Glory, Phoenix (12-8-58).
Mr. President, E. 74th St. (12-10-58).
Many Loves, Living Theatre (12-14-58).
King Lear, Players (12-29-58).
Scarlet Ribbons, Actors (1-6-59).
On the Town, New Orpheum (1-15-59).
I'll Call You, Anderson (2-3-59).

B'way Up 'N' Down; 'Day' $16,900 (5), 'Dillon' $13,700, 'Marriage' $40,900, 'Suit' $27,600, Wood-Coca $26,400

Broadway was spotty last week. Some shows climbed, others dropped and a number held steady.

Entries selling out or playing to virtual capacity included "Goldilocks," "Marriage - Go - Round," "Music Man," "My Fair Lady," "Once More With Feeling," "Pleasure of His Company" and "World of Suzie Wong."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (99th wk; 788 p) ($8.05; 1,453; $52,-101) (Judy Holliday). Almost $48,-900. Previous week, $50,300.

Comes a Day, Ambassador (D) (1st wk; 4 p) ($6.90; 1,155; $43,000) (Judith Anderson). Opened last Thursday (6) to two favorable reviews (Aston, World-Telegram; Chapman, News) and five unfavorable (Atkinson, Times; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $16,900 for first four performances and one preview.

Dark at the Top of the Stairs, Music Box (D) (49th wk; 388 p) ($5.75-$6.90; 1,010; $33,000). Over $22,500. Prveious week, $21,700.

Drink to Me Only, 54th St. (C) (5th wk; 37 p) ($5.75; 1,218; $36,-000). Over $17,200. Previous week, $21,300 with parties.

Epitaph for George Dillon, Golden (D) (1st wk; 7 p) ($5.75; 800; $25,152). Opened Nov. 4 to three affirmative reviews (Aston, World-Telegram; Coleman, Mirror; Watts, Post) and four negative (Atkinson, Times; Chapman, News; Kerr, Herald Tribune; McClain, Journal-American); over $13,700 for first seven performances and one preview. May close next Saturday (15).

Girls in 509, Belasco (C) (4th wk; 29 p) ($5.75-$6.90; 1,037; $33,-000) (Peggy Wood, Imogene Coca). Over $26,400 with parties. Previous week, inadvertently underquoted, was nearly $24,900 with parties.

Goldilocks, Lunt-Fontanne (MC) (4th wk; 33 p) ($9.90; 1,402; $68,-843) (Don Ameche). Almost $64,-000 with parties. Previous week, $64,200 with parties.

Jamaica, Imperial (MC) (48th wk; 380 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $40,000. Previous week, $38,400.

Look Homeward, Angel, Barrymore (D) (50th wk; 396 p) ($6.90; 1,076; $40,716) (Miriam Hopkins). Almost $23,000. Previous week, $25,400.

Make a Million, Playhouse (C) (3d wk; 20 p) ($6.90; 996; $36,000) (Sam Levene). Nearly $22,400. Previous week, $21,800 with parties.

Man in the Dog Suit, Coronet (C) (2d wk; 12 p) ($6.90; 1,101; $35,404) (Jessica Tandy, Hume Cronyn). Almost $27,600 with parties. Previous week, $19,800 for first four performances and one preview. Has to vacate theatre Nov. 29.

Marriage - Go - Round, Plymouth (C) (2d wk; 13 p) ($6.90; 1,062; $42,200) (Charles Boyer, Claudette Colbert). Nearly $40,900 with parties. Previous week, $35,000 for first five performances and two previews.

Music Man, Majestic (MC) (47th wk; 372 p) ($8.05; 1,626; $68,658) (Robert Preston). Over $69,100. Previous week, same.

My Fair Lady, Hellinger (MC) (139th wk; 1,107 p) ($8.05; 1,551; $68,210). Steady at $69,400.

Once More With Feeling, National (C) (3d wk; 23 p) ($6.90; 1,162; $43,000) (Joseph Cotten, Arlene Francis). Almost $39,900 with parties. Previous week, $40,500 with parties.

Pleasure of His Company, Longacre (C) (3d wk; 21 p) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Cyril Ruggles, Walter Abel). Nearly $26,100 with parties. Previous week, $35,900 with parties.

Say, Darling, ANTA (MD) (32d wk; 252 p) ($7.50; 1,185; $50,460) (David Wayne). Over $39,900. Previous week, $37,200.

Sunrise at Campobello, Cort (D) (41st wk; 324 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Over $37,-100. Previous week, $37,600.

Touch of the Poet, Hayes (D) (6th wk; 44 p) ($7.50; 1,139; $43,-067) (Helen Hayes, Eric Portman, Betty Field, Kim Stanley). Nearly $42,300 with parties. Previous week, $42,000 with parties.

Two for the Seesaw, Booth (CD) (43d wk; 340 p) ($6.90; 780; $31,-760) (Dana Andrews, Janice Rule). Over $30,-900. Previous week same.

Visit, Morosco (D) (21st wk; 165 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Over $26,-300. Previous week, $26,500. Closes Nov. 29.

West Side Story, Winter Garden (MD) (59th wk; 468 p) ($8.05; 1,404; $63,203). Nearly $45,400. Previous week, $43,100.

World of Suzie Wong, Broadhurst (D) (4th wk; 31 p) ($6.90; 1,214; $46,500). Over $45,800 with Guild subscription. Previous week, $45,900 with Guild subscription.

Miscellaneous

Family Reunion, Phoenix (D) (3d wk; 24 p) ($4.60; 1,150; $29,382) (Lillian Gish, Florence Reed, Fritz Weaver). Almost $10,000. Previous week, $12,400. Closes next Sunday (16).

Closed Last Week

Maria Golovin, Beck (MD) ($8.05; 1,280; $53,000). Nearly $21,000 for first five performances and two previews. Folded last Saturday (8) at an approximate $50,000 loss.

Opening This Week

La Plume de ma Tante, Royale (R) ($7.50; 1,050; $43,500). David Merrick & Joseph Kipnes presentation of the Jack Hylton production of a revue by Robert Dhery with music by Gerard Calvi; opened last night (Tues.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58).

Boy Friend, Cherry Lane (1-25-58).

Children of Darkness, Circle in the Square (2-28-58); next Sunday (16).

Crucible, Martinique (3-11-58).

Deathwatch, Theatre East (10-9-58).

Diversions, Downtown (11-7-58).

Heloise, Gate (9-24-58).

Ivanov, Renata (10-7-58).

Look Back in Anger, 41st St. (11-7-58).

Playboy of the Western World, Tara (5-8-58).

Salad Days, Barbizon Plaza (11-10-58).

Threepenny Opera, deLys (9-20-55).

Time of the Cuckoo, Sheridan Sq. (10-27-58).

Ulysses, Rooftop (6-5-58); closes Nov. 30.

Closed Last Week

Golden Six, York (10-25-58); closed last Saturday (8).

Robbins Ballet $16,200

Columbus, Nov. 11.

"Jerome Robbins Ballet USA" continues its recent boxoffice pace with a losing gross of nearly $16,-200 last week in a seven-performance split between Indianapolis and here. The troupe drew a skimpy $2,700 in two evening performances Monday-Tuesday (3-4) at the 1,850-seat Murat, Indianapolis, and a fairish $13,500 in four evenings and a matinee Wednesday-Saturday (5-8) at the 1,440-seat Hartman here.

The company folds next Saturday (15) at the Nixon, Pittsburgh, cutting short its scheduled Coast-to-Coast tour.

Actor-Dramatist

Elliott Nugent

envisions another "road,"

New Stand— The Moon

* * *

another Editorial Feature in the upcoming

53d Anniversary Number

of

VARIETY

Show Abroad

Hook, Line and Sinker

Glasgow, Nov. 6.

Robin Fox Partnership Ltd. (in association with Leon Hepner & Howard Bourgein) presentation of three-act comedy by Andre Roussin, adapted by Robert Morley. Stars Robert Morley, Joan Plowright. Staged by Stuart Burge; decor, Bernard Dayde. At Alhambra Theatre, Glasgow, Nov. 3, '58; $1.30 top.

Sebastian Le Boeuf ..... Robert Morley
Arlette ..... Joan Plowright
Kiki Reger ..... Bernard Cribbins
Julie Despied ..... Annie Leake
Percy ..... Harry Hutchinson

Here's a tour de force by Robert Morley as a pleasant Frenchman who delights in fishing in the Seine, and whose ambitious young wife tries to get rid of him by organizing a plan to push him, hook, line and sinker, into the river.

Transfer of the Gallic wit to the English idiom is skilfully achieved by Morley himself. Doubling as star, the actor races along, delivering his lines with a merry wit and booming voice. He has delicious moments, and will enhance his repute with this portrayal.

Play also gives strong role to Joan Plowright, and she makes the most of it, with voice inflection, eye movements and brisk style as the wife who schemes with her ex-jailbird brother and a gambler pal to get rid of her husband and pocket the 80,000,000 francs he has allegedly gained in a lottery.

Bernard Cribbins is suitably excitable as the crooked brother-in-law, portrayed as a Cockney spiv type. Harry Hutchinson brings assured know-how to part of a good-for-nothing gambler and Annie Leake is competently blowsy as an annoying widow next door.

Decor by Paris designer Bernard Dayde achieves spacious and suitably Gallic effect, and is aided by good lighting. Stuart Burge stages with gusto for the Robin Fox partnership. Play is on tuneup tour prior to London. It's adapted from Andre Roussin's "Le Mari, le Femme et la Mort." *Gord.*

Clurman Raps Critics

Continued from page 57

with Friday night performances—perhaps the actors are a little more relaxed as the weekend nears.

"Reviews are killing the personal taste of the playgoing public," the director-critic declared. "I have seen audiences sit stolidly through a first night, afraid to let themselves go until they had seen the critical opinions."

The speaker tangled with his audience at one point over what he had said about his current directorial assignment. He had mentioned that "The Cold Wind and the Warm" had been brought to Philly "before it was ready." Later, when he was asked about the ethics of offering unprepared shows to the paying public, he denied having made the statement.

The whole audience objected at that, so Clurman backtracked by explaining that "the economics of theatre booking sometimes force us into hasty and badly prepared openings out of town." The Behrman play is due for cast changes and a new second act, he said.

Shows on B'way

Continued from page 58

Maria Golovin

side-issue is dragged in, an escaped prisoner of war who serves no necessary purpose save to leave behind a revolver which the blind youth fires, for the denouement, at his married mistress who has shown the bad taste of wishing to return to her returned husband. The P.O.W. arouses melodramatic expectations which the plot promptly neglects.

The action takes place in a villa of an unnamed European nation—the "Vanessa" country, probably—after the war. The war-blinded inhabitant (Richard Cross) is scarcely ever "explained," but as his tedious tirades of jealousy and self-pity continue unabated through three acts he becomes a thoroughly repulsive blind man.

When the adoring family servant (Ruth Kobart) asks piteously if she is so unattractive that she cannot appeal even to a blind man he cracks, *"You forget—I was not always blind!"* This will pas for a sample of the underlying cruelty even bitchiness, of Menotti's singularly unheroic hero.

"Maria Golovin" achieves considerable dramatic impact despite the youth's whining, his total lack of interest in other people (the P.O.W. sings him a lecture on that) and his conviction that his emotional needs over-ride the possible sufferings and emotional needs of the (unseen) husband who returns from his own military imprisonment. Confronted at the end with the woman's divided allegiance, her not wanting to hurt the husband or her own small boy, the blind character—he narrowly escapes being a bore—can only think in terms of destroying what he cannot absolutely possess.

It is hard to credit that so warm and feminine a woman as the titular Maria (Franca Duval) would fool around with such an ill-natured lover. But Menotti takes care of that by hinting she has an habitual weakness for young admirers. Yet the author-composer somehow keeps interest alive, the show going, the audience engrossed. Along the way there is much pulsating, even beautiful, music. He throws in a spoof at artistic dilletantes, sung with fine-spun delicacy and diction by Norman Kelley of the Met Opera. Menotti even sets up the escaped prisoner (William Chapman) for a couple of sock "arias."

When the mother (well-sung by Patricia Neway) the woman and the housemaid make a trio to reminisce of earlier times, singing of feeling or not feeling womanly, the interpolated singing comments of the blind youth add up not only to a stunning bit of music but a quite successful theatrical device.

An American with La Scala credentials, Miss Duval is the near-star. Vocally she is powered beyond the rest, seemingly held in check. Her acting is intelligently shaded, carefully considered and she displays an attractive figure. Menotti is, of course, a meticulous stager of his own works and his tight supervision of movement and gesture, crossing and timing creates mostly effective theatre. Miss Kobart occasionally seems too caricatured as the unhappy spinster, but that might have been opening night edginess. It is not an easy characterization.

Lorenzo Muti, age seven, was recruited in Spoleto last summer to play madame's mute (sic) son. This creates a doubled mother-and-son symbolism. The small lad goes off to a fancy dress party garbed as a clown in mask, another bit of symbolism. Note, too, that the tutor (Kelley) is set up as a slightly ridiculous and effeminate poseur so that the young matron would not possibly respond to him amorously but might be ripe for the appeal of a handsome youth with no eyes.

Symbolism is present from the first moment, when it is seen that the youth makes bird cages and lives in one. Menotti-style, one of life's "captives" must, forsooth, reside in a "prison" and designer Rouben Ter-Arutunian has strikingly interpreted the stage directions and the script—using a bar effect instead of solid walls.

Newcomer Cross is strong of baritone voice and personality. This Broadway showcasing, though brief, should benefit his career (and Miss Duval's) no little. It is perhaps something of an acting achievement that so big a man so adroitly manages to fall back into infantile character traits, on cue. (It would be interesting to know what they think of the psychology of this blind character at The N. Y. Lighthouse.) *Land.*

(Closed Saturday (8) after five performances.)

Inside Stuff—Legit

"Twenty-four Favorite One-Act Plays," edited by Bennett Cerf and Van H. Cartmell (Doubleday; $4.95), contains an excellent selection of short plays by such dramatists as O'Neill, Tennessee Williams, Arthur Miller, Coward, Yeats, Wilder, Rattigan, Inge, Dorothy Parker, George S. Kaufman, Marc Connelly, Giraudoux, Synge, Wilde, Chekhov, George Kelly, Ring Lardner, Dunsany, Susan Glaspell, Milne and Lady Gregory. In addition to a sprightly intro by the editors, there are bios of the playwrights.

4 Scot Troupes

Continued from page 57

"The Cherry Orchard" (Glasgow Citizens'), Robert Kemp's "The Penny Wedding," a Scot comedy (Edinburgh Gateway), Shaw's "Caesar and Cleopatra" (Perth Theatre) and Jean-Paul Sartre's "Crime Passionnel" (Dundee Repertory).

Interchange is for four weeks. By then the Gateway and Citizens' Theatre will have completed their round, leaving one final week for the Dundee and Perth companies to finish the Festival on their own. The Festival is now figured likely to be an annual event, possibly with a longer season than four weeks.

According to Donald Mather, deputy director for Scotland of the Arts Council of Great Britain, the experiment is hypoing interest in legit in Scotland. The various companies are finding stimulation in the reaction of new audiences, and the public is getting a chance to see the talent of native troupes.

Toledo Pre-Sell

Continued from page 57

the house Nov. 3-4. Scheduled to follow next on 5-6 is "Sunrise at Campobello" and then possibly "Dark at the Top of the Stairs." The other entry hasn't been set.

Each of the offerings plays two nights with bookings arranged through the Independent Booking Office in New York. The more than 3,000 members of TCPA were enrolled during a two-week membership drive headed by Mrs. Jane Marks, field manager for the ATS, and 400 volunteer workers. No additional members will be accepted this year.

The TG-ATS involvement with TCPA is to promote and service the organization, give professional direction to the membership campaign and assist the association in securing plays. Marden R. Bishop, public relations director for Willys Motors, Inc., is president of TCPA.

'Warm Peninsula'

Continued from page 57

the launching of "Peninsula" this fall.

"Julie has to have a stage," the producer declares, "and I must provide one for her. Taking a show on the road for a full season, as we are doing now, and then bringing it to New York for a season fills two years of acting for her. We want to do this every two years, if we can."

Both he and his wife like to tour, Gurian notes. "I find it very exciting," Miss Harris adds, "because there are so many thrilling opening nights, so many new experiences." Traveling with them is their three-year-old son, Peter, and his nurse. Everything was planned months in advance, including hotel reservations with kitchen facilities and nearby parks where Peter could get outdoor to play.

Gurian doesn't know when a new play been given a regular coast-to-coast tour. Although Paul Gregory kept "Don Juan in Hell," "John Brown's Body" and "Caine Mutiny Court Martial" on the road extensively before taking them into New York, they all involved very simple physical productions, and played mostly short stands on guarantee (including many one-nighters at colleges).

On the basis of its first two-and-a-half weeks' operation, "Peninsula" seems likely to clean up on tour. It needs about $18,500 to break even standing still. For its first week here it grossed almost $32,900, and will probably better that for its current, finale. It goes next to Cleveland, then Detroit and thence works westward (with eight days' layoff at Christmas) to the Coast and then swings back via the northwest to Chicago, several eastern cities and ends the season next May 9 in Philadelphia.

After that, Gurian reveals, Miss Harris may do a picture, or they will vacation (probably on Cape Cod again), until they pick up "Peninsula" for a brief tuneup and then take it to Broadway. Washington critics agreed that Miss Harris's performance is exceptional, but two of the three first-stringers found fault with the play. "We came here with some mistakes," the producer says, "and we are correcting them." Audience reaction has tended to be little short of sensational.

New Lights for 'Story' Tryout in Manchester

London, Nov. 11.

The Manchester Opera House has been equipped with an enlarged, modern battery of stage lighting for the tryout of "West Side Story," opening next Friday (14). The aisles and circle boxes have been fitted with spotlights, and 40 lights will shine from either side of the stage. More than twice the usual number of 1,000-watt lamps will shine down from above the stage.

After its short Manchester season the Broadway musical will open Dec. 12 at Her Majesty's Theatre, London.

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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, touring and industrial shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

BROADWAY

(Parts Available)

Daarlin' Man (MD)—producers, Playwrights Co. & Oliver Smith; director, Tony Richardson; musical director, Robert Dolan. Chorus call for Equity singers Nov. 13 at Majestic Theatre (245 W. 44th St.): female, 10:30 a.m.; male, 2:30 p.m.

First Impressions (MC)—Producers, George Gilbert & Edward Specter, in association with Jule Styne Productions (237 W. 51st St.); director, Abe Burrows; choreographer, Jonathan Lucas; musical director, Frederick Dvonch. Available parts: Englishman, 25-33, good singer, handsome; four femme dancers, 17-24, some singing; male and femme chorus singers, dancers. (Mail photo, resume). Chorus call for Equity dancers Nov. 17 at Alvin Theatre (250 W. 52d St.): male, 10 a.m.; female, 2 p.m.; singers Nov. 18 same theatre; male, 10 a.m.; female, 2 p.m.; Chorus call for non-Equity dancers at same theatre, Nov. 19, male, 10 a.m.; female, 2 p.m.; non-Equity singers Nov. 20 at same theatre; male, 10 a.m.; female, 2 p.m.

Raisin in the Sun (D)—producer, Philip Rose & David J. Cogan (157 W. 57th St., CI 5-2255); director, Lloyd Richard. Available parts (all-Negro); Sidney Poitier's; wife, 30-35; sister, 20, bright college type; son, 10; African male college student, 24; Chicago college student, 24; female, 40-60; man, 35-50.

Tall Story (C)—producers, Emmett Rogers & Robert Weiner (234 W. 44th St., LA 4-4937); director, Herman Shumlin. Available part: a lead male, slim, likeable, six-foot-four, 22-23. (Mail photo and resume to Rogers).

Three Against Time (D)—producers, Tad Danielewski & Morris Feld. Available parts: femme lead, 30, foreign accent, beautiful, warm; middle-aged male scientist; handsome English scientist, 20's; cultured well-built American general; General's wife, 45, submissive, quiet, dominated by husband; young, energetic businessman and pretty, restless, discontented wife; retired professor, old, but still bright and alive; efficient, relaxed Government official, 40-45; two servants, either authentic Indians or of American-Indian descent; sandy blonde eight-year-old girl, vigorous, bright; scholarly nine-year-old boy. (Mail photo and resume to production assistant Jeanette Kamins, 234 W. 44th St., Suite 702).

OFF-BROADWAY

(Parts Available)

I'll Call You (MC)—producers, Lyn Swann & Sterling Noel; director, Tad Danielewski. Available parts (experience required): Gene Kelly type, 22; male comedian, singer-dancer; femme dancer-singer; ballet background, 19-25; romantic femme singer; two femme comediennes, one an Eve Arden type; male singer for role of Broadway producer; male for role of suave, successful businessman; "character" landlady; ballet dancers to double as understudies and play minor parts. (Mail photos & resume to producers c/o Phyllis Anderson Theatre, 2d Ave. & 4th St.).

On the Town (M)—Producer, Nancy Nugent, in association with Ulysses Productions; director, Gerald Freedman; choreographer, Joe Layton. Chorus call for Equity dancers, Nov. 17 at Variety Arts Studios (225 W. 46th St., room 204); female, 3 p.m.; male, 5 p.m.; non-Equity dancers, Nov. 18, same address; female, 3 p.m.; male, 5 p.m.

Scarlet Ribbons (M)—producers, Stuart Bishop, Debe Meyer and Edwin West. Restoration period acting styles required. Available parts; male 25-35, must sing, mode and high fashion of 17th Century; male lead, 25-30, lyric baritone, heavy acting; male 20-30, second lead, tenor, handsome, romantic, must act; male 35-50, portly character, comedy dancing; male 18-20, small dancer; femme 18-20, Cockney hoyden, must sing and dance; femme, small, important role, belting style singer, Madame or buxom type, to double in chorus; four male and four female, 18-30, to sing dance and double in walk-ons and specialty spots, (Mail photo and resume to producers, 72 Perry St., N.Y.). Casting begins Nov. 12.

ROAD COMPANIES

(Parts Available)

Mistress of the House (D)—de Lys Theatre Associates Inc.; director, William de Lys; casting, Colette Wolff (EN 2-9208). Available parts: femme 20-28, sensual, childlike, beautiful; mulatto male, 30-35, handsome, alluring; Negro femme 30-40, primitive beauty, full-bodied; servants, 5 male, 5 femme, Negro & white, non-speaking-mime, modern dance, classic ballet background. No casting until Nov. 10.

INDUSTRIAL SHOW

(Parts Available)

National Convention, week of Jan. 28, 1959, Greenbrier Hotel, White Sulphur Springs, W. Va. Openings for four attractive showgirls and six femme dancers. Apply, Cass Franklin (119 W. 57th St., N.Y.).

FUTURE SHOWS

BROADWAY

Ariadne & the Concrete Duck (C)—producer, Howard Erskine (56 W. 45th St., OX 7-9620).

Far Away the Train-Birds Cry (CD)—producer, Louis d'Almeida (480 Lexington Ave., JU 2-8115).

Gypsy (MC)—producers, David Merrick & Leland Hayward (246 W. 44th St., LO 3-0830).

Let's Go Steady (MC)—producer, Edward Padula (1501 Broadway, LA 4-4860).

Madonna and Child (C)—producer, Guthrie McClintic (1270 6th Ave., CI 7-5152).

Rashomon (D)—producers, David Susskind & Hardie Smith (444 Madison Ave., PL 3-1030).

Rivalry (DR)—producers, Cheryl Crawford & Joel Schenker (49 W. 45th St., JU 2-3466), in association with Actors Studio Inc.

OFF BROADWAY

On the Town (MC)—producer, Nancy Nugent Crawford.

Triad (Three one act musicals)—producer, Delta Co., (1 E. 42d St., MU 7-0442).

SHOWS IN REHEARSAL

BROADWAY

J. B. (D)—producer, Alfred de Liagre Jr. (55 W. 42d St., PE 6-6678).

Redhead (MC)—producers, Robert Fryer & Lawrence Carr (234 W. 44th St, LA 4-2844).

OFF-BROADWAY

Cock-a-Doodle Dandy (CD)—producers, Lucille Lortell, Paul Shyre & Howard Gottfried, (250 W. 57th St., JU 2-1778).

Journey With Strangers (D)—producers, Stella Holt (141 W. 13th St., AL 5-4222).

Of Mice and Men (MD)—producer, Ira J. Bilowitt in association with Unicorn Productions.

Quare Fellow (CD)—producers, Circle in the Square & Banner Productions (5 Sheridan Square, CH 3-5646).

Sextet (D)—producer, Robert H. Cole (The Stage Workshop Inc., 2 W. 46th St.).

TOUR

Li'l Abner (MC)—Triad Productions.

BOOKED

BROADWAY

Raisin in the Sun: Claudia McNeil.

J.B.: Judith Lowry, Laura Pierpont, Fay Sappington, Helen Waters, Bert Conway, Arnold Merritt, Ciri Jacobson, Candy Moore, Merry Martin, Jeffrey Rowland.

Far Away the Train-Birds Cry: Bob Drew.

Poker Game: J. Carrol Naish, Aline MacMahon, Kay Medford.

La Bonne Soupe (The Good Soup): Ruth Gordon.

Music Man: Paul O'Keefe (succeeding Eddie Hodges).

Gazebo: Leon Janney (succeeding William Clemens), Al Checco (succeeding James MacGuire).

Dark at the Top of the Stairs: Doug Lambert (succeeding Timmy Everett).

OFF-BROADWAY

Of Mice and Men: Byrne Piven (replaced Jay Lawrence), Tom Kraber, Lorrie Bentley.

Threepenny Opera: Rosemary O'Reilly.

Journey With Strangers: Stephen Harris, Glen Nielson, Jack Graham, Mike Antonckes, Maggie Gerrity, Marilyn Cunningham, Norma Winters, Ted Butler, Esther Benson.

Quare Fellow: Lester Rawlins, Roland Wood, Paul Milikin, William Goodwin, Pat Malone, Bob Alexander, Norman Burton, Ben Laughlin.

Many Loves: Judith Malina, William Callan, George Miller, Zack Waters.

Jerry Wayne Planning Tent at Pine Brook, N. Y.

The Pine Brook (N. J.) Music Tent, to be operated by actor-singer Jerry Wayne, is scheduled to open next June. The canvastop, which will seat 2,000, will be located on a 10-acre site. Pine Brook is on Route 46, about 15 miles from Newark.

The cost of erecting the tent and improving the grounds is figured to run over $150,000.

Literati

Mrs. Schiff's About-Face

Dorothy Schiff, publisher of the N.Y. Post, gave her readers a jolt on the eve of election last week when she urged them not to ballot for Governor Harriman's reelection. The Post had originally supported him. Her personal editorial explained she was nixing Harriman because he made "certain unpleasant insinuations against Rockefeller." She said Harriman had accused Rockefeller of being pro-Arab and anti-Israel. Harriman denied making such charges. Leaders of both Democratic and Liberal Parties assailed Mrs. Schiff for this about-face policy. One Democratic leader observed that Mrs. Schiff's husband, Rudolph G. Sonneborn, was co-chairman of the Democrats for Rockefeller Committee.

Some Post readers indignantly threatened to cancel subscriptions. In the Bronx, where the paper is a heavy seller, readers flooded the local Post branch with protests. Several days elapsed before Mrs. Schiff and her editor, James A. Wechsler, attempted to explain the last-minute withdrawal of support for Harriman.

In her own column, she again spoke of Harriman's insinuations and of Rockefeller's generosity not only to the United Jewish Appeal but also to "all other sectarian and non-sectarian philanthropies." She concluded: "Time was running out. No one else had dared or cared to refute Harriman's unfair insinuation that Rockefeller was hostile to Israel. As the deadline arrived, I stopped the presses and tried to correct what seemed to me to have been a shocking injustice done to a dedicated humanitarian."

Wechsler, who disagreed with Mrs. Schiff, gave his side the same day in a signed editorial. He said he fought Mrs. Schiff on the election-eve decision and personally voted for Harriman on the Liberal party ticket. This was the second time in their years of association in which they were unable to clear up disagreements, he said. The first one was in the case of Prof. J. Robert Oppenheimer, the atomic scientist, who was denied security clearance by the Atomic Energy Commission, he said.

Wechsler said he did not "believe the issue in N.Y. gubernatorial election was a life-and-death matter of principle" since "we had two good candidates and the choice was a difficult one." He ended: "And so, to all those who have called, wired or written to inquire about the editor's whereabouts in these difficult moments, the answer is that he is at his desk, and that what The Post stands for in the battle for decency, justice and freedom, is as clear today as it was a week ago."

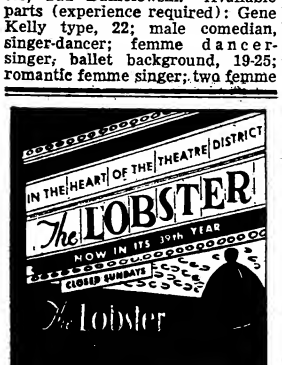
Meanwhile, Newspaper Row was deeply impressed with the skillful handling of Rockefeller's press relations during the campaign. Major policy decisions were reportedly made by Frank Jamieson, public relations chieftain to the Rockefeller brothers. Others working closely with Rockefeller were Richard Amper, former N.Y. Times political reporter; Harry O'Donnell, former AP bureau head in Albany and currently upstate publicity head for Republican State Committee, and Charles Palmer, also a former AP man in Albany who worked out of the campaign headquarters in Manhattan. Weekly newspapers in the state were covered by Mason Rossiter Smith, upstate publisher, and George Savitsky, former press aide to Governor Dewey on Monday (10) Rockefeller named Jamieson as his special assistant. Amper was appointed the Governor-elect's press secretary.

Mayes, Cousins To McCall's

Editorial musical chair-playing appears to be over at both McCall's and Good Housekeeping. Herb Mayes, after some 30 years at the helm of Good Housekeeping, has taken over reigns at McCall's. Otis Lee Wiese, who was editor and publisher of McCall's for many years, stepped out taking with him some 15 co-workers. Bill Carr, advertising director, veep and member of the McCall board also exited with Wiese.

Maggie Cousins, who was managing editor at Good Housekeeping, went with Mayes to McCall's where she'll function in similar capacity. Both Mayes and Miss Cousins are now at work on the March issue of McCall's.

Top editorial post at Good Housekeeping is being filled by Wade Nichols, former editor and publisher of Redbook.



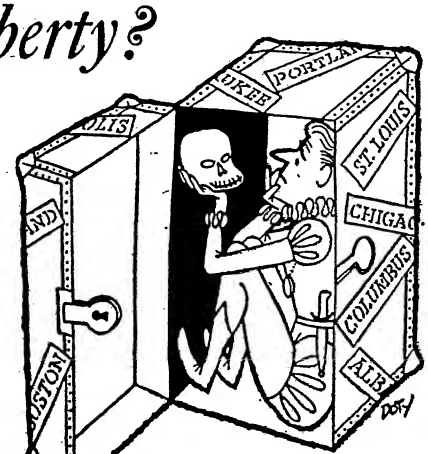
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Broadway

Showman Harry Brandt in Beth Israel Hospital for a couple weeks because of an ulcer.

Ethel Colby, Journal of Commerce drama critic, cruising the Caribbean on the Bergensfjord.

Jean Dalrymple, her chore at the Brussels Fair completed, working on a legit musicalization of "The Barretts of Wimpole St."

It was L. A. to N. Y. last week for Emmett R. Callahan, not vice versa. He's to manage national tour company of "Lil Abner."

Nick Kenny, chairman of the current campaign of the Jewish National Home for Asthmatic Children, has written a poem in honor of the event.

This is 100th year since birth of opera great Giacomo Puccini. Selections from his 12 operas and film on his life will be shown Nov. 26 at Carl Fischer Hall.

Oklahoma sculptor Keating Donahue presented life-size figure of Rise Stevens to Met opera mezzo when she concertized at the University of that state recently.

Boris Levitzky, late violinist, will be memorialized Tuesday, Dec. 2, when Brooklyn Music Teachers Guild holds benefit concert at Academy of Music across the East River.

Harry Bloomfield, quondam ticket broker, who produced four shows which, combined didn't run five months, celebrated completion of the first year of his Luau 400 restaurant last Friday (7).

Clarinetist Barney Bigard flew in from California to join Cozy Cole in his Apollo and Brooklyn Paramount theatre dates. First reunion since the heyday of Louis Armstrong All-Star combo.

Helen Hayes, John D. Rockefeller 3d and Lackawanna R.R. prexy Perry M. Shoemaker to be given awards by the West Side Chamber of Commerce at a banquet next Tuesday (18) at the Hotel Statler Hilton.

The seventh anniversary memorial mass for Jack McInerney, longtime publicity manager for the Broadway Paramount, will be offered Saturday (15) noon in St. Jean Baptiste Church, 76th & Lexington.

Paramount's Jerry Pickman turned over 1,100 tickets to Mrs. Harry E. (Lucille) Could for tomorrow night's (Thurs.) charity preview of "Houseboat" for benefit of Beth David Hospital, of which her husband is president.

Eve Sully (Blocker) is dinner chairman of this year's Junior Matrons fete which will realize over $10,000 at tonight's (Wed.) charity gala at Jack Silverman's International Casino coincidental with Ted Lewis' opening to a $25-a-head dinner. Adah (Mrs. Ted) Lewis is president of Junior Matrons which maintains Camp Williams for underprivileged children in Suffern, N.Y.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Leon Benson shooting eight Ziv "Sea Hunt" films at Lake Mead.

John Carroll in to see second honeymooners Beldon & Millie Katleman at El Rancho.

Manny Greenfield, manager of The Goofers, in to set up their act for Flamingo lounge.

Jose Toledo, saxist with Perez Prado orch at Tropicana lounge, married Los Angeles nurse Michele Davis here.

Tommy McDonnell, Stardust greeter, welcomed John DeJohn as 250,000th person to see Lido De Paris show. DeJohn is boxer Carmen Basilio's manager.

Rome

By Robert F. Hawkins
(*Stampa Estera; tel.* 675 906)

Greer Garson in town.

Mike Drinkhouse and wife Susan here on honeymoon. He owns New York's Assembly, recently bought Manny Wolfe's.

Abbe Lane into new pic, "Toto in Madrid," with the popular comedian. Pic is Franco-Italo-Spanish coproduction, to be lensed here and in Madrid.

Ulysses Kay, Yank composer, lectured here on Soviet music as seen by a U.S. composer. Talk sponsored by USIS, after Kay's recent visit to USSR.

Federico Fellini's "Sweet Life" will be produced by Rizzoli Films. Director and Dino DeLaurentiis, previously slated to finance pic, disagreed on casting and budget.

Susana Campos, Spanish actress, here from Madrid for role in Italo-Spanish twin production, "Il Padrone delle Ferriere" (The Boss of the Iron Works) to be shot in Technirama and Technicolor.

Charlton Heston and family visited Verona during pause in shooting of "Ben Hur." Actor blocked traffic in nearby Brescia, when he dropped into pic house screening "10 Commandments."

Mario Lanza's on-set singing of "For the First Time" (Come Prima) resulted in sell-out of all recordings of title song on Capri but RCA's Lanza disk won't be out for some time.

Giulietta Masina, Franca Bettoja, Lea Massari, Renato Salvatori, Mario Monicelli, Alberto Lattuada, Lidio Bozzini among Italo delegation heading to Rio de Janeiro for Italian Film Weeks in Brazil, planned by Unitalia Films, Italo propaganda organization.

Tokyo

By Dave Jampel
(*Press Club* 27-0161)

Ditto Seymour Mayer of Metro.

UA veep Arnold Picker and sales manager Alfred Katz here for o.o.

Daiei pacted for coproduction with Yugara Banuman of Thailand to start in April.

National Telefilm Associates foreign sales director Samuel Gang due in for huddles.

Mr. & Mrs. James A. Doolittle of L. A.'s Greek Theatre here on business-pleasure trip.

Orson Welles and Curt Jurgens expected in Hong Kong Nov. 15 for Rank feature, "Ferry to Hong Kong."

New York accountant-angel Jack Seidman in town with Mrs. Seidman whirling from show to show with appraising eyes.

Famed Russian violinist Leonid Kogan touring Japan keys with soloist Arnold Kaplan filling in on piano for ailing Andrei Mitnik who cancelled.

Eidanren (Federations of Motion Picture Industry Organizations) set $5,000,000 as Japanese export goal for fiscal 1959. Earnings for current year, which began April 1, is $2,300,000.

Peter Townsend documentary unit due with scripter Edmund Trzcinski and director Victor Stoloff for 10 days of shooting, probably including underwater sequences of pearl diving at Toba.

Indian producer A. V. Maiyappan of AVM Studios and topper of Madras Motion Picture Producers Assn. here with V. A. P. Aiyar, managing director of Film Distributors Private, Ltd. to try to arrange exchange setup with Japanese producers.

S.F. Music Union

Continued from page 57

serves as the show's musical director, and Morland Kortkamp.

King claims that Local 6 had given him an "ultimatum" and that if he had to employ the 18 standbys he'd put them in the Opera House lobby and have them play Chopin's funeral march for an hour before the performance and then make a curtain speech explaining the lobby music. Kennedy, however, said the Opera House's union classification fixes the number of musicians to be employed at a minimum of 20.

He said, too, that for this show he was cutting the price from $27.50 per musician to $14 a head, and including the two pianists. And he added that the AFM gives each local an option on minimum number of musicians to be used for theatres in its jurisdiction.

King asserted, "I think it's high time something is done. We don't need this featherbedding." He also made the point that the concert business, especially for solo or recital performances, is dying and implied AFM demands are a prime cause.

A few hours before "Candide" was scheduled to go on, however, both sides came to a compromise. The union dropped its demand for 18 standby men and King agreed to negotiate a deal for his full season of bookings.

Shows Out of Town

Continued from page 58

Cue for Passion

Russell Gaige is authoritative as an elderly medic. Robert Lansing gives understanding to the character of the friend who helps to draw the young man out of his shell. Robin Howard, though physically attractive, is ill at ease and stilted as the hero's potential romantic interest.

Production features a striking setting of a beautiful California country-house living room. Miss Wynyard has opportunity for stunning apparel display. The author's staking is a good complement to his writing. *Bone.*

London

(*COVent Garden* 0135/6/7)

Dickie Henderson planed out for Las Vegas and five-week Riveria cabaret stint.

Sir Ian Jacob, director-general of BBC, guest of honor at Variety Club's nomination lunch.

Sam Spiegel inked Elizabeth Taylor for "Suddenly Last Summer," which he hopes to film in Britain next year.

Margot Fonteyn to Tokyo early next year with Michael Somes to dance in all-Japanese production of "Swan Lake" and "Giselle."

William Bendix in town to star in "Idle on Parade," new Warwick Production for Columbia, with Anne Aubrey and Anthony Newly.

Because Michael Flanders was bedded with pneumonia, two-man hit revue at Fortune, "At the Drop of a Hat," had to suspend last week.

Lord Montgomery went to Warner Theatre last week to see "I Was Monty's Double" but crowds outside mistook him for Clifton James, actor who plays title role in film.

Robert Shaw replaced Mogens Weith in "Shadow of Heroes" and will remain until show folds Saturday (15). At same time, he's rehearsing lead in "The Long and the Short and the Tall," due to open Dec. 4.

Leslie Caron returning to Hollywood at end of year to costar with Anthony Franciosa in "The Man Who Understood Women." Her husband, Peter Hall, will follow after he's completed stage directorial commitment.

Charles F. (Chuck) Baldwin, accompanied by Mrs. Baldwin, returned to U.S. via Queen Mary. Fellow passengers include, Samuel Rosen, exec veepee of Stanley Warner, and I. M. Rappaport, Baltimore theatreowner.

Chicago

(*Delaware* 7-4984)

Rosa Epstein, wife of Sid Epstein, William Morris agent, up and around after surgery.

"Billy Budd," current at Goodman Theatre, drew unanimous yeas from local aisle-sitters.

Bambu, new Rush St. calypso nitery, opens tonight (Wed.) in old Singers' Rendezvous spot.

Pat O'Brien starting rehearsals this week for "Loud Red Patrick," which opens Nov. 18 at Drury Lane.

Charley Dawn, nitery editor of Chicago American, became a grandpappy for the third time last week.

Archibald MacLeish, author of new play "J.B.," feted as Poet of the Year by Modern Poetry Society here last Sunday (9).

WGN deejay Eddie Hubbard's dramatic opus, "Heir Time," may be produced by Carl Stohn at Drury Lane in January. Theatre closes for the month of December.

William L. Klein, prexy of United Film & Recording Studios, hosted visit last week of Dr. H. Lommerzheim and Volker von Collande, heads of tv film distribution arm of UFA in Berlin. They are in the States to study American commercial tv.

Atlanta

By Sam F. Lucchese
(*CEdar* 3 1006)

Mary Martin show drew 4,000 into 5,500-seat Municipal Aud on first evening show and played to around 2,500 at Sunday matinee.

Miss America 1958, Mary Ann Mobley, stopped over long enough to help furniture firm sell Philco tv sets and stage fashion show for cotton material producer.

Guiomar Novaes, Brazilian pianist, made her orchestral debut as guest artist in dual concerts with Atlanta Symphony, under Henry Sopkin baton, at Tower Theatre. Both shows sold out at $3.50 top. Tower seats 2,200.

Ballet Russe de Monte Carlo, starring Nina Novak, George Zoritch and Alan Howard, with Sergei J. Denham director, played to capacity house at Muny Auditorium as third attraction on All Star Concert Series, an annual sellout on season ticket basis.

Washington

By Les Carpenter
(1202 *Natl. Press Bldg., STerling* 3-5445)

Susan Hayward and Walter Wanger arriving Tuesday (18) to plug "I Want to Live!"

FCC Commissioner John S. Cross wearing big smile, he's a grandfather for the first time.

French Ambassador Herve Alphand, who also sings, amuses guests after dinner with socko imitations of world figures.

Mervyn LeRoy, James Stewart, Vera Miles, Larry Pennell and Joyce Taylor here for 17 days of shooting "The FBI Story."

Deputy Defense Secretary Donald Quarles recalling his days in Arkansas as member of Bob Burns' band at time Burns invented the bazooka.

Guitarist Charlie Byrd, Washington's popular jazz musician, will shift to legit, playing classical guitar in Arena Stage's next production, opening four weeks Nov. 18.

Danny Kaye, one of 90, invited by President Eisenhower to Dec. 16-18 planning session for 1960 White House Conference of Children and Youth, expected to attract 6,000.

Frank Boucher of TV Guide becomes first man ever elected chief barker of local Variety Club for second time (he first held the job in 1948); other new officers include; George Nathan, first asst. chief barker; Ed Talbert, second asst. chief barker; Felix Grant, property master; and Sam Galanty, Dough Guy.

Paris

By Gene Moskowitz
(28 *rue Huchette, Odeon* 49-44)

Among spate of new Yank pix biggest biz is going to "Indiscreet" (WB).

In and out lately are Arnold Moss, George Weltner, Robert Aldrich and Adolphe Menjou.

German actor Gert Froebe replacing Michel Simon, ailing, in New Geza Radvanyi pic, "12 Hours," now shooting in Nice.

Two production-distribution film companies Sirius and UGC, latter state-owned, joined distribution forces. Production will remain separate.

Three houses being fitted for Todd-AO here for end of-the-year opening of "South Pacific" (20th). They are Ermitage, Max Linder and the Images.

Marcel Carne paging Burt Lancaster and Peter Ustinov to star in his next pic, French-Italo coproduction to be made in Yugoslavia, "The Prisoners."

Followup of "Inspector Maigret" due to start here with Jean Delannoy directing and Jean Gabin starring. It's called "Maigret in New York" with exteriors to be made there.

Society of Writers decided to object to liberties taken with literary properties in films. They want greater protection of integrity and letter of their work in adaptations. Latest beef is against Jules Dassin pic version of Roger Vailland's "The Law" whose locale was changed from Italy to Corsica to appease Italo censors.

Blockbusters and offbeaters are boxoffice leaders in Brussels. They include: "River Kwai" (Col), "80 Days" (UA), "10 Commandments" (Par), Jacques Tati's comedy, "My Uncle," Russo Cannes prizewinner "Flying Cranes," "Young Lions" (20th), "Vikings" (UA) and new, controversial Brigitte Bardot starrer, "In Case of Accident."

Par Stock

Continued from page 1

example. This outfit, lost only 12½c per share last Friday (7) despite the fact its earnings as announced the previous day were off 87%. The drop was attributed to U's losses but compensating for this in the trading is the anxiety anent cap gains sales of U assets, primarily the San Fernando Valley studio property to Music Corp. of America.

Polaroid is at a new high, at the $93-per-share level, with a boost coming via a new stock distribution which entitles stockholders of record on Nov. 25 to rights to an issue of 173,616 shares on the basis of one share for every 21 held at a price to be set on that date.

Reports of earnings of up to $3.25 per share have kept up interest in 20th-Fox. Paper value is near the year's high of $35 per share (last week's gain was $1 per share) with volume fairly strong at 19,300 shares.

Walt Disney hit another new high—$41.25—due in part to speculation about a single, and still unshown, picture. Although it hasn't made the headlines so much, Disney's "Sleeping Beauty" is nearly as much the conversation piece among certain Wall St. sleuths as Metro's "Ben Hur." This is in addition to Disney's strong earnings performance.

The most spectacular of all stock issues, Disney has jumped from a low of $14 per share—a gain of nearly 200%.

Hollywood

Aubrey Schenck at Mt. Sinai for surgery.

Gloria Wood hospitalized with throat infection.

W. G. Goodall in for confabs with Hal Roach Jr.

Lou Greenspan returned to work after month's illness.

James Mulvey in from N.Y. for Col talks on "Porgy & Bess."

Morey Goldstein here from N.Y. for confabs with Steve Broidy.

Lee Savin new director of Desilu's commercial film division.

Blanche Ring recovering from stroke at St. Vincent's Hospital.

John Farrow returned to London after attending funeral services for his son.

Kenneth Daniels and Art Lieberman joined WB industrial-commercial tv division.

Jack M. Warner kudosed with certificate of achievement by U.S. Army Signal Corps.

Jerry Wald and Julian Blaustein are co-chairmen of Screen Producers Guild Award Dinner in January.

Mendel B. Silberberg will receive third annual Joint Defense Appeal Human Relations Award Saturday (15).

Mrs. Ida Mayer Cummings will be awarded the "Woman of the Year" plaque by Crestview Lodge and Chapter B'nai B'rith at a dinner dance held Saturday (15) at Beverly Wilshire Hotel. Honor is for her lifetime efforts in behalf of the L.A. Jewish Home for the Aged.

Eddie Cantor, Jack Benny and George Jessel will be kudosed with special awards for "exceptional service to the State of Israel," at dinner sponsored by State of Israel Bonds held Nov. 29 at the Beverly Hilton Hotel. Cantor will chairman org's Festival of Freedom concert Dec. 7 at the Shrine. Banquet will honor Abba Eban, Israeli ambassador, in marking nation's 10th anniversary.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.; Locust* 4-4848)

Billy Krechmer's Jam Session celebrated its 20th anni.

Scenario writer Charles Marion back in town to see relatives after more than 20 years on Coast.

Thomas L. Thomas, "Voice of Firestone" vocalist, opened Springfield Community Concert series.

Billy Marshall, vet society bandleader, named head of local Meyer Davis office, succeeding Ben Abrahams.

Jack Fields, burned-out Blue Note impresario, now operating Petite Arms in suburban Delaware county.

City representative Fredric R. Mann reelected to 11th successive term as president of Robin Hood Dell Concerts.

Dusty Brooks, son-in-law of Wildwood's Marty Bohn, made first local appearance in eight years at Celebrity Room.

Joby Baker, Latin Casino comedian, inked by UA for featured part in Paul Muni starrer, "The Last Angry Man."

RCA Victor and Botany 500 hosted party for Melachrino at Warwick Hotel, following concert at Academy of Music.

Bruce Dern, who plays with local Little Theatre Group, signed for part in Cheryl Crawford's "Shadow of a Gunman."

Ottawa

By Paul Gormley

Three Jacks & A Jill into Standishall's Cameo Lounge.

Chantal Gosselin heading show at the Interprovincial Hotel.

Guitarist Carlos Montoya one-nighting in Glebe auditorium.

Johnny Six bill-topping show at Greber Hotel, Templeton, Que.

Farrar Trio on Chaudiere Club show, plus held-over Marksmen.

Drive-ins gradually shuttering with coming of winter temperatures.

Deep River Boys with Harry Douglas into Gatineau Club, their first North American date after a European tour.

"God Created Woman" blasted out of Odeon by recent explosion that wrecked three city blocks, shifted to nabe Elmdale.

Ottawa Philharmonic first of its kind to play concert in Parliament buildings, giving lunch-hour shows for Orchestra Week promotion.

Talkabouts shifted from Chaudiere Club's downstairs Green Door to Maniwaki Inn on edge of Gatineau pulpwood forests, 90 miles north of Ottawa.

Alphonse Ouimet, CBC g.m., awarded Archambault Medal by French-Canadian Assn. for Advancement of Science, for his part in establishing coast-to-coast television in Canada.

OBITUARIES

SAM ZIMBALIST

Sam Zimbalist, 57, Metro producer died of a sudden heart attack in Rome Nov. 4. Passing at the very zenith of his long career, Zimbalist at time of death was in the final shooting stages of his top and Metro's costliest picture, "Ben-Hur." J. J. Cohn, Metro vp now in Rome, will now take over production helming, in association with director William Wyler, who expects to wind film late next month.

Producer was striken while eating lunch on set, and removed to his apartment on the Appian Way where he died later in afternoon. His body was flown back to Hollywood two days later, where his widow, the former Mary Taylor, had recently returned after spending some months on location with her husband.

During period from 1937, when he became a producer for Metro, until his death Zimbalist turned out a total of 24 features, including "Boom Town," "30 Seconds Over Tokyo," "Quo Vadis," "Mogambo," "Tribute to a Bad Man."

Born in N.Y., March 31, 1901, Zimbalist became an office boy to Richard Rowland, then prexy of Metro, soon after his graduation from high school. Studying film editing, he met Alla Nazimova, the stage actress, and when she went to Hollywood she remembered the eager apprentice and arranged for

In Beloved Memory of

JACK McINERNEY

NOV. 14th, 1951

HORTENSE

him to have a job on her pix as second assistant director.

His work on the editing of the first "Broadway Melody" at Metro was considered historic. Film was one of the first in sound and editing on it was of special importance. In 1929, he became assistant to Hunt Stromberg, one of the top producers on lot, and working under that veteran and encouraged by him he eventually reached producer status on his own.

Zimbalist had been prepping for his assignment on "Ben-Hur" off-and-on for five years, and intensively for the past two. In addition to his widow, he is survived by his mother, living in N.Y.

MARK OSTRER

Mark Ostrer, 65, a director of Gaumont British Picture Corp., died of a heart attack Nov. 5 in London. He was one of three brothers who, in pre-war days, wielded a dominating influence in the British motion picture industry. In 1922 the Ostrer brothers, who operated as merchant bankers, formed the Gaumont company with

In Loving Memory

HAROLD LEONARD

November 10, 1956

—ESTHER

the Bromheads to produce and distribute British films.

Mark Ostrer and his brothers, Maurice and Isadore, were associated with the formation of the Gaumont British Picture Corp. in 1927. They maintained a strong interest in production, both through the Gainsborough studios and Gaumont British, which developed the Lime Grove lot in the 1930s to be the most modern studio of its day. (For the last few years it has been one of the main production centres for BBC-TV.)

In 1929 Mark Ostrer became vice-chairman of Gaumont British, when the Metropolis and Bradford Trust acquired control. He remained on the board after the Rank Organization bought out the company in 1941. At that time it was a $36,000,000 corporation owning nearly 350 cinemas and theatres. He was made chairman and joint managing director in 1931 and held that office until 1948, when he continued on the board. He joined the board of Circuits' Management Assn. (the company that operates the Odeon and Gaumont circuits) when it was formed in the same year.

With his two brothers he was also concerned with the formation of Bush Radio and was financially interested in the expansion of Baird Television, which was subsequently absorbed by Rank Cintel. He also had interests in the woolen industry.

Survived by his wife and two sons.

LORENZO C. ADDISON

Lorenzo C. Addison, 69, veteran amusement park manager, died recently in Marshall Hall, Md. At the time of his death he was general manager of Marshall Hall Park in that city. A native of Rayne, La., he started his career as a projectionist with Josiah Pierce & Sons, operators of tent shows.

Following a stint as stage manager in a traveling stock company, Addison joined Fred Pierce, son of Josiah, and owner of a Detroit amusement firm. During his early days with the outfit he was production foreman and later became a designer and builder of roller coasters, fun houses and concession stands.

Among spots that Addison later managed were Excelsior Amusement Park, Minneapolis; Walled Lake Amusement Park, Detroit, and Jefferson Beach Amusement Park, also in Detroit. He became general manager of Marshall Hall Amusement Park in 1933.

Surviving are his wife, two daughters, six sisters, and two brothers.

JACK P. HARRIS

Jack P. Harris, 53, v.p. of Walter Reade Inc., a chain of some 40 New York-New Jersey theatres, died of a heart attack Nov. 5 on a Pennsylvania Railroad train near Newark while en route to his office in Oakhurst, N.J. A veteran of 30 years in the industry, he joined the Reade organization in 1944 as film buyer.

Born in Wales, Harris began his career as a theatre manager. He later was associated with the Loew's circuit in New York and subsequently became a division manager and film buyer for the Skouras loop. While with Reade he was responsible for purchase and booking of all film, stage shows and other attractions.

Harris, in October, 1957, was named assistant to the president of Walter Reade Theatres in charge of film. In this capacity he acted as liaison chief for the circuit's head not only for the chain but for Continental Distributing Inc., an importing affiliate.

Surviving are his wife and two brothers.

LISA GARDINER

Lisa Gardiner, 62, who danced throughout the U.S. and Europe with the Anna Pavlova ballet company and who founded the Washington Ballet in 1955, died Nov. 5 in Washington. The daughter of Cornelius Gardiner, a theatrical agent, she became a professional dancer at 18 with the Pavlova company, leaving it six years later in 1920 to join Adolph Bohm's "Ballet Intime."

A character dancer, Miss Gardiner toured extensively with both groups and appeared with the Metropolitan Opera in New York. She gave up her performing career in 1922 to establish a dancing school in Washington with another Pavlova dancer, Paul Tchernikoff. She formed the National Ballet in Washington in 1939, but fulfilled a lifetime dream when she established the successful Washington Ballet three years ago.

She leaves a cousin.

TINY WOLFE

Fred Wolfson, 41, known professionally as Tiny Wolfe, died Nov. 8 in Pittsburgh. Longtime entertainer and bandleader, he went with the old Abe Lyman orch at the age of 16 as bass player and featured singer, then joined Blue Barron and took over the Barron band during World War II when latter went into the service. Wolfe couldn't get into the Armed Forces because of his avoirdupois, tipping the scales at over 300. He returned to Pittsburgh shortly after the end of hostilities and for more than five years, until a few months ago, had been house orchestra leader and emcee at the Copa, downtown Pitt nitery.

His father, David Wolfson, a veteran Pittsburgh policeman and ex-cafe tenor, died last spring. He leaves his wife, two children, mother and five brothers.

BRIAN DOUGLAS

Brian Douglas Johnson, 26, vaude and tv singer known professionally as Brian Douglas, died of a virus ailment Nov. 1 in Glasgow. He became ill while appearing in the "Gaiety Whirl," summer-fall revue at the Gaiety Theatre, Ayr.

A native of Lanarkshire, Douglas was a familiar figure to tv audiences through his stint as original singer in Scottish Television's daily lunchtime show, "The One O'Clock Gang." His first break as a professional singer was in the touring production of Rodgers & Hammerstein's "The King and I." Last Christmas he appeared for Howard & Wyndham in "Babes in the Wood" at King's Theatre, Edinburgh.

His wife, a former chorine, and an infant son survive.

FRANK R. DEAKINS

Frank R. Deakins 65, board chairman of RCA Victor Co., Ltd., of Canada, died Nov. 4 in suburban Philadelphia. He was named chairman two years ago after serving as president of the Montreal firm for 14 years.

Deakins had also been president of RCA International Ltd. and was past president of the Canadian Division of Electronics International of America. His first connection with the radio field was with General Electric Co., and he joined RCA Victor in 1930 as assistant to the president.

Surviving are his wife, two sons, a daughter and sister.

NEVIN SEVAL

Nevin Seval, 38, Turkish legit and film actress, died recently in Adana while appearing there at the Municipal Theatre. She was guest star in the Turkish comedy, "An American in Harput."

Miss Seval was one of the stars of the Istanbul Municipal Theatre in the 1940s. Among her roles were leads in such plays as "Anthony and Cleopatra," "He Who Gets Slapped" and "The Cherry Orchard." She also was seen in many Turkish films.

"COL." HARRY BOWMAN

"Col." Harry Bowman, 94, a showman for 75 years, died Nov. 3 in Greensboro, N.C. A native of Ulster, Pa., he started his theatrical career with circuses and carnivals. Later he toured with his own vaudeville show. Some Mexican performers, who were unable to pronounce his name, dubbed him "Colonel." More recently he was a ticket taker at the State Theatre, Greensboro.

A son and daughter survive.

LEWIS H. MORPHY

Lewis Harris Morphy, 54, film stuntman and actor, committed suicide in his Hollywood home Nov. 7 after killing his wife, former motorboat champ Kaye (Boots) Morphy. He also was a rodeo sharpshooter, using for his human target his daughter, Valerie, 12, who survives parents with her brother, Lewis Jr.

Mrs. Morphy, 37, also was an actress.

HARRY HICKEY LEVIN

Harry Hickey Levin, burlesque, vaude and television performer died Nov. 11, in Philadelphia, after a brief illness. For the past five five years, Levin was Carney the Clown on a show emanating from WCAU, Philadelphia.

Levin played burlesque with some of the top names of that time. He also did a piano and monology act with his late wife, Letty Boles, in vaudeville.

JACQUES BRAUNSTEIN

Jacques Braunstein, 61, motion picture-tv investor, died of a heart attack Nov. 4 in Hollywood. At one time a vidpix producer, he was partnered with 20th-Fox and the late Al Lichtman in production of "The Young Lions." He bought the property from novelist Irwin Shaw and made a deal with Lichtman and 20th for its production.

Two sons and a daughter survive.

JOHN LAURENZ

John Laurenz, 49, singer and film actor, died at his Brooklyn, N.Y., home Nov. 7. He appeared in over 100 films, mainly westerns, as a supporting player. He also recorded by Mercury, Jubilee and Coral Records, being known for a voice that was similar to the late Russ Colombo's.

A daughter survives.

JACK HENLEY

Jack Henley, 64, film writer who scripted several of the "Blondie" and "Ma and Pa Kettle" series, died of a stroke Nov. 2 in Hollywood.

Born in London, he was a jockey prior to turning writer, and was brought to this country by Bernard Baruch to ride under his colors.

JAVIER RENGIFO

Javier Rengifo, 79, Chilean composer, died of a heart attack at his home in Santiago, Chile, Oct. 26. He studied music in his homeland and Paris and wrote numerous tunes.

Best known compositions were "Tango Trieste" (Sad Tango) and "Valses de Amor" (Waltzes of Love).

WILLIAM E. HUTCHINSON

William E. Hutchinson, 70, supervisor of Chicago radio station WAAF for the Corn Belt Farm Dailies, died Nov. 6 in Chicago. He had been with the Corn Belt publications 41 years and at the time of his death was exec veepee and secretary of the company.

Wife and daughter survive.

EDWARD C. QUINLAN

Edward C. Quinlan, 70, former stage supervisor for WGN in Chicago, died Nov. 7 in that city. He had worked for the Chi Tribune radio station 23 years before retiring last July.

Wife, two sons and three daughters survive.

Louis Schvom, 65, treasurer of Local 77, AFM, died November 3 in Philadelphia. A member of the union for 43 years, he played piano at several Atlantic City piers and with vaude orchestras for years. Surviving are his wife, son and daughter.

Henrietta Horowitz, 60, personal secretary in motion pictures for over three decades, died Saturday (8) in New York after a long illness. Miss Horowitz was with Loew's Film Classics and, before taking ill, with Motion Picture Management.

Mrs. Reg (Olive) Connelly, wife of the London music publisher and composer, died recently of cancer in the British capital after extended surgery. Two sons, besides her husband, survive.

Benjamin F. Elbert, 78, longtime manager of the Elbert-Getchell Theatre Co. in Des Moines, died Nov. 3 in that city. His wife, daughter and a sister survive.

Father, 79, of Rachel Adler, associate editor of Pittsburgh edition of TV Guide, died in that city Nov. 8 after a long illness.

Mrs. Madeline Heller Viafore, 54, former concert singer and one-time theatre manager, died Nov. 6 in New York.

Walter C. Robinson, 64, pioneer cameraman, died Nov. 1 in Hollywood.

Lee Guthrie, 57, Texas theatre owner, died recently in Wheeler, Tex.

Susan Withers, wardrobe mistress at the Playhouse, Liverpool, Eng., died there recently.

Mother, of singer Toni Carroll, died of a heart attack Nov. 8 in St. Louis.

Mother, 74 of Roy Rogers, cowboy actor and singer, died Nov. 4 in Hollywood.

Brother, 76, of actor Monty Woolley, died Nov. 7 in Saratoga Springs, New York.

Julia R. Guenzel, 72, former concert violinist, died Nov. 9 in Valhalla, New York.

Comden-Green

Continued from page 2

bright and winning and stands up as topnotch comedy-song samplings. It's the kind of stuff that's sure-fire for the sophisticated niteries and even the wider ranged tv audience. Although it's all out of their repertoire trunk, it holds up strongly.

The satiric stabs at the Reader's Digest, pic plugging, and even VARIETY are crisp and clean, the special material songs are funny and the ballads are winning. Music for their words comes from such handy collaborators as Leonard Bernstein ("On The Town," "Wonderful Town"), Jule Styne ("Two On The Aisle," "Bells Are Ringing," "Peter Pan" "Say Darling"), Morton Gould ("Billion Dollar Baby"), Saul Chaplin ("Bonanza Bound," which died in Philly) and Roger Edens ("Good News," pic version).

They're both savvy in their ways and handle the comedy routines as well as the ballad material in an easygoing and convincing style. Performing time is well over 90 minutes but they can easily prune it down to fit time allotments in clubs or video. And wherever they go, pianist - accompanist Peter Howard ought to go with them.

Gros.

Carl Foreman

Continued from page 3

maining roles, he said, were open, but he urged the agents *"don't call me, I'll call you."*

As for femme roles, Foreman said he'll need an actress to play a Greek partisan girl. He said he'd prefer a new girl and that what he had in mind was a new young Ingrid Bergman, Sophia Loren or Jennifer Jones. In addition, Foreman noted, that he'll require a large number of supporting roles—"each important, each to be handpicked." He told the agents that if they had the right people, "we can do business—in about eight weeks."

Foreman's letter, believed to be the first of its type ever sent to agents, aroused considerable favorable reaction in the percentery ranks.

Replied Christopher Mann of London: "Though your letter on casting, was, as you say, a 'form' letter, it is very helpful and much appreciated; in fact if all producers invited cooperation in such an intelligent way it would be good for the industry generally."

Montague Lyon, of the Lew & Leslie Grade Ltd., London, termed the letter "the most sensible letter I've had in years from a director whose intentions to make a film are known but who isn't yet ready to cast . . ."

Wired Laurence Evans of MCA's London office: "Eight weeks, okay, but come December 19th watch out!"

The picture is scheduled to be filmed in the Mediterrean area. It concerns a group of Allied saboteurs who scale an "impregnable" cliff on a Greek island during World War II.

MARRIAGES

Gale Gerlach to Alfred Cameron Jenkins, North Hollywood, Nov. 1. Bride's father is Charles Gerlach, advertising manager of DAILY VARIETY.

Jo Ludlow to Harvey Schlags, Detroit, Nov. 8. Bride is a showgirl-model; he's assistant film editor at Transfilm Inc. (N.Y.), producers of telefilm commercials.

Joyce Jackson to Richard Rheads, London, Nov. 1. Bride is a dancer at the Windmille Theatre; he's an American hypnotist.

Valerie Seymour to Jimmy Edwards, Crowborough, Sussex, Nov. 5. He's a stage and tv comedian.

Angela Cohen to Martyn Silver, London, Nov. 5. Bride is the daughter of Nat Cohen, Anglo-Amalgamated Pictures chief.

Martha Raye to Robert O'Shea, Teaneck, N. J., Nov. 7. She is the comedienne.

Ruby Lee to Dwinel Griffin Jr., Bridgton, Me., Oc. 31. Bride is with the State Theatre there.

France Roche to Billy de Goldschmidt-Rothschild, Paris, recently. Bride, a top French film columnist, is also an actress-writer; he's a film producer.

Maria Allasio to Count Pier Francesco Calvi Di Bergolo, Turin, Italy, Nov. 10. She is a film actress.

BIRTHS

Mr. and Mrs. Tony McLean, daughter, Manhattan Beach, Cal., Nov. 4. Father's a publicist.

Mr. and Mrs. Peter Lawford, daughter, Santa Monica, Cal., Nov. 4. Father's an actor.

Mr. and Mrs. Murray Gerson, daughter, San Francisco, Nov. 1. Father is manager of U-I film exchange, there.

Mr. and Mrs. Hal Cheatham, son, Dallas, recently. Father is an Interstate Circuit staff member.

Mr. and Mrs. Bill Travers, son, London, Nov. 5. Father is a film actor. Mother is screen actress Virginia McKenna.

Mr. and Mrs. Bill Chaney, son, Hollywood, Nov. 5. Father's an actor.

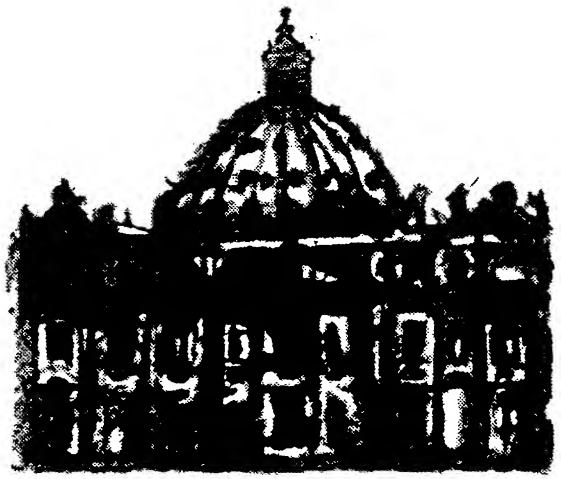
Mr. and Mrs. Dick Alen, son, Long Branch, N. J., Nov. 7. Father is band booker with Universal Attractions.

Mr. and Mrs. Hernando Courtright, daughter, Nov. 7, Beverly Hills. Father is the former prez of the Beverly Hills Hotel.

Mr. and Mrs. Arnold Schulman, daughter, New York, Nov. 9. Father is a playwright and screenwriter. Mother is actress Jean Alexander.

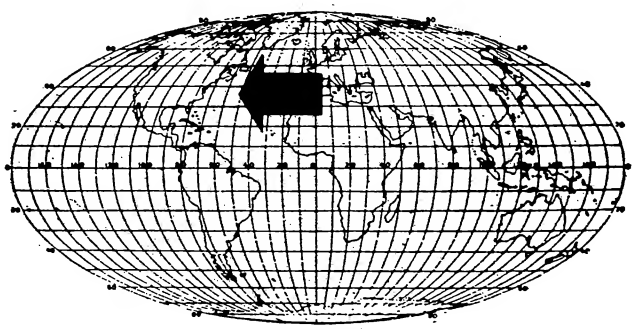
Mr. and Mrs. George P. Simon, daughter, Chicago, Nov. 8. Father is Chi publicist.

Mr. and Mrs. John F. Glasel, son, New York, Nov. 7. Mother is Judith Mitchell, daughter of actor George Mitchell; father is a musician.



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Odd part of it is that, while as a whole the market is flourishing—*almost alarmingly so, some say*—given stocks don't move with the same speed. In fact, several have fallen back. But the blue chip shares are moving and in scarce supply. Result is that a big price inflation in some of the selected common stocks is occurring and prices are multiplied 25 and 30 times beyond the level that would appear to be justified on the basis of their projected earning power.

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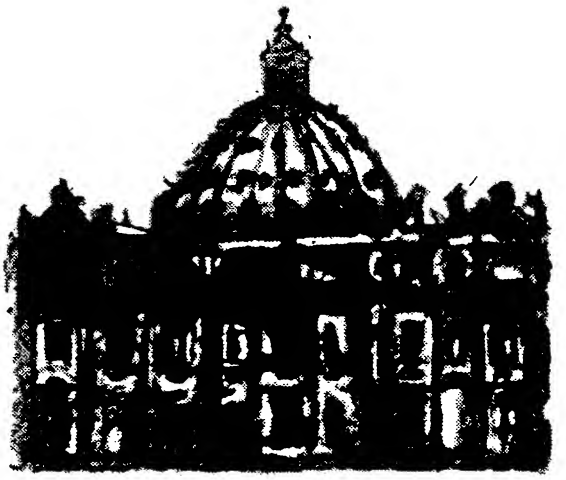
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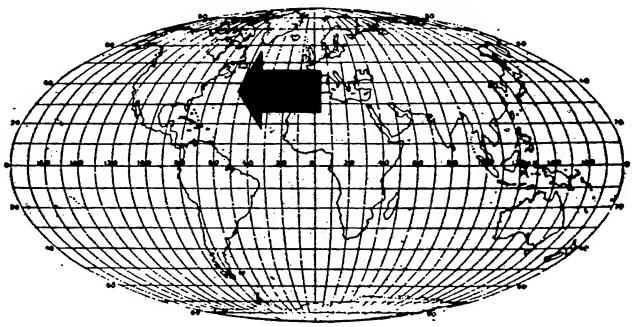
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Catholic 'In-Family' Clinic; Describe Legion's 40 Critics; Blame 'Fringe & Foreign' Films

By JAMES L. CONNERS

Albany, Nov. 18.

"The American public will not tolerate nudity." So stated Mrs. James F. Looram of the N. Y. office of the Roman Catholic Legion of Decency. She was here addressing a convention of the Academy of Holy Name Societies. Producers of bare-flesh frolics were doing the American film industry a disservice by associating the screen with violation of Christian modesty.

Speaker's subject, "How Legion of Decency Reviewers Rate Pictures," was wide-ranging. She stated that over-supply of "horror" was a current problem, along with sensational and blatant forms of advertising copy, sometimes employed for releases which the Legion high-rated as A-1 or A-2.

Echoing the same point made at the recent Miami convention of the Theatre Owners of America by 20th Century-Fox producer Jerry Wald, Mrs. Looram singled out the horrorthon cycle zealously exploited by American International Pic-

(Continued on page 10)

Mexican Trouble Brews For Silvana Pampanini On 'Wrong Boss' Charge

Mexico City, Nov. 18.

Legal difficulties loom on the horizon for Italian actress Silvana Pampanini, expected here to fulfill movie engagements.

Director-producer Miguel Contreras Torres has instructed his attorneys to subpoena Miss Pampanini for breach of contract when she steps off the transatlantic plane. Torres claims he has a pact signed by Francisco Pampanini, father and representative of the

(Continued on page 27)

Dean Martin With Wallis

Hollywood, Nov. 18.

Dean Martin will star in "Career," for producer Hal Wallis at Paramount—his first film for Wallis and Par since his split with Jerry Lewis in 1956 when they made "Hollywood or Bust."

Martin essays a straight dramatic role in "Career," based on James Lee's off-Broadway play of last year about a man with an ambition to be a dramatic star. Film will start in mid-February.

Since his break with Lewis, Martin has had starring dramatic roles in such pix as "The Young Lions," "Rio Bravo" and "Some Came Running," co-starring in the latter with Frank Sinatra.

'Sightseeing' Aeroplane Modernizes Civil War, Ruins Ford's Soundtrack

Natchitoches, La., Nov. 18.

Director John Ford did a burn here Friday (14) that rivaled a scene from "The Horse Soldiers" he was shooting here.

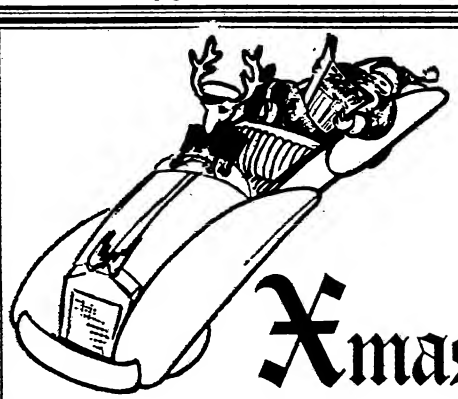
As the Union cavalry charged toward the tiny Confederate village, flames crackled higher, men ran in terror—and out of the clouds swooped a 20th century airplane.

The sightseeing plane almost wrecked a $250,000 project. Weeks of research and construction had duplicated the tiny town which fed supplies to besieged Vicksburg. Destruction of the town was one of the war's turning points since it made it possible for Union Gen. U. S. Grant to take Vicksburg.

The torch was applied to the

(Continued on page 18)

11/19



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Roving European Correspondent

Caskie Stinnett

takes apart the passion that the average Frenchman has for the franc in a closeup of

France Can Sit There —On Its Cannes

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Critics May Affect B.O. 15%—Schary

Newspaper reviews of American films actually influence only about 15% of the public and may induce it to see a given picture, Dore Schary said in N.Y. Monday (17). However, he added, the reviews take on much greater importance in the degree to which they affect, and inspire, the creators of motion pictures.

Schary, now an independent releasing through United Artists, participated yesterday (Tues.) in a discussion of film critics on David Susskind's "Open End" panel show over Channel 13 in N. Y. Schary's first film since leaving Metro in 1956 is "Miss Lonelyhearts." He's currently producing - directing a play, "Majority of One," by Leonard Spiegelgass.

"Film reviews, by and large, have the same faults as any form of communication. Sometimes they're accurate and sometimes they are prejudiced, but in the long run each reviewer generally

(Continued on page 27)

'Incurable Collector' Jules C. Stein Buys N.Y. Antiquery of Same Name

Jules C. Stein, board chairman of Music Corp of America, has gone in for some personal diversification with his purchase of a New York antique shop called The Incurable Collector, located a few doors down East 57 St. from the MCA Bldg.

Stein has long had an avid interest in antique art and furniture. Shortly after the war he toured the Continent and bought several shiploads of antique art which went into the furnishing of MCA offices throughout the country. The value of the antiques purchased at that time have appreciated several times.

Stein's sister, Mrs. Charles (Adelaide) Miller, wife of the MCA veepee, is also an aficionado of the antiques, and personally supervised the decor of the MCA offices.

Mann-Weitzner to Film Late Jimenez's 'Platero'

Madrid, Nov. 18.

The new producing team of Edward Mann and Thomas Weitzner (former was a founder of The Circle in the Square Theatre along with Jose Quintero and Theodore Mann) have acquired film rights to "Platero Y Yo" (Platero and I), by the late 1956 Nobel Prize winner Juan Ramon Jimenez. (He died in May of this year).

"Platero" is already an international classic, having sold millions of copies in languages ranging from Japanese to Russian, and there are three translations into English. It was published in the U.S. in 1957.

Visiting Jimenez at his Puerto Rican home, Mann had come to an understanding with the author, and contracts were ready to be signed when Jimenez died, delaying consummation until probation of the will. Offers had been coming in from Hollywood, as well as from France, Italy, and Spain for the rights to this Spanish classic, but the heirs abided by the desire of the late poet to have Mann do the film. Contracts have now been drawn between the Mann—Weitzner combo and a

(Continued on page 27)

Russian Film Savvy Impressive

Max Youngstein Finds Tremendous Curiosity About West—Soviet Studios Well Tooled Technically

By ABEL GREEN

Max E. Youngstein, just back from a European swing that took him and his wife from Stockholm and Helsinki to Moscow and Leningrad and thence to Athens and Israel, envisions US-USSR coproduction as not unlikely under the recent cultural reapproachment between both countries. While the Eric Johnston arrangement is an overall industry arrangements, each major company must negotiate its own coproduction enterprise. How soon that may come to pass is, of course, conjectural.

Youngstein made it a point to stay away from "guided" tours, saw the studios in Moscow and Leningrad on a common-denominator level, was impressed by the Russians' advanced technical facilities. As the first Hollywood film executive who happened to be, by coincidence, in Russia on the heals of the U.S.-Soviet film treaty he was eagerly sought out by producers, directors, writers and run-of-the-mine film studio craftsmen.

In fractured-Russian, Yiddish, German and English he says he seemed to make himself fully understood and vice versa, not only with the picture people but on the common-man level in the pubs, restaurants and niteries.

The avidity of the average Russian for anything that smacks of English—in many instances the distinction between American and British was fuzzy—was impressive.

On the film end he was impres-

(Continued on page 27)

SAG's 'Golden Nine'

Hollywood, Nov. 18.

Nine founders of the Screen Actors Guild will receive gold lifetime membership cards at the Guild's annual meeting next Tuesday (25). Making the presentation will be Boris Karloff, who received a similar citation some years ago.

Recipients of the awards, as members or staffers of the Guild, are Leon Ames, James Gleason, Noel Madison, Alan Mowbray, Bradley Page, Charles Starrett, Lyle Talbot, Kenneth Thompson and Alden Thomson.

Hard to Tell Who'll Be On Hand for Ben Hecht's Show; Mailer Axed

Twice in two weeks, WABC-TV's management reversed the decision of producer Ted Yates and cancelled two of Ben Hecht's latenight New York telestanzas, because of objections to the interview guests. Most recent occasion was last week when WABC-TV topper Robert Stone, through program manager Al Hollander, nixed the appearance of Norman Mailer, author of "Deer Park," "The Naked and the Dead" and other controversial yarns.

Mailer was cancelled the day before his scheduled appearance, and said he was unable to get from WABC-TV any clear explanation. Meantime, Yates said he'd waged "an exhaustive campaign" to get Mailer back on the program. He was quoted as saying that the only reason given for the cancellation was that the station's management sought wider audience appeal for Hecht's show. Point was later corroborated by Stone, but the general inference from Yates' remark was that he felt "wider appeal" an insufficient excuse.

Station said this week that Hecht's ratings were "low," be-

(Continued on page 70)

Sammy Davis Jr. Revue Pulls 50G for Hospital

Hollywood, Nov. 18.

Sammy Davis Jr. racked up approximately $50,000 with his revue Saturday night (15) for the San Bernardino Community Hospital, which saved his eyesight four years ago following an auto accident.

Held on national fair grounds that city, benefit included such toppers as Judy Garland, Tony Curtis, Danny Thomas, John Carroll and others.

Youngstein Broke News Of Ty Power's Demise; Brynner Taking Over

Max E. Youngstein, veep of United Artists through which the illfated Tyrone Power starrer, "Solomon and Sheba," is being released, had a script of James Thurber's "13 Clocks" in his hands, which Power wanted to do as his next picture, when he got news of the actor's sudden death. While Edward Small and UA are fully indemnified for any loss—half the footage was shot with Power in the role which Yul Brynner will now assume—it was Youngstein's chore to phone UA toppers Bob Benjamin and Arthur B. Krim, who happened to be coincidentally in Hollywood, confering with Small on other product.

Lothar Wolf, who produced the "Martin Luther" film, had made a treatment of the Thurber novel. Power was veering increasingly to quality efforts. It was for that reason he essayed the "John Brown's Body" legit with Judith Anderson and Raymond Massey (Anne Bax-

(Continued on page 18)

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ABEL GREEN, Editor

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STOCK KEY TO U-DECCA FUSE

Swede on Yanks' Prudery

The authority of the U. S. Customs to "ban" films is "incredible" and would be totally unacceptable in Europe where "government" generally plays a much more active role than it does in the States, Carl A. Dymling, president of Sweden's Svensk Filmindustri, complained in Gotham recently.

His observation tied in with his general views on the "hypocrisy" that exists in the U. S. when it comes to foreign films. "In a sense, Sweden is probably the most 'Americanized' of all countries, and yet there are certain fundamental differences. We take an approach to love and marriage which isn't as puritanical as that which prevails in the U. S.

"I'll never forget what happened to our film, 'Torment,' some years back. It was a big hit on Broadway, then the Catholic Legion took note, and it was mutilated. I guess we are too outspoken for American tastes. On the other hand, we have to consider the Swedish view on life when we make our films. You in America have a tendency to interpret everything as 'dirty' that either you don't understand or that shows honest human emotions.

"For instance, we have just completed an honest, fine, very sensitive picture about two young people in love. I'm not even going to try to bring it over here. It'd be a waste of time and money."

Dymling said the actions of U. S. Customs in blocking the importation of films "would be unacceptable in Europe. How can a Government official set himself up as a judge of what is primarily a question of artistic and individual judgment?" he asked. Dymling added that his company once had two films held up by Customs for several months. He asked the help of the Motion Picture Export Assn. but MPEA got nowhere.

Tout Hlasko as 'Polish Pasternak'; Author Due in the U.S. to Bally Red-Curbed '8th Day of Week'

Marek Hlasko, the "Boris Pasternak of Poland," is being brought to the U. S. by the International Rescue Committee soon. Arrival coincides with the opening of the Polish-German coproduction, "The Eighth Day of the Week," which has roused the ire of the Polish government.

Gene Gutowsky, who with Harold Kovner now owns the picture completely, said in N. Y. last week that the picture, in its German version, will open with subtitles. Hlasko will help plug it. Chances are good that Sonja Ziemann, the German star of the film, also will come over with Hlasko.

Picture deals with two young people who want to have an affair, but can't find necessary privacy in rubbled Warsaw. It was acclaimed at the Venice film fest, having been pulled out of Cannes at the insistence of the Poles. Gutowsky was unable to get the original Polish version from the German co-producer, Artur Brauner.

As a matter of fact, the Poles have stymied exhibition of the film all over Europe by dint of their contractual right to approve every contract along with Brauner. Film is being shown only in the U. S., Germany, Argentina and Uruguay. The U. S. rights went to Gutowsky more or less by default, since the Poles were to have answered on a given day, but didn't do so.

Hlasko has been viciously attacked by the Polish press as a traitor after he left Poland for France. Alexandre Ford, who directed the film, still is in Poland, but doesn't answer his mail. Poland's Commie chief, Oskar Gomulka, personally nixed showings of the picture.

Philip Yordan brought in "Anna Lucasta" (UA) on a very reasonable budget: $400,000.

MPAA Prexy

Eric Johnston

details the reasons for the industry all-out campaign to

Put the Spotlight on Oscar

as a boxoffice builderupper

* * *

one of the many Editorial Features in the upcoming

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VARIETY

Pause for Prayers

Panhandle, Tex., Nov. 18.

Frank P. Dove, operator of the theatres here and in Groom, closes the houses every Wednesday night which is Prayer Meeting Nights in the two communities. Dove has cut the changes of programs to twice a week.

A number of small Texas towns take prayer meetings so seriously Wednesday layoffs in film houses is common.

Mexican Producers Seek Ban of Old (Five-Year) Features on Television

Mexico City, Nov. 18.

Neighborhood film houses are feeling the pinch of television in Mexico.

Four leading Mexican film producers—Pedro Galindo, Miguel Zacarias, Jesus and Gregorio Wallerstein—have petitioned the Dept. of Communications to prohibit exhibition of old films (made as recently as five years ago) over television channels as a form of "eliminating the decay of the national film industry."

The producers allege that neighborhood houses in this city have been grossing steadily lower boxoffice receipts. (In Mexico, a television set owner usually invites anywhere from four to 20 neighbors to view films shown on his set).

While not much action is expected now, plan is to have the Mexican Assn, of Film Producers take up the matter of a television film ban with the new government of president-elect Adolfo Lopez Mateos, after it is installed this December.

Boxoffice decreases are cited for the Florida, Bahia, Alarcon, Soto and Teresa nabe houses, among others.

Irving Berlin Writing 10 New Songs for MG Film

Metro studio chief Sol Siegel in Manhattan last week conferred with Irving Berlin to close details for the screen version of Berlin's "Say It With Music," slated for 1959 production under Arthur Freed's banner.

Berlin will write 10 new songs for the production and four additional songs; never before sung in films, will be selected from the composer's Broadway musicals.

CARRY-FORWARD LOSS AS ASSET

Hollywood, Nov. 18.

Film colony buzzes with reports that the sale of Universal City to the Music Corp. of America is completed and reposing in escrow. U president Milton R. Rackmil having barred VARIETY from news contact was uncheckable; Lew Wasserman of MCA would not confirm or deny.

Hollywood hears Rackmil has been insistent deal be consummated pronto or called off.

The "if" of the Music Corporation of America buying Universal Pictures' studio property on the west coast is related to the broader tactic of the preferred stockholders. It is believed that Milton Rackmil, Universal's president, has in mind buying in these shares as a necessary prelude to the ultimate merger of Universal and Decca Records, the latter now owning 82½% of the Universal common shares. He's president of both companies.

MCA is prospectively paying $10,000,000 if and when the U studio buy goes through. This money would give Rackmil the needed funds in hand to retire the 4¼% cumulative preferred shares outstanding, thought to be 45,000 in number.

Previous efforts to merge the two companies were probably stymied by the reluctance of preferred stock shareholders to sell their stock except at the full par value. The preferred stock is now listed at about $69 per share. The full par value, however, is about $105 which would require about $4,725,000 for a full buyout of the preferred stockholders.

The advantage of a Decca-Universal merger at this time, it's figured, would result in a favorable tax loss carry forward, a method that has been used successfully recently in combining a "winner" with a "loser." Universal has been showing losses in recent years while Decca has been able to come up with statements on the black side.

System employed in combining "winners" with "losers" involves the continuation of the loss company and bringing in the winning firm. This gives the "loser" the right to apply the profit of the "winner" against its losses for the previous years, up to a period of five years, under certain U. S. Treasury conditions.

In addition to the acquisition of the preferred shares, it's believed that some arrangement would have to be made to work out a settlement of U's $10,000,000 bank loan before a final merger with Decca can be arranged.

U's 7 Versus 27

Hollywood, Nov. 18.

Universal will complete only seven features in 1958. This compares to 27 in 1957. Next picture rolls in January.

Further manpower slashes are foreseen.

Kirk Douglas' own starred, "Spartacus," is coming up after first of year. Ditto Tony Curtis in "Operation Petticoat" and "It's That Time of Year" with Doris Day and Rock Hudson.

Metro's Pre-Broadway Buy Of 'Golden Fleecing'

In a pre-Broadway production deal, Metro has acquired the film rights to "The Golden Fleecing," a comedy by Lorenzo Semple Jr. which Courtney Burr and Elliot Nugent will mount on Broadway early next year.

Deal was concluded recently by studio chief Sol C. Siegel during his visit to New York.

'No New Ideas, Too Many Old Men,' Hamper Film Biz, States Wanger; Johnston Fronts, Doesn't 'Lead'

Current conditions, and primarily the film industry's inability or unwillingness to "go modern," make it virtually impossible to revive the public's film-going habit, producer Walter Wanger maintained in Gotham last week.

The talent and the desire are available for the making of good pictures, he said, but at the production end there are new walls to keep out new ideas; distribution is full of old men simply trying to hold on to their jobs, and exhibition hasn't yet caught on to the notion that the modern theatre can thrive only if it combines "service" with "showmanship."

Wanger is currently repped on Broadway with his Susan Hayward starrer. "I Want to Live" via United Artists. He's just signed a two year deal with options to produce for 20th-Fox. First film will be "Cleopatra." Wanger owns Albert Camus' "The Fall," but said he wasn't sure whether this would be one of the pictures he'll make under the 20th banner. He said he was delighted to be tied up with 20th, which he considers "one of the most forward looking and aggressive companies in the business."

Frozen Thoughts

Problem with Hollywood, said Wanger, who has seen a few film problems come and go in his time (he got into the industry during World War I), is that the studios stick to preconceived notions of

(Continued on page 26)

Bank With a View

Manchester, N. H., Nov. 18.

New $1,000,000 building of the Manchester Savings Bank and Manchester National Bank, recently opened here, has facilities for presenting both stage and film shows.

A community room on the lower level is equipped with a film projector and screen, a folding stage, sound system and theatre-type lighting. The auditorium may be partitioned into three distinct areas with music piped into any or all sections. It will be made available to local clubs and organizations.

Winds Harass Location Party; $40,000 Damage To 'Fisherman' Props

Palm Springs, Nov. 18.

"The Big Fisherman" got caught in a big blow in its first day on location at otherwise placid La Quinta. Winds up to 50 m.p.h. ripped its big tent to shreds.

Additionally, Pat Brown, Clair Engle, Stanley Mosk, Alan Cranston, all top Demos who had just been elected to office, had moved in for a quiet confab. After a day of competing for phone service with Rowland Lee's windblown troupers, the politicians moved out again.

Damage to "Fisherman's" props ran to $40,000. A batch of Omars were dispatched from Hollywood to repair the tents.

Pic stars Howard Keel, Susan Kohner and John Saxon, Frank Borzage directing.

34% FEWER FEATURES; METRO ALONE IS UP

Hollywood, Nov. 18.

Metro is the only major which has hypoed its production slate this year over 1957, up to date having shot 24 features as against last year's 20. Otherwise, Hollywood production has dropped 34% during the first 10½ months, compared with film-making for corresponding period last year.

Indie production has taken the greatest slippage, 42% as against major's drop of 24%. Indies this year to date have shot only 76 pix, compared to last year's 131 for same span. Major's last year's 162 for similar period have dropped this year to 118.

Record sheet includes Allied Artists, this year 17, last year 22; Columbia Pictures, 23 against 30; Paramount, 13 to 16; Warner Bros., 12 to 21; 20th-Fox, 16 to 24. Universal, which last year shot 27 features during first 10½ months, has to date launched only seven.

With only six weeks remaining in year, balance is expected to remain constant. Casting difficulties are mentioned by producers as primary reason so few pix have started.

20TH-BING CROSBY PAIR

Groaner Repeats as a Priest in One With Debbie Reynolds

Hollywood, Nov. 18.

Bing Crosby will star in two 20th-Fox films during next eight months, under a deal closed over the weekend with Buddy Adler, production v.p. Initialer will be "Say One for Me," for which Debbie Reynolds also has been signed and Bob Wagner previously cast. Groaner will play a parish priest in the Frank Tashlin musical, which rolls Dec. 15.

Second film will be "The Bachelor's Baby," Dick Powell production of the Gwen Davenport novel, skedded to start in mid-1959.

Par Net Earnings Skids 3d Quarter

Paramount net earnings dropped nearly 34% in the third quarter of this year compared with a similar period last year, the company's financial statement disclosed. Net earnings were $1,242,000 or 69c a share for the third quarter of this year, compared with $1,878,000 or 94c a share last year.

Net income was up, however, with $2,955,000 added to earnings from sale of British theatre companies, making consolidated net income for the quarter $4,197,000 or $2.33 per share. There was no such special addition to earnings in the similar period of 1957.

Consolidated net earnings for the first nine months of this yead were estimated at $3,807,000, equal to $2.11 per share, with some 1,799,116 shares outstanding Sept. 27, 1958. Last year, estimated such earnings were $4.237,000 or $2.13 per share with 1,988,416 shares outstanding.

Total net income for the first nine months of 1958 was $14,469,000 or $8.04 per share, and includes net of $10,662,000 profit form liquidation of some investments but primarily the installment on sale of the Paramount backlog to tv.

There was no such item on last year's total net.

Librettist

Howard Dietz

details the travail of getting a legit musical written in

Two Characters in Search of an Idea

* * *

one of the many Editorial Features in the upcoming

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20th's Own 'Pre-Sell' Initiative; Commissions Authors to Create Books for Subsequent Screening

Hollywood, Nov. 18.

Twentieth-Fox is slanting upcoming film properties for the literary market before reaching the screen, in the hope of creating its own best-sellers and thus add considerable potential to the finished motion picture product.

Experiment is being undertaken due to what exec story editor David Brown terms "an acute shortage of pre-sold material" for transference to the screen. Under a policy sparked some six months ago by production chief Buddy Adler, studio is organizing story ideas and commissioning carefully selected authors to develop them, with company to film books after publication.

If initial projects are successful, and in the hands of such expert scriveners as C. S. Forester and James A. Michener there is small reason to believe they won't make the grade, "you may find more and more time being spent by movie minds on creating properties that will sell as books or plays," according to Brown.

Adler hit upon idea, it's understood, when he discovered that existing best-sellers, with other majors and big indies also bidding for them, were not sufficient to meet 20th-Fox's ambitious production sked.

New policy was initiated with assignment of Forester to pen a screen story for "Sink the Bismarck." After turning in this treatment, author went on to expand yarn into a series for the Satevepost, with first installment in current issue under title, "The Last Days of the Bismarck." Understood Little Brown will publish story in hard-cover edition.

With material researched by 20th-Fox producer Anthony Muto, James A. Michener is writing "The Battle of Leyte Gulf" for Random House publication. Property has already been slated for next year's program by 20th. Studio also initiated project whereby Grace Metalious is authoring "Return to Peyton Place" under proviso she would endeavor to publish story in book form, thus enhancing its value as a motion picture property. "The Beloved Infidel," by columnist Sheilah Graham and Gerold Frank, was inspired in its initial stage by producer Jerry Wald.

Studio also is negotiating with two other top writers to pen tomes based on factual material, one a scientific story and the other a Government yarn. Deals include payment for screen rights, with writers retaining publication rights which, of course, can involve an even higher return.

King Features Columnist

Jim Bishop

has written an interesting newspaper closeup which he calls

30 Years Later

* * *

one of the many Editorial Features in the upcoming

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VARIETY

Jokers' Crisis, Not So Bad In Sunny Italy

Current Italo-American film talks in Rome are dominated by a partially-hidden but nevertheless vital fact, i.e. that the Italian industry is in far better conditions than is generally realized.

Companies in N. Y., watching the talks between the Motion Picture Export Assn.'s Frank Gervasi and Eitel Monaco of ANICA, the Italian producer-distributor agency, says that despite the smokescreen thrown up by the Italian press, it's nevertheless evident that the Italian "crisis" cry is old hat.

The Italian films are beginning to make money, their bank credit is stronger than ever, and furthermore Italy maintains a $1,750,000,000 gold certificate balance in the States. All of which adds up to a situation in which the Americans feel that both sides—not only the Yanks—can afford to make concessions.

While the parties are still far apart on the details of a future film agreement, there's nevertheless a feeling that the new pact will leave both sides in better positions. This hope is nurtured further in N. Y. by the fact that the Gervasi-Monaco conversations have been held in a "friendly" spirit, according to reports received.

Monaco now has dropped his original suggestion for a sliding-scale dubbing fee, which appears to have been more or less a "scare" attempt on his side. MPEA says there have definitely been feelers re the possible sale of dubbing certificates by the Americans to the Italians. This has been done a couple of times in the past, always to the vast advantage of the ANICA group since the certificates are sold at a fraction of face value. Monaco also is pressing for a change in the U. S. banking arrangements.

Harry Farnow is new Chief Barker of Variety Club Tent 39 at Las Vegas. Tent will host International annual session next March.

'With This My Overhead, I Thee Wed' Union Of Disney and Renown

London, Nov. 18.

Walt Disney Productions and the local Renown Pictures are in process of wrapping up a deal for a merger of their picture releasing facilities. Both companies will retain their respective identities but personnel and offices will be shared as a means of reducing overhead.

Roy Disney, president of Disney organization, and Ned Clarke, foreign sales manager, are now here at work on the deal.

L. A. to N. Y.

Donn Arden
Tony Bennett
Jack Benny
Polly Bergen
Irwin Berke
Herbert Brodkin
Jackie Cooper
Linda Cristal
Henry Denker
Red Doff
Charles K. Feldman
Sylvia Fine
Nina Foch
Nancy Gates
Paul Genge
Virginia Gibson
Kathryn Grayson
Randolph Hale
George Jessel
Beldon Katleman
Edwin Lester
M. Spencer Leve
Albert McCleery
Steve McQueen
Edward Morey
Norton V. Ritchey
Ginger Rogers
Mickey Rooney
George Seaton
Rod Steiger
Ed Sullivan
Paul Weston
Bernie Wilens
Alan Young

New York to L. A.

John Baragrey
Leora Dana
Vera Ellen
Ken Englund
Michael Franklin
Edmund Hartmann
Harry Jameson
Garson Kanin
Doreen Lang
Anatole Litvak
Bill Morrow
Susan Oliver
William Shiffrin
William L. Taub
Robert M. Weitman

New York to Europe

Harry Adler
Dorothy Berger
Stanley Donen
Jack Hylton
Alan King
Harry Kurnitz
Emile J. Lustig
Joseph L. Mankiewicz
Seymour Poe
Trini Reyes
Eddie Rich
Spyros P. Skouras
Edwin Smith
Maggie Vaudable
Thornton Wilder

Europe to N. Y.

Kay Amsterdam
Morey Amsterdam
Lauren Bacall
A. E. Bollengier
Yvonne de Carlo
C. Terence Clyne
William Fitelson
Buddy Fogelson
Leland Hayward
Kenneth Ireland
Merle Oberon
Ted Patrick
George Weltner

Payoffs to Stars 'Near Insanity'

Major film companies are faced with a major dilemma. Both officials on the management end and important stockholders in many instances claim the payoffs to talent are approaching the point of economic insanity. But they don't know what to do about it.

Several company presidents have publicly attacked the high cost of stars and others who work only on the basis of salary against percentage of gross or profit, or both. (Execs at one company are shaking their heads in amazement over a deal just entered by an independent producer for a prominent star. Latter allegedly is to receive $500,000 against 15% of the gross on one picture.)

A well-known economist of the pic industry stated this week the one possible solution would be for the studios to develop new talent to work on a long-term contractual basis, as the top studios did in past. The rub, though is that this, too, could become expensive; producers may not want the performers so pacted and, further, the banks are disinclined to finance costly pictures which lack established star names.

Loew's Troubled Lab May Combine With 20th's DeLuxe for Benefits

Negotiations are believed taking place between Loew's and 20th-Fox for the merger of their Coast laboratory facilities. Deal, if accomplished, would see 20th's DeLuxe labs take over the management of Metro's Coast facility, with DeLuxe topper Allan Freedman remaining the supervising chieftain.

The consolidation, resulting in a greater volume would bring about lower processing costs. While the operations of DeLuxe labs have been profitable for 20th, Metro's lab has had tough times in recent years.

The merger of the labs may be the forerunner of various other consolidations among film companies. The production-distribution firms have alreday merged certain backroom activities in various domestic exchanges and have also consolidated a number of offices and exchanges abroad. It's all part of the industry's desire to cut costs and modernize facilities to meet the demands of current market conditions.

The reported talks between Loew's and 20th relating to the merger of the Coast labs appears to indicate that the negotiations between Loew's and Consolidated Laboratories have been called off. A deal allegedly had been brewing for Consolidated to purchase the Metro lab for $2,300,000.

Scripter

Al Morgan

who should know about these things has some bitter-sweet advice to embryo authors in his piece on a

Young Playwrights' Guide to Philadelphia

* * *

one of the many Editorial Features in the upcoming

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Metro Exchanges Keeping Books In New, Cheaper Way

Albany, Nov. 18.

A new bookkeeping system, which eliminates the use of machines and reduces the amount of I.B.M. work necessary at the home offices, has been installed in Metro's Albany exchange.

The local branch was the third in the country to make the changeover. All MGM outlets eventually will do so.

Lyle Ghandia, traveling auditor, spent 10 days here supervising the installation and checking on its functioning. The new system is held to be an improvement.

'ONCE MORE WITH FEELING'

Columbia, Brynner, Donen In Three-Partner Buy of Play

Hollywood, Nov. 18.

Harry Kurnitz's hit Broadway play, "Once More, With Feeling," has been acquired by Columbia in a three-way partnership involving Col, producer-director Stanley Donen and Yul Brynner. The latter is to star in the film, scheduled for filming in England, next year.

Donen will be producer-director of the film. Both Donen and Brynner will continue to operate their own independent production companies out of Europe for at least two or three years.

'South Pacific' In 31 O'seas Dates

"South Pacific," in its Todd-AO widescreen version, will be showing in 31 installations abroad by Christmas, A. E. Bollengier, v.p. and treasurer of Magna Theatre Corp., reported in N.Y. this week, having just returned from a three-week European trek.

Picture already is playing in London. It's due to bow in Paris on Dec. 16 and in several French cities later on. The Rome, Milan and Florence openings are set for Dec. 23. Hamburg opens Nov. 20, Frankfort Nov. 25 and Dusseldorf Nov. 19. Pic will open in Dublin Dec. 25.

There'll be other dates in Holland, Denmark, Belgium, Switzerland and Sweden. In Latin America, an early opening is skedded for Buenos Aires and six more Argentine dates are set. Mexico City will see the Rodgers & Hammerstein musical early in 1959. Pic will be seen in Africa and in Japan, too.

Everywhere, the songs themselves will be preserved in their original English-language version even though the story dialog may be dubbed. "South Pacific" policy is in contrast with that of "Around the World in 80 Days" which is taking no Todd-AO-version dates abroad at all.

Hal Roach Deal For DCA Near Set

Deal for Hal Roach to take over Distributors Corp. of America has been concluded and the way is now clear for the outfit to go into production.

Last minute hitch, involving mutual signatures for a bank loan, was ironed out yesterday (Tues.). Fred Schwartz, prez of DCA, will remain with the outfit. DCA will continue to distribute the films it already has in release.

Also, Roach has plans for using the established DCA release setup for his own purposes, which was one of the reasons why the deal was initiated, DCA itself till now having run mostly in the red. Name of the outfit will be changed to conform with the new owner status.

PROMOTE JACK FLEISHMAN

Hollywood, Nov. 18.

Jack Fleishman steps up from associate to story editor of Columbia Pictures, succeeding Kenneth Evans, in post for past 10 years.

He'll work under supervision of exec story ed William Fadiman.

Rub Out Aid, Kill French Films—Clair

Elimination of France's aid fund for its production would literally "collapse" the French industry, Rene Clair said in N.Y. last week.

The fund, financed out of a non-taxed portion of each theatre admission, is up for renewal and due for the "official" signature of the Minister of Finance. So far, to the considerable concern of French filmmen, the government hasn't acted. It's fully expected, however, that the aid fund will get the okay.

Clair, best known of the French directors, noted that out of every 100 fr. taken in at the French b.o., only 17% come back to the French producer. "We pay 35% of the boxoffice take to the state," he said. "We'd be perfectly willing not to have the aid fund as long as the government would be willing to sharply cut taxes."

Looking back on the great work done by the French in the thirties (including his own, from "A Nous La Liberte" up), Clair acknowledged that the old pictures probably had more imagination. Partly referring to himself, he said "Artists always give their best in the beginning. That is when they set their pace and establish their art. The best always comes at the start. After that, everything's nothing much more than a repetition of what has gone before.

"That is why today, when the public has become so much more selective, we need a new formula for films." Clair noted that Brigitte Bardot was a phenomenon primarily outside France and he attributed her popularity to her appeal to women. "The reputation of a star is always made by its own sex," he pointed out. "It's very likely that women, unconsciously, like her better than men, mostly because they would like to be like her."

Prime 'Arena' for Spain

Madrid, Nov. 18.

First Yank-made bullfight picture in Spain is now in the project stage, according to screenwriter Charles Grayson, who has been adapting his own novel "Arena," (Rinehart) for the screen during the past month in Madrid.

Allen Dowling will produce under the Two Cities Investment Corp. banner. Director may be Douglas Sirk.

NEW 'CONGRESS OF EXHIBITORS'

Distrib-Founded Exhib Movement!

Formation of the American Congress of Exhibitors —instigated by a distributor, 20th-Fox prexy Spyros P. Skouras—marks the first time in the history of the industry that divergent exhibitor groups have been able to organize for a common purpose—the salvation of their theatres.

Skouras' leadership brought about what many industryites have long believed to be necessary. Despite the hard times experienced by the picture business in recent years, the various conflicting groups representing theatremen could not reach an agreement on a common cause and it took the spark ignited by Skouras plus the desperate plight of the nation's theatres to convince the divergent factions that the time for exhibitor unification is now or it might be too late. Skouras told the exhibitors in no uncertain terms that if they had acted as a unified body, he was convinced that the pre-1948 pictures would not have been sold to television.

Although the "Congress" in its official handout, has set as its high-sounding purpose the achievement of "the highest level of motion picture entertainment in the industry's history," its objectives are more concrete and involve every facet of current industry problems, including trade practices. This was obvious from the presentation made by Skouras and the comments made from the floor by various exhibitor leaders as efforts were made to establish a working agenda for the new organization.

One thing seemed obvious from the meeting. Exhibitors are sincere in their desire to bring about a united front. The points of differences between the different trade groups were soft-pedalled and the areas of agreement were stressed. From the outset, it appeared that both Allied States Assn. and Theatre Owners of America, which had caucused separately several days before the Skouras-summoned session, were convinced of the necessity for the formulation of a united exhibitor front to meet the current problems of the industry.

It is hoped that as a result of the new rapport among exhibitors it will be possible to bring about an all-industry meeting at which the exhibitors, as Skouras put it, will "then speak with that single voice that will be necessary at the all-industry conference." Skouras, however, emphasized that he was speaking and acting only for himself and had not consulted the other film companies. Eventual aim, of course, is to achieve a united industry front so that the picture business can go to the Government as a unit to obtain some of the reforms that are considered necessary for improving current conditions.

100 LEADERS IN TRY FOR UNITY

A super "umbrella" organization of exhibitors—designed to serve exhibition in a capacity similar to the manner in which the Motion Picture Assn. of America operates for production and distribution—was formed Friday (14) in response to a call for unity issued by Spyros P. Skouras, president of 20th-Fox.

The new group, to be known as the American Congress of Exhibitors, is regarded by many industryites as a possible forerunner of a merger among the various rival exhibitor groups. In the meanwhile, the new organization will in no way affect the status or autonomy of the existing trade organizations, but will have as its purpose to bring together the various components of the motion picture industry "to cure some of the industry's ills." As presently constituted, the Congress is a temporary working organization which has its aim the formation of a permanent body within 30 days.

26 Planners

The meeting that brought about the organization of the group was held at the 20th-Fox homeoffice. Skouras, outlining the need for unity among exhibitors, acted as chairman and then turned the meeting over to the exhibitors. A 26-man committee, suggested by Skouras, was named to spearhead the formation and the program of the new organization. The Committee of 26 is made up of exhibitors from every section of the country and represents every type of theatre operation in the country.

This committee, then appointed a six-man executive committee with S. H. Fabian, president of Stanley Warner, as temporary chairman. The five co-chairman of the executive committee represent the five major exhibitor organizations—Horace Adams, president of Allied States Assn.; George Kerasotes, president of Theatre Owners of America; Max A. Cohen, executive v.p. and board chairman of Independent Theatre Owners Assn.; Bill Forman, representing Southern California Theatre Owners of America, and Sol A. Schwartz, president of the Metropolitan Motion Picture Theatres Assn.

The executive committee, which met immediately after the official formation of the new group, will begin a study of plans to lead to the formulation of an agenda and plan of action to be presented at the next meeting of the 26-man committee on Dec. 12 at the RKO Theatres' homeoffice board room. The exec committee will meet over this coming weekend at the Stanley Warner Corp. board room to begin its study and is scheduled to hold as many meetings as necessary in order to be able to come up with recommendations and a blueprint for action on Dec. 12.

100 Rally

About 100 leading theatreowners from all sections of the country attended the meeting called by Skouras. The meeting was the result of speeches made by Skouras recently before the conventions of Allied States Assn. and Theatre Owners of America. Skouras then invited the exhibitors to use his company's offices as a meeting place for the formation of the new organization which he suggested.

The 26 names suggested by Skouras and which the theatremen accepted included the following: Horace Adams, Myron Blank, Abe Blumenfeld, Max Cohen, Ray Cooper, James Coston, S. H. Fabian, William Forman, Manny Frisch, William Goldman, Julius Gordon, George Kerasotes, Jack Kirsch, Edward Lider, Ted Manos, Ben Marcus, Robert O'Donnell, Sam Pinanski, Albert Pickus, Robert Selig, Sol Schwartz, Spyros Skouras Jr., Wilbur Snaper, Ernest Stellings, David Wallerstein, and Mitchell Wolfson.

Susan Hayward got 37% of the profits for appearing in **Walter Wanger's** "I Want to Live."

JON HALL IN MEXICO

Plans TV and Theatrical Films Under-Water

Mexico City, Nov. 18.

Jon Hall, in a Mexican project, plans a series of television shorts, using underwater cameras designed in collaboration with partner Herbert Sampson. These television shorts, plus plans for theatrical features, will all have submarine themes, Hall said. He is planning a long stay in Mexico.

Apart from production, Hall will set up a Mexican distributorship for his firm's underwater filming equipment, including television cameras.

Unconfirmed is report that the Mexican Navy may acquire a number of the television apparatus for its own under-ocean investigations.

American International, After 3 Years, Seeking To Lease Studio of Own

Hollywood, Nov. 18.

American International Pictures, after three years as a production-distribution company, is now pitching to take over a studio to accommodate its expanded shooting slate.

Firm reportedly is negotiating to lease the Kling Studios—formerly the Charles Chaplin Studios in center of Hollywood—and if deal goes through is expected to concentrate as much production activity by indie producers as possible on lot. AIP program for 1959 includes 30 films.

SEEK HEFLIN FOR 'NORTH SEA'

Hollywood, Nov. 18.

Van Heflin is being sought by Italian producer Dino De Laurentiis to star in "Love in the North Sea," to be shot next year.

Heflin, who starred in "The Tempest" for De Laurentiis, is now in "They Came to Cordura," for producer William Goetz, on location at St. George, Utah. He left the location site for a meeting with De Laurentiis in Las Vegas Friday, to discuss "North Sea."

Copyright Attorney

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* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Scaredy-Cats One Idea: News Must Be 'Controlled'

By HY HOLLINGER

One of the first "inspirations" from the thinking chamber department at the new American Congress of Exhibitors: none of the 100 delegates would discuss activities of the organization with the press. All "statements" would take the form of handouts under the imprintur of Robert Selig of Fox Intermountain Theatres.

Just how the exhibitors expect to bottle up news by the magic gesture of naming one man as spokesman is not something they evidently thought about before "resolving." This kind of inept press relations did absolutely nothing in the past for the Theatre Owners of America, until Al Floersheimer Jr. reinstated professionalism.

Tradepaper reporters invariably shake their head in disbelief at the naive ideas about newsgathering regularly displayed by some showmen after a lifetime of issuing "announcements" which they erroneously suppose to be the be-all and end-all of "news."

At the Friday afternoon session of the meeting called by 20th-Fox prexy Spyros Skouras, various exhibitor leaders took the floor to offer comments and suggestions regarding the agenda of the new organization. Some of the observations apparently did not meet with the full approval of various theatremen present. This situation led Mitchell Wolfson, of Florida's Wometco Circuit, to suggest that this portion of the meeting be kept off the record lest it be construed as the official position of the "Congress."

Wolfson pointed out that perhaps the theatremen were unaware of the fact that newsmen were present. However, when reporters showed a disinclination to accept the discussion as being off the record, Wolfson appealed to the press to make it clear that the statements did not represent the official policy of the new organization.

Ben Sack First to Book Disney's 'Sleeping Beauty'

Boston, Nov. 16.

Ben Sack, operator of the Beacon Hill, Capri, Saxon and Gary theatres in Hub and two houses in Fitchburg, set Walt Disney's "Sleeping Beauty" for his Gary theatre here to open Feb. 12.

Sack, returning here from negotiations with BV's Irving Ludwig and Jim O'Gara, New York, said he is first in country to buy the film, which is in 70mm stereophonic sound. Sack said he would spend $22,000-$25,000 on exploitation in Hub.

MANY-FACETED McMURRAY

Drive-In, Hardtop, Bowling Alley Operated By Mayor

Dumas, Tex., Nov. 18.

H. S. McMurray and Ted Powell, partners in the operation of the Prairie Drive-in Theatre here, have shuttered the ozoner for the season. Duo has converted the Star Theatre, a downtown B house, into a six lane bowling alley, but will continue to operate the Evelyn Theatre.

McMurry is the local Mayor.

Police Praise, Cranks Rap Manager Who Shot Down Major-Turned-Robber

Kansas City, Nov. 18.

Robber shot dead by a theatre manager in Kansas City was identified as a 40-year old Army major, Russel E. Parker, of excellent, unblemished record. Astonished friends cannot explain his action. He had the cash box of the Roxy in his arm when brought down by manager John E. Dugan. It turns out that Dugan is himself a veteran of the Bataan march and 34 months in a Japanese prisoner camp.

Dugan has since been the object of much newspaper attention, police commendation and praise from his Durwood circuit bosses. But he has also been burdened by crank calls, mostly from women, asking why he had to shoot the fleeing man with the theatre's receipts. His answer: "It's my job to protect the place. I like the job, and they pay me well." House has been held up twice in recent years.

Sandra Dee's Texas Tour

Dallas, Nov. 18.

Sandra Dee, the "reluctant debutante" of Metro's Rex Harrison—Kay Kendall film, will make six personal appearances on the stage of the Palace Theatre, Dallas, on Nov. 21 and 22 during showings of "The Restless Years." (U).

Miss Dee's Texas tour includes El Paso, Abilene, Waco, Temple, Austin, San Antonio and Denton.

Vet Pix Producer

Arthur L. Mayer

expounds from his vast lore of experience on

Critics and Criticism

* * *

one of the many Editorial Features in the upcoming

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VARIETY

SKOURAS, ADAMS LISTS SIMILAR

Having "founded" a new super exhibitor organization, the American Congress of Exhibitors must now come up with an agenda and a plan of action that will satisfy the majority of the nation's theatremen. They've seldom agreed heretofore and comments from the floor at the all-day meeting called by 20th-Fox prexy Spyros P. Skouras on Friday (14) made it obvious that there were differences of opinion as to which action should take precedence.

It was stressed, however, that these were merely informal discussions and that it would be up to the executive committee and the Committee of 26 to sift all the suggestions and come up with a program of action that would return the industry to an even keel and establish a blueprint that would assure a prosperous operation in the future.

Skouras, in his opening remarks, presented a variety of subjects that he felt should be taken under consideration. These included:

Unity among exhibitors, danger of the sale of post-1948 product to television.

Tollvision.

Government aid for modernization and erection of new theatres.

Problems arising from competitive bidding and single picture selling.

Decentralization of first runs and modernization of the clearance system.

Too fast playoffs which finds a picture in too many theatres at the same time in the same community.

Exhibitors entering production.

Producers rights to "showcases" in important situations in order to exploit films properly.

Roadshows and advanced admission (producers have this right in the case of one or two deserving films a year).

Need for both production and exhibition to keep up with technical advances.

Need for exhibition to encourage producers in the exploitation of new star talent to build boxoffice names for the future.

Need for a workable system of arbitration in the industry.

Adams Like-Minded

Horace Adams, president of Allied States Assn., agreed in the main with the emphasis supplied by Skouras and presented a 10-point program agreed to by Allied in a caucus prior to the Skouras-called session. Many of Adams' points coincided with those put forth by Skouras. Additions, however, included the subject of advertising and a more equitable division of the costs and the problems of marketing methods, including sales policies, the fixing of admission prices, consumer research, and orderly release.

Ernest G. Stellings, former president of Theatre Owners of America, suggested that the subject of the consent degrees and what changes should be made should be included as part of the agenda of the new group. Manny Frisch, of the N.Y. Randforce Circuit, declared that there is nothing reasonable that exhibitors can't get if they go to Congress as a unified body. He said he believed that the motion picture industry should be entitled to the same rights under the consent decrees as enjoyed by baseball.

Leslie Schwartz, head of N.Y.'s Century Circuit, suggested that the first thing that the new "Congress" should tackle is the withholding of pix from television syndicators. "All other points are meaningless unless we accomplish this," he said.

San Francisco theatre operator Abe Blumenfeld wanted the meeting to go on record as condemning the film companies for withholding

(Continued on page 24)

Inn of the Sixth Happiness
(BRITISH-C'SCOPE-COLOR)

Bit overlong, but colorful story, well mounted and acted. Title and star combination of Bergman, Jurgens and Donat make this a sure b.o. click.

London, Nov. 18.

20th-Fox release of Buddy Adler production. Stars Ingrid Bergman, Curt Jurgens, Robert Donat. Directed by Mark Robson. Screenplay, Isobel Lennart, from novel, "The Small Woman," by Alan Burgess; camera, F. A. Young; editor, Ernest Walter; music, Malcolm Arnold. At 20th-Fox Preview Theatre, London. Running time, 160 MINS.

Gladys Aylward ..... Ingrid Bergman
Capt. Lin Nan ..... Curt Jurgens
Mandarin ..... Robert Donat
Sir Francis ..... Ronald Squire
Miss Thompson ..... Noel Hood
Cook ..... Joan Young
Dr. Robinson ..... Moultrie Kelsall
Secretary ..... Edith Sharpe
Mr. Murfin ..... Richard Wattis
Mrs. Lawson ..... Athene Seyler
Yang ..... Peter Chong
Ho Ka ..... Michael David
Prison Guard ..... Zed Zakari
Li ..... Burt Kwouk
Madman ..... Frank Blaine
Young Lin ..... Ronald Rose
Sui-Lan ..... Tsai Chin
Mai-Da ..... Louise Lin
Aide ..... Michael Wee

The eagerly awaited "Inn of the Sixth Happiness" turns out to be an unduly lengthy job. It would have benefited from some judicious trimming, but this pic is spectacularly mounted, impressively acted and directed and, with its attractive title and glamorous stellar lineup, has all the earmarks of a boxoffice winner on both sides of the Atlantic.

Based on Alan Burgess' novel, "The Small Woman" which, in turn, was based on the adventures of a real person, the film has Ingrid Bergman as a rejected missionary in China, who gets there determinedly under her own steam. First met with hostility by the natives, she gradually wins their love and esteem. She falls in love with a Eurasian colonel, converts a powerful mandarin to Christianity and becomes involved in the Chino-Japanese war. Finally she guides 100 children to the safety of a Northern mission by leading them on an arduous journey across the rugged mountains and through enemy territory.

The inn in the film is run by Miss Bergman and an elderly missionary (Athene Seyler). Here they dispense hospitality and Bible stories to the muleteers in transit. On the surface, the casting of the lovely Miss Bergman as "the small woman" seems odd. But such is the star's warm, radiant charm and ready sense of humor that audiences soon forget any preconceived notions they may have held that "the small woman" and Miss Bergman were probably poles apart in physique and personality. Her early scenes as she strives to get to China and those in which she gradually settles down in her environment and begins the urgent task of winning the confidence of the Chinese are brilliantly done with humor and a sense of urgent dedication. The film's climax is the trek with the children and, perhaps because of its length, this sequence gives the feeling that the dangerous exploit is merely a Sunday School ramble.

Miss Bergman shows every facet of her acting craft—humor, determination, compassion, tenderness and toughness. And throughout she brings to the role that sharp intelligence which invariably distinguishes her performances. Curt Jurgens is less happily served as the Eurasian colonel. The slender love theme seems to have been dropped into the main story and Jurgens has less command of an awkward role than usual. A standout performance comes from Robert Donat as an astute yet benign mandarin. It was Donat's swansong before his untimely death and only rarely can signs of his physical collapse be detected.

Among other smaller, but well-played roles are those of Peter Chong, as Miss Bergman's faithful Chinese servant and friend; Athene Seyler, wonderfully alert as the unorthdox missionary; Ronald Squire, as the servant-girl's former employer, and Moultrie Kelsall, as the man who turned down her application to be a missionary.

The film was shot in Wales and in the Elstree studio, converted expertly into a Chinese village. The atmosphere of Old China seems to be completely authentic and Margaret Furse's costumes and the art work of John Box and Geoffrey Drake lend color and beauty to the pic, which has been well captured by F. A. Young's camerawork. Also, deserving a hand, is Cecil F. Ford who had an onerous task as production manager. Mark Robson's direction has slickly caught both the sweep of the crowd sequences and the more intimate ones.

"The Inn" has its faults, but these are outweighed by its many virtues which include an absorbing story, convincing dialog and many poignant moments that will catch the average audience by its throat. *Rich.*

The Geisha Boy
(COLOR; VVISION)

Jerry Lewis comedy. An attractive holiday entry.

Hollywood, Nov. 14.

Paramount release of Jerry Lewis production. Stars Lewis; costars Marie McDonald and Sessue Hayakawa. Director-writer, Frank Tashlin; based on story by Rudy Makoul; camera (Technicolor), Haskell Boggs; music, Walter Scharf; editor, Alma Macrorie. Previewed at Pantages Theatre, Nov. 10, '58. Running time, 95 MINS.

Gilbert Wooley ..... Jerry Lewis
Lola Livingston ..... Marie McDonald
Kim's Father ..... Sessue Hayakawa
Major Ridgley ..... Barton MacLane
Beatty Pearson ..... Suzanne Pleshette
Kimi Sikita ..... Nobu Atsumi McCarthy
Mitsuo Watanabe ..... Robert Kazuyoshi Hirano
Ichiyama ..... Ryuzo Demura

"The Geisha Boy" is a good Jerry Lewis comedy, one that rips along with never a backward glance at shattered remnants of plot behind it. Concentration is on just one concern, laughs, wherever and however they can be achieved.

Frank Tashlin, who wrote and directed, has loaded the Paramount presentation with wild sight and sound gags, parodies and takeoffs that relieve Lewis of some comic burden and show him in his best light. Lewis was also producer of the picture, with Ernest D. Glucksman associate producer, and it will be a popular entry, especially with Lewis fans.

Tashlin's screenplay, from a story by Rudy Makoul, has Lewis as a very slow man on the show business totem pole. He is a magician who "can't even get a job on daytime television." He and his rabbit, Harry, join a USO tour of the Orient, because, as he says frankly, they couldn't get a job anywhere else.

Lewis first tangles with the troupe's headliner, Marie McDonald, who serves the picture as a kind of young Margaret Dumont; then with the army brass, represented by Barton MacLane, an officer so military he is looking forward to his own military funeral he loves the sound of "Taps," and finally with the Japanese themselves. There is a romance between Lewis and a Japanese widow, Nobu McCarthy, whose young son, Robert Hirano, "adopts" Lewis as his father. It's an interesting commentary on changing screen mores that just a year after the inter-racial romance in "Sayonara" seemed quite daring, there is a similar attachment between Lewis and Miss McCarthy in "Geisha Boy" and it hardly seems worth noting.

Tashlin is practically the only screen director these days who uses motion pictures for the kind of zany sight gags that once characterized some of the best film comedy. (When Lewis sees Fujiyama it has a circlet of stars around its peak and the Paramount theme music is heard offscreen.) He takes a few offhand cracks at contemporary social nonsense, but lightly, so it is not out of key with the farcical aspects of the picture.

Lewis is at his best when he eschews some the stock physical mannerisms that were originally his trademarks. He is more appealing and much funnier when he is playing more or less straight, using his timing and more restrained reactions for fine comedy effect. He is also effective in the few serious moments. Miss McDonald disappears after the early sequences, but she does a neat job of the scenes she dominates of a film star beset by more than ordinary bad luck, i. e., Lewis. Sessue Hayakawa's appearance is a gag; he is a Japanese who is building a bridge over his swimming pool to the off-screen whistling of the Marching Song from "Bridge on the River Kwai." It sounds fairly foolish, but it plays.

Miss McCarthy is decorative, and young Hirano is a charmer. Suzanne Pleshette, Barton MacLane and Ryuzo Demura all contribute, and the rabbit's a real trouper.

The picture is a physical pleasure to watch. Haskell Bogg's photography uses the big screen and color well for comedy, including some trick cinematics that are smoothly integrated by editor Alma Macrorie, Sound, by Gene Merritt and Charles Grenzbach, is an important comedy element. Art direction by Hal Pereira and Tambi Larsen, and set decoration by Sam Comer and Robert Benton, are imporant assets in gaining the authentic Japanese feeling to the home lot-shot picture. Walter Scharf's music is light and amusing, and has, as well, a recurrent and melodic theme that impresses. Edith Head's costumes are also a plus factor. *Powe.*

Mardi Gras
(COLOR; C'SCOPE)

The one about the film star at the prom. Bright, colorful, bouncy musical. A natural for holiday trade.

Hollywood, Nov. 14.

Twentieth-Fox release of Jerry Wald production. Stars Pat Boone and Christine Carere; costars Tommy Sands, Sheree North, Gary Crosby, Fred Clark. Directed by Edmund Goulding. Screenplay, Winston Miller and Hal Kanter; based on a story by Curtis Harrington; camera (De Luxe Color), Wilfrid M. Cline; music supervision, Lionel Newman; songs, Sammy Fain, Paul Francis Webster; editor, Robert Simpson. Previewed at the studio, Nov. 12, '58. Running time, 107 MINS.

Pat Newell ..... Pat Boone
Michelle Marton ..... Christine Carere
Barry Denton ..... Tommy Sands
Eddie ..... Sheree North
Tony Runkle ..... Gary Crosby
Curtis ..... Fred Clark
Dick Saglon ..... Richard Sargent
Torchy ..... Barrie Chase
Sylvia ..... Jennifer West
Ann Harris ..... Geraldine Wall
Lt. Col. Vaupell ..... King Calder
and the Corps of Cadets of the Virginia Military Institute
Com. Tydings ..... Robert Burton

"Mardi Gras" is a colorful carnival of songs, romance and comedy that should liven up the boxoffice. Seems a strong attraction for the younger trade and a natural for holiday business.

Jerry Wald uses bright, young personalities in the 20th-Fox presentation. Edmund Goulding has them performing like veterans. Songs, by Sammy Fain and Paul Francis Webster, are a major asset, contributing not only to the picture but to its promotion.

Screenplay, by Winston Miller and Hal Kanter, has a reminiscent borrowed theme, i.e., the motion picture star invited to a college prom and the complications that result. It's billed as an "original" story by Curtis Harrington, Wald's executive assistant. Makes a good enough basis for a musical comedy.

Pat Boone, Tommy Sands, Gary Crosby and Richard Sargent are the quartet of cadets at Virginia Military Institute who set up a $1-a-chance lottery. Winner is to get a date with film star Christine Carere, with total investment to pay for expenses involved.

The boys get to the Mardi Gras when the VMI band, of which they're members, goes to New Orleans for the carnival. Miss Carere is a Mardi Gras queen, accompanied by studio publicists Sheree North and Fred Clark. There is the customary confusion and clarification. Boone and Miss Carere fall in love when he doesn't know who she is. Studio publicity blows up the romance for crass commercial purposes. True love triumphs when everything is more or less straightened out. Not much plot, but enough to hang some good songs and pleasant comedy on.

The "Brother Rat" setting of VMI — cadets call each other by this nickname — also recalls another musical, "She Loves Me Not," which had a non-military college locale and somewhat the same plot, and in which another Crosby was starred just about the time this one was born. But if the general plot outlines are familiar, the Kanter-Miller screenplay has given the current script topicality and contemporary humor and freshness.

Boone plays more or less straight to his three male cohorts, but continues to show considerable growth as a song-and-dance man, particularly in the latter capacity, with a promise of broadening in his range and appeal. Miss Carere displays wholesome sex appeal and a flair for comedy. Tommy Sands gives pro treatment to his comedy role, and Gary Crosby's adult bow as an actor shows he has more than his share of the Crosby ease and insouciance. All three young men, of course, handle their vocal assignments with aplomb and charm.

Sheree North doesn't have much chance to cut loose, but when she does, as in the song, "That Man," and with some sharp comedy lines, she supplies an astringent quality to the sometimes too juvenile proceedings. Fred Clark does an amusing, high-pressure publicity man; Richard Sargent shows again that he is one of the more distinctive character juveniles, and Barrie Chase forecasts as bright a future for herself in features as she recently showed in tv. Jennifer West, Geraldine Wall, King Calder contribute in key roles. Robert Wagner and Jeffrey Hunter make unbilled, walkon appearances.

Goulding's direction ably welds romance, comedy and musical numbers, with a strong assist on the latter score from choreographer Bill Foster. In such numbers as "Loyalty," "Stonewall Jackson" and "A Fiddle and a Rifle," Foster has his four young men move in rhythm—since they are not dancers — to create the illusion of dance without making it pretentious or clumsy. The Fain-Webster songs are diversified, jazz, ballad and country-style, with a high hit potential, which Lionel Newman gives a sparkling treatment. Charles Henderson's vocal work is notable, particularly in his use of four-part harmony, exploiting the different values of his singers.

"Mardi Gras" is confection, beautifully photographed by Wilfrid M. Cline, with New Orleans stock footage, adroitly integrated. *Powe.*

Johnny Rocco

Appealing human-angled gangster meller, paired with "Revolt In The Big House." Good exploitation returns.

Hollywood, Nov. 14.

Allied Artists release of Scott R. Dunlap production. Stars Richard Eyer, Stephen McNally and Coleen Gray. Directed by Paul Landres. Screenplay, James O'Hanlon and Samuel F. Roeca; based on a story by Richard Carlson; camera, William Margulies; music, Edward J. Kay; editor, George White. Previewed at the studio, Nov. 6, '58. Running time, 84 MINS.

Johnny ..... Richard Eyer
Rocco ..... Stephen McNally
Lois ..... Coleen Gray
Inspector Garron ..... Russ Conway
Father Regen ..... Leslie Bradley
Mooney ..... James Flavin
Dino ..... M. G. Fain
Stakeout Officer ..... John Mitchum
Mitchell Choir ..... Mitchell Choir
Choir Leader ..... Bob Mitchel
Lane ..... Frank Wilcox

"Johnny Rocco" is a gangster melodrama, but with an original twist. It is the story of the effect on a young boy of his mobster father's connections. The Scott R. Dunlap production for Allied Artists sometimes gets sidetracked by diversions, and it is occasionally rather sentimental, but it gets distinction and interest by trying and achieving something outside the routine. Paul Landres' direction sets the characters well and has brisk, knowledgeable pace. Pic will be billed with "Revolt in the Big House" (reviewed in VARIETY, Nov. 5) to make a well-matched, attractive dualler.

Young Richard Eyer plays the title character, son of Stephen McNally, one of the higher-ups in a crime syndicate. The boy is shocked into stuttering by exposure to some mob mayhem, and his condition arouses the sympathy and interest of his teacher, Coleen Gray. The child is pinpointed by the mob members, as well, because he has information detrimental to them, and the story develops into a chase between the law and the lawless with the boy as the aim of both.

The James O'Hanlon-Samuel F. Roeca screenplay sounds faintly incredible in summary, and in recollection it is rather difficult to justify a father who is both tender with his son and tough with his mobster cohorts. But it plays.

Young Eyer does a great deal to making the story believable with his usual competence, avoiding the overly winsome. McNally is convincing as the father and Miss Gray warm and helpful as the teacher. Other cast members who contribute ably include Russ Conway, Leslie Bradley, James Flavin and M. G. (Matty) Fain. The Mitchell Boys' Choir is effectively used.

William Margulies' camera work is an asset, as is Edward J. Kay's music. *Powe.*

Kvinna Drom
(Women's Dreams)
(SWEDISH)

Paris, Nov. 11.

Lisbon Films release of Sandrew Films production. Stars Harriet Andersson, Eva Dahlbeck; features Gunnar Bjornstrand, Sven Lindberg, Ulf Paulme. Written and directed by Ingmar Bergman. Camera, Hilding Blahd; editor, Carl-Olav Skeppstedt. At Agriculteurs, Paris. Running time, 85 MINS.

Doris ..... Harriet Andersson
Suzanne ..... Eva Dahlbeck
Palle ..... Sven Lindberg
Consul ..... Gunnar Bjornstrand
Henri ..... Ulf Paulme

Writer-director Ingmar Bergman's personal, offbeat Swedish pix have become regular art and general circuit fare here. Latest entry is a deft analysis of two women's lives to make for possible arty theatre chances in the U.S. as well as probable general chances abroad.

Bergman shrewdly dovetails the adventures of an older and younger woman before they come of emotional age. Though seemingly slick and melodramatic on the surface, the keen notations, solid narrative and expert blending of direction and acting make this a deep tale of emotional upheavals.

The older woman is a fashion photo expert in love with a married man while the other is a young, flighty model who has broken with her prosaic boyfriend.

Tecnical credits are tops. This digs deep into human foibles and emotions to make it an enticing art film. *Mosk.*

Anna Lucasta

All-Negro cast headed by Eartha Kitt and Sammy Davis Jr. in earthy meller based on play. Shapes as okay earner on exploitation values alone.

United Artists release of Longridge Enterprise Inc. production. Stars Eartha Kitt, Sammy Davis Jr.; features Frederick O'Neal, Henry Scott, Rex Ingram, Georgia Burke, James Edwards, Rosetta Lenoire, Isabelle Cooley, Alvin Childress, Claire Leyba, John Proctor, Charles Swain. Produced by Sidney Harmon. Directed by Arnold Laven; script, Philip Yordan from his own play of same title; camera, Lucien Ballard; music, Elmer Bernstein; editor, Richard C. Meyer. Previewed in N.Y., Nov. 12, '58. Running time, 97 MINS.

Anna Lucasta ..... Eartha Kitt
Danny Johnson ..... Sammy Davis Jr.
Frank ..... Frederick O'Neal
Rudolph Slocum ..... Henry Scott
Joe Lucasta ..... Rex Ingram
Theresa ..... Georgia Burke
Eddie ..... James Edwards
Stella ..... Rosetta Lenoire
Katie ..... Isabelle Cooley
Noah ..... Alvin Childress
Blanche ..... Claire Leyba
Stanley ..... John Proctor
Lester ..... Charles Swain
Cop ..... Isaac Jones
Secretary ..... Wally Earl

From Philip Yordan's play of the same title (originally a stage work of a Polish family) about a Negro prostitute who finds love but can't break with her past, Sidney Harmon has produced and Arnold Laven has directed a sincere, often compelling film. It'll unquestionably be billed as a "shocker," and to a degree it is just that. Also "Anna Lucasta" on the screen still carries the mark of a stage production, and is inhibited by it.

Picture is acted by a highly competent all-Negro cast. Individual performances, notably those of Rex Ingram as the father and of Sammy Davis Jr. as the irresponsible, tight-wound lover of Anna, stand out and give the film a unique, authentic flavor. Unfortunately, the entire story hinges on the central character of Eartha Kitt, and she gives the part little more than a superficial reading. It's hard to believe in her character.

Miss Kitt has a stunning figure and the clinging dresses she's given to wear accentuate the, positive. There are some scenes when director Laven gets a good deal of emotion out of her, and then the film comes to life with crackling tension, for the story—while hardly novel—is a vehicle for any actress. In other sequences, Miss Kitt more or less goes through the required motions in an almost cliche type of acting that doesn't ring true.

Yordan wrote his own screenplay in adapting his play, and while it naturally expands on the limits of the stage, the feeling of actors being on the boards persists. This tends to rob the film of some of its mood, and pace, but gives a greater chance to individual actors. This "Anna Lucasta" is a remake; Paulette Goddard starred in the 1949 version which was in the original ofay concept.

Ingram as old Joe Lucasta is excellent from start to finish. As the story develops, it is made clear that under his pretense of detesting a daughter who has become a street-walker, he is also fighting off his own temptations, for Joe is in love with his own daughter. Fogged by age and alcohol, stubborn and torn, Ingram creates a vivid portrait of the old man, and to a large extent he steals the show.

Sammy Davis Jr. lives his role as the cocky little fellow who wants to swallow life in big gulps and almost wrecks Anna's marriage. He brings to the character a good deal of understanding and balance, so that when, in the end, he walks out and leaves Anna to her husband, it becomes a believable act. As Frank, the bullying husband of another Lucasta daughter, Rosetta Lenoire, Frederick O'Neal also delivers a sturdy performance, which at times seems overdrawn, but registers nevertheless.

Henry Scott is sympathetic as Rudolph, who marries Anna knowing her past; Georgia Burke is warm and motherly as Ingram's wife; Miss LeNoire is very attractive, and John Proctor and Isabelle Cooley do well as two more members of the Lucasta clan. Alvin Childress has stature as the barkeeper.

This isn't a pretty story, and the film speaks forcefully about human greed, and ignorance, and man's lack of compassion. With some blunt dialog for spice, and a provocative subject, theatres should have no trouble selling this film to their customers. Apart from this, both Miss Kitt and Davis are good names for the marquee.

Story, briefly, has Ingram receiving a letter from an old friend saying that his son would soon come to Los Angeles with $4,000. The Lucasta family intends to marry off the boy to Anna to get their hands on the money. He turns out to be a college graduate, and he falls in love with Anna just the same. The girl's a prostitute who gradually drops her cynical attitude and returns the boy's feelings.

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GOLDWURM CRACKS BID WHIP

Reds Take 2 Top Frisco Prizes

San Francisco, Nov. 18.

Iron Curtain films won two of the four major Golden Gate Awards as the Frisco Film Festival ended last week. To wit:

Best picture: Hungary's "House Under the Rocks."

Best Actor: Massimo Girotti, in Yugoslavia's "The Road a Year Long."

Best actress: Ruth Leuwerik, in German picture, "Taiga."

Best director: Satyajit Ray for India's "Aparajito." (Ray's direction of "Pather Panchali," first in a film trilogy of which "Aparajito" is second, won him a Golden Gate Award last year and "Pather Panchali" also won the best-film prize last year.)

Strong showing of the Communist nations' films is attributed in part to the weakness of pictures shown from the free world, especially Europe—the U.S., of course, had no features entered.

A third Iron Curtain country's film, the Polish "Two Men and a Wardrobe," took prize as best creative-experimental picture in the non-feature field. This short, shown the first night of the festival, was as much discussed as any picture of the whole fortnight.

Other non-feature winners:

Best documentary, "Seine Meets Paris," France
Best fiction, "L'Ile aux Oiseaux," France
Best animated, "Flebus," a U.S. Terrytoon
Best industrial, "Energetically Yours," U.S. (Transfilm)
Best art, "Rembrandt, Painter of Men," Netherlands

Awards were made by a jury consisting of Arthur Knight, film critic for "The Saturday Review"; Albert Johnson, film critic for the British Film Institute's "Sight and Sound"; and Irving Ackerman, dean of Northern California exhibitors.

Hollywood-Snubbed Frisco Fest Needs Federation 'A' For City's $

San Francisco, Nov. 18.

With the San Francisco Film Festival done, the big question is: What will the International Federation of Film Producers do on Frisco's application for an "A" classification at the end of this month?

This is uppermost in the mind of Irving M. Levin, who directed the just-concluded Frisco fete. And it was much on the tongues of European film men who were in Frisco for the festival's final days.

Karl F. de Vogt, foreign sales manager of Bavaria Filmkunst, probably put it most succinctly.

"Next year there will be four 'A' festivals. We all suppose that Cannes, Venice and Berlin will be among them. The fourth definitely should be in the U.S.

"San Francisco's chances? I'd like to see it come to San Francisco, but that depends on the American delegation to the Paris meeting—and I don't know what they are saying."

Neither does anyone else in Frisco, but Levin has gone right ahead and put in his application, anyway. Whether he can muster sufficient support from the U.S. delegates is unknown here—or, at least, no one is talking.

Levin already is on the record as saying that if he doesn't get financial support from the city of Frisco, he'll call it quits so far as next year is concerned. But last week Frisco Mayor George Christopher indicated that if—the big if, again—the Federation comes through with an "A" rating, Christopher would recommend a city subsidy for the fete.

In the festival just finished Levin came pretty close to breaking even at the boxoffice.

A conservative estimate is that the 1,000-seat Metro Theatre, where the fete was held, grossed around $18,000.

The first of the 14 nights was invitational (and promotional), but the the remaining 13 nights saw the house at least 60 to 70% filled, and in several cases the theatre sold out at $2 a head. In addition, Levin ran a 6 p.m. showing of the film which had played the previous night and, though one of these 13 showings was washed out by a power failure, he himself figured the 6 p.m. take at $250 a night, or $3,000. Three matinees were also given, though the draw here was light.

Levin points out that this festival could never have broken even if he hadn't received heavy support from a number of Frisco businesses—dozens of expensive items, from the lithography for the festival's posters to the theatre itself, were donated free of charge to the non-profit corporation running the fete. Even so, the gross this year was something like 50% above the festival's 1957 take. Most nights were sponsored as "benefits" for various Frisco civic organizations, which paid $2 apiece for the tickets and then sold them at prices ranging up to $10 to their members.

With a city subsidy, Levin might attract some of the glamor personalities so sadly lacking at this year's festival. It is no secret that a number of Hollywood actors and actresses would have made appearances if the festival could pay all their expenses. Levin, however, couldn't finance these air trips and hotel bills and Hollywood, except for a couple of writers and directors, stayed away.

Mike Naify's last-minute appeal to Spyros Skouras to send some 20th-Fox personalities to Festival's closing laid a big egg. Though Skouras and Naify had agreed in a phone conversation that lack of U.S. participation in fete was drawing critical fire from some segments of trade and Frisco press, no stars appeared.

Knight's View

American participation at the San Francisco film festival could raise that fest to the level of Cannes, Venice or Berlin, Arthur Knight, member of the Frisco jury, said on his return east. He called Hollywood's cold-shouldering of the Frisco event "a disgrace" and added that, had the Americans chosen to show some pictures, "it had every chance of walking away with the major prizes."

IATSE's Videotape Jurisdiction Yen

Hollywood, Nov. 18.

International Alliance of Theatrical Stage Employes will follow prexy Richard Walsh's recent suggestion that Hollywood locals negotiate for inclusion of basic clause covering tape in their individual pacts in an attempt to lock up its jurisdiction over videotape during the coming sessions with the motion pic producers. Overall IATSE agreement with producers negotiated July 10, 1956, included the clause stating that the term "motion pictures" encompassed production via videotape also.

Several IATSE locals here already have clauses to that effect in their pacts, but attempts will be made to have that section of the basic IATSE agreement included in the contracts of all locals.

U.S. PIX IN ARTIES CUE COURT ACTION

Bidding situation among the New York art houses, already aggravated by one legal suit, is due to explode via another being filed by Jean Goldwurm against Columbia, Richard Davis of the Fine Arts Theatre and Edward L. Kingsley of Kingsley-International. Film involved is Col's "Bell, Book and Candle," which it booked into the Fine Arts without eliciting bids from other houses. Papers in the Goldwurm action were filed in N.Y. Federal Court yesterday (Tues.).

Suit asks $300,000 in treble damages and seeks to enjoin Col from booking "Bell" and other pix into the Fine Arts without bidding. Goldwurm wants the right to bid for "Bell."

Goldwurm originally filed an action against United Artists, Ilya Lopert and the Plaza Theatre, charging he was deprived of a chance to bid for "Witness for the Prosecution," which UA booked into the Plaza. Goldwurm, who operates the Little Carnegie and World theatres, now says a major distributor (Col) again failed to give his houses a chance to obtain the films in question. Suit reaches further back and covers "The Night Heaven Fell," which brings in the Kingsley outfit.

What makes the situation more arresting is the fact that the majors seem more eager than ever to day-date their important films on Broadway and the east side. Specifically, they mean the east side and not the west side, where both the Little Carnegie and the Normandie arties are located. The differentiation means nothing to some and everything to others.

Christmas Tight

In any case. Christmas will see quite a few of the top east side outlets tied up with "American" product. 20th-Fox has slotted its "Inn of the Sixth Happiness" into the Plaza, which had been desperately looking for a replacement for two UA pictures it lost. Paris has the Alec Guinness starrer, "The Horse's Mouth" via UA; the Fine Arts will have "Bell, Book and Candle"; the Normandie has slated "Separate Tables" and the Trans-Lux 52nd St. got "Doctor's Dilemma" from Metro (without a bid). The Sutton is in for a long run with "Gigi."

The Goldwurm suits have much more of a bearing on the majors than they do on the independent distributors. Already, the Goldwurm action has seen UA inviting bids on both "Horse's Mouth" and "Separate Tables." Former went to the Paris since "Inspector Maigret" was still doing holdover biz at the Plaza.

On the latter, Lopert put in a $50,000 bid for the Plaza. Then, however, the Trans-Lux outfit bid $75,000 and the picture went to the Normandie since Hecht-Hill-Lancaster couldn't see themselves turning down that kind of money. This, of course, left the Plaza high and dry until it managed to snare "Inn."

Part of the reason why Richard Brandt, T-L prez, submitted such a high bid was to establish the fact that the Normandie, despite its location, could do very good business. This has already been proven via the various Walt Disney films which have played the house and have done very well there on the holidays. Nevertheless, the Normandie—like the Little Carnegie—are considered "west," and some of the majors feel they're too close to Broadway for comfort to day-date. This is strongly disputed by some who note that the Guild, for instance, is doing fine business with the Tati film, "My Uncle," which it's playing simultaneously with the Baronet.

'Basically Dishonest'

Neither distributors nor exhibitors profess a great fondness for bidding. Many scoff at the bidding and term it "basically dishonest." For one, they say, the bids can be conveniently "arranged" via the

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De Gaulle Transition Period Makes Film 'Centre' Big for Cannes, '59

Due to the current revisions in the French governmental setup, which has pushed Parliament somewhat into the background, the role of the Centre National de la Cinematografie in the 1959 Cannes international film festival looms somewhat larger, Jacques Flaud, director of the government office, said in N. Y. last week.

Every year, after the Cannes fest, there are calls for its revision. Flaud said that while he was paying a good part of the freight (60,000,000 fr. or about $110,000 last year), his office had comparatively little to say about the actual running of the event. The position of the Centre having been strengthened, this may change now, he indicated.

For 1959, the government's contribution to Cannes will be about the same as this year, or just a little higher, Flaud reported.

Having just returned from Mexico and the international fest there, he said he was most impressed with it even though it was poorly organized. He also criticized the practice of charging everyone the same price for attending the screenings, which were held in a huge auditorium in Mexico City. "This way you get only a broad, popular reaction," he commented.

Flaud said the reaction to the American films shown in Mexico City had been misreported. The first two pictures weren't very good, he felt. The second two, however—"The Defiant Ones" and "Black Orchid"—received an enthusiastic reception, disproving that the fest was Communist-dominated.

The French exec stressed the importance of the Mexican fest, but added that, in his opinion, there were too many festivals. He lauded the Mexican procedure of not handing out prizes, but only diplomas of participation.

Allied Artists' Quarter

Hollywood, Nov. 18.

Allied Artists' net profits for first quarter ended Sept. 27, 1958 were up 32% over earnings for corresponding period last year, but gross income was down 19.7% from similar quarter of 1957.

Company ran up a net of $120,200 before Federal income taxes as against last year's $90,800 before Federal taxes. No provision was made for Federal taxes in either year due to prior year losses which were credited against first quarter profits.

This year's first quarter gross amounted to $3,929,000, compared to $4,894,000 for 1957 first quarter.

Directorate has declared a quarterly dividend of 13¾ cents per share on company's 5½% cumulative convertible preferred stock, payable Dec. 15 to stockholders of record Dec. 3.

At annual stockholders conclave here last week, all directors were reelected, and directors in turn reelected all incumbent officers. Directors returned included Steve Broidy, George D. Burrows, Sherrill Corwin, Roger Hurlock, W. Ray Johnston, Edward Morey, Paul Porzelt, Herman Rifkin and Norton V. Ritchey.

U.S. Potential For '10 C's' Still Big

Paramount's release of "Ten Commandments," produced by Cecil B. DeMille, this week rounded out its second year on the market with statistics that make it appear the Biblical epic is an industry in itself.

That it has been a mammoth boxoffice performer has been established long since, of course. Par, however, on the basis of private research and pollstering, figures "Commandments" as a continuing blockbuster for at least a couple of more years.

There's a "minimum residual" of 29,500,000 persons who haven't yet, but will, see the picture in the domestic market alone, according to the Par figuring. Domestic theatre tally so far is this: 47,750,000 persons have paid $52,000,000 in admissions, this in 4,619 engagements; there's not a reason in the world why the DeMille entry shouldn't pick up another $25,000,000.

Further, there's a chance the foreign market may provide greater returns than in the domestic. "Commandments" opened abroad in October, 1957 and so far has played in 293 spots in 23 different areas. The boxoffice receipts have exceeded $8,000,000 in terms of Yankee dollars, which means beaucoup money-making records. Par is angling for an additional $52,000,000 from foreign (there are 18,000 to 23,000 potential engagements) for a total of $60,000,000.

First-Time-Round

It adds up to this. "Commandments" is by far the greatest first-time-around grosser in the history of the business. And looks to become an important annuity for Par for some time to come. The potential future audience excludes repeats.

Still, despite the powerhouse nature of the economics, Par is operating sans policy with this story of Moses. Charles Boasberg, former sales supervisor of the picture, explained it this way: "We're playing it by ear."

For example, in the U. S. "Commandments" has played in only 365 drivein theatres, it is now withdrawn and there have been no decisions on future handling for the al fresco situations. Each booking is being appraised on individual

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Bob Hope Wins AFL-CIO Award

Hollywood, Nov. 18.

Bob Hope as first show business recipient of Murray-Green Award from AFL-CIO at dinner tendered Sunday night at the Beverly-Hilton said he is putting the $5,000 into motion picture scholarship fund named for late Barney Dean, his friend and gagwriter who died in 1954.

Hope was tendered medallion and cash award for his continuing work boosting servicemen's morale over period 18 years by Joseph A. Beirne, chairman AFL-CIO community services committee and president Communication Workers of America.

Following humorous acceptance speech by Hope, George Meany spoke in praise of Hope and social service aims of AFL-CIO. Another speaker was Charles C. Finacane, Assistant Secretary of Defense.

Attendance at informal dinner was over 1,000. Previous recipients of Murray-Green Award were Dr. Jonas Salk, Senator Herbert Lehman and Eleanor Roosevelt.

MEXICAN TRIBAL SAGAS FOR VENICE FESTIVAL

Mexico City, Nov. 18.

Mexico is readying to film a series of three Indian stories as the republic's entry for the Venice Festival next year. Producer of film wishes to remain anonymous until the cameras start rolling.

The three tales, loosely tied together by the script, will embrace the Yaquis, Otomi and Lancandon tribes. Picture will be in color and CinemaScope and producer plans to have each segment directed by a different director.

L.A. Still Moderate; 'Candle' Crisp $18,000, 'Queen' Fair 12G, 'Country' Mild 17G, 'So. Seas' Sock 25½G, 8th

Los Angeles, Nov. 18.

First-run biz continues moderate this session, the sole opener to show strength being "Bell, Book and Candle," with a torrid $18,000 at Warner Beverly. Hard-ticket engagements generally are holding up but otherwise returns are low despite a few individual good showings. "Queen of Outer Space" is heading for a fair $12,000 or close in two theatres.

Reissue of "The Robe" in two houses looks soft $12,800. "Big Country" shapes mild $17,000 among regular holdovers for second week in four locations. "Torpedo Run" in second round is only slow $10,300 in three spots.

"Cat on Hot Tin Roof" still is torrid $9,000 in 12th stanza at Fox Wilshire. "Old Man and Sea" is rated rich in second Fine Arts week. "South Seas Adventure" is leading the extended-runs with a torrid $25,500 in eighth round at Warner Hollywood.

Estimates for This Week

Warner Beverly (SW) (1,612; 90-$1.50)—"Bell, Book and Candle" (Col). Hotsy $18,000 or near. Last week, with Orpheum, Hollywood, Uptown, Loyola, "Big Country" (UA) (12th wk, Warbev; 1st wk, others), "Cop Hater" (UA) (1st wk) (except Warbev), $30,200.

Los Angeles, Iris (FWC) (2,097; 825; 90-$1.50)—"Queen of Outer Space" (AA) and "Frankenstein 1970" (AA). Fair $12,000. Last week, Los Angeles with Pantages, "In Love and War" (20th), "Flaming Frontier" (20th) (2d wk), $10,400. Iris, "Decks Ran Red" (M-G), "Dunkirk" (M-G) (2d wk-6 days), $1,600.

Hillstreet (RKO) (2,752; 90-$1.50)—"Satan's Satellites" (Rep) and "Missile Monsters" (Rep). Slim $2,800. Last week, "The Spider" (AI), "Terror from Year 5,000" (AI) (2d wk), $2,700.

Downtown Paramount, Pantages (ABPT-RKO) (3,300; 2,815; 90-$1.50)—"The Robe" (20th) and "Demetrius and Gladiators" (20th) (reissues). Soft $12,800. Last week, Downtown Paramount with Vogue, "White Wilderness" (BV) (1st mul-

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Broadway Grosses

Estimated Total Gross
This Week $431,815
(Based on 20 theatres)
Last Year $484,200
(Based on 21 theatres)

'Hurrah' Lively $9,000 in Prov.

Providence, Nov. 18.

Although a holdover, "Last Hurrah" still is biggest coin-getter currently at Loew's State, and leader in city. Other stands are not so good. Strand looms fair with "Tarawa Beachhead." RKO Albee's second week with "Man of the West" shapes okay. "From Earth To Moon" is fairish at Majestic.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Man of West" (UA) and "Street of Sinners" (UA) (2d wk). Okay $4,500. First week, $6,000.

Majestic (SW) (2,200; 65-80)—"From Earth to Moon" (WB) and "It's Great to Be Young" (WB). Fairish $6,000. Last week, "In Love and War" (20th) and "Showdown at Boot Hill" (20th), $7,000.

State (Loew) (3,200; 65-80)—"Last Hurrah" (Col) (2d wk). Active $9,000 after big $13,000 opening session.

Strand (National Realty) (2,200; 65-80)—"Tarawa Beachhead" (Col) and "Murder Reported" (Indie). Carrying to normal Wednesday opening to give stand fair $6,500 in 8-days.

K. C. Biz Better; 'Hurrah' Oke $9,000, 'Country' Big 10G, 'In Love' $10,500

Kansas City, Nov. 18.

There's a healthier hue in film biz here this week, largely because of the strong calibre of product. "In Love and War" in two Fox Midwest theatres shapes fancy. "Big Country" at the Roxy is rated torrid. "Last Hurrah" at Midland is barely okay but may hold. Other two are sure holdovers. "The Blob" at Paramount is above average. "God Created Woman" continues strongly in 41st week on record-breaking run at the Kimo. Weather turned moist over weekend, after six weeks without rain.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90)—"Unwed Mother" (AA) and "Joy Ride" (AA) with "Tall Stranger" (AA) (2d run). Light $6,000. Last week, "Cop Hater" (UA) and "The Mugger" (UA), same.

Kimo (Dickinson) (594; 90-$1.25)—"God Created Woman" (Kings) (41st wk). Behind increased advertising pushed to good $1,800. Last week, $1,600.

Midland (Loew (3,500; 90-$1.25)

(Continued on page 10)

Det. Spotty; 'Decks' Lean $14,000, 'Vampire' Okay 12G, 'Houseboat' 16G, 2d

Detroit, Nov. 18.

Generally, downtown biz remains good with most of the credit going to holdovers and longruns. Newcomers "Decks Ran Red" at Fox, "Torpedo Run" at the Palms and "Blood of Vampire" at Broadway-Capitol are only fair to okay. Meanwhile, "Houseboat" is having a great sailing at the Michigan. "South Seas Adventure" is wow in seventh week at Music Hall. "Gigi" is fine in fifth stanza at Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,100; $1.25-$1.50) — "Decks Ran Red" (M-G) and "Dunkirk" (M-G). Fair $14,000. Last week, "In Love and War" (20th) and "Wolf Dog" (20th), $12,000.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Houseboat" (Par) and "As Young As We Are" (Par) (2d wk). Swell $16,000. Last week, $25,000.

Palms (UD) (2,961; $1.25-$1.50)—"Torpedo Run" (M-G) and "Gun Runners" (UA). Oke $15,000. Last week, "Man of West" (UA) and "I Bury Living" (UA), $16,000.

Madison (UD) (1,900; $1.25-$1.50)—"White Wilderness" (BV) and "Littlest Hobo" (AA) (3d wk-4 days). Oke $4,500. Last week, $7,500.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Blood of Vampire" (U) and "Monster on Campus" (U). Average $12,000. Last week, "Tarawa Beachhead" (Col) and "Ghost of China Sea" (Col), same.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (Magna) (32d wk). Solid $10,000. Last week, $9,600.

Adams (Balaban) 1,700; 90-$1.25)—"Party Girl" (M-G) (2d wk). Oke $7,500. Last week, $8,500.

Music Hall (SW-Cinerama) (1,208; $1.50-$2.65) — "South Seas Adventure" (Cinerama) (7th wk). Wham $22,000. Last week, $22,500.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65) — "Gigi" (M-G) (5th wk). Fine $7,000. Last week, $8,000.

PORTLAND TRADE UNEVEN

'Wilderness' Lush $10,000, 'Party' Tame 4½G, 'Hurrah' NSH 6G

Portland, Ore., Nov. 18.

Biz is perking at several first-runs currently. However, "Party Girl" at Liberty is slim. "Love and War" shapes stout in second frame at the Fox. "Last Hurrah" looms as modest. "White Wilderness" at Paramount looks solid.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50) — "South Pacific" (Magna) (25th wk). Nice $5,000. Last week, $6,700.

Fox (Evergreen) (1,536; $1-$1.50)—"In Love and War" (20th) and "Escape From Red Rock" (Indie) (2d wk). Stout $6,500. Last week, $7,200.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (13th wk). Oke $4,000. Last week, $4,600.

Liberty (Hamrick) (1,865; $1-$1.50) — "Party Girl" (M-G) and "Andy Hardy Comes Home" (M-G). Slim $4,500. Last week, "Blood of Vampire" (U) and "Monster On The Campus" (U), $4,000.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Last Hurrah" (Col) and "Return To Warbow" (Col). NSH $6,000. Last week, "Hell Squad" (AI) and "Tank Battalion" (AI), $6,200.

Paramount (Port-Par) (3,400; $1-$1.50)—"White Wilderness" (BV). Solid $10,000 or near. Last week, "Defiant Ones" (UA) and "Toughest Gun In Tombstone" (UA) (2d wk), $5,900.

'Houseboat' Wow $12,000, Balto Ace

Baltimore, Nov. 18.

Big news here this week is "Houseboat" which opened strong at the Mayfair and shapes to hit new record. Other new entries are "In Love and War" which looks tame at the Century. "Decks Ran Red" is dull in first at the Stanley while "Party Girl" in second at the Hipp is modest. Looking fairly well are "Reluctant Debutante" in seventh at the Little and "Me and Colonel" in sixth at the Playhouse.

Estimates for This Week

Century (R-F) (3,100; 50-$1.25)—"In Love and War" (20th). Tame $7,500. Last week, "Torpedo Run" (M-G), $5,000.

Cinema (Schwaber) (460; 50-$1.25)—"Only French Can" (UMPO). Slow $1,500. Last week, "How to Murder Rich Uncle" (Col) (2d wk), $1,500.

Five West (Schwaber) (460; 50-$1.25) — "Truth About Women" (Cont) (2d wk). Good $1,500.

Hippodrome (R-F) (2,300; 50-$1.25)—"Party Girl" (M-G) (2d wk). Fair $4,000 after $7,000 opener.

Little (R-F) (300; 50-$1.25)—"Reluctant Debutante" (M-G) (7th wk). Nice $2,000 after $2,300 last week.

Mayfair (R-F) (900; 50-$1.50)—"Houseboat" (Par). Sock $12,000. Last week, "La Parienne" (U) (4th wk), $3,500.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20th) (3d wk). Slow $4,000 after $4,500 in previous week.

Playhouse (Schwaber) (460; 50-$1.50)——"Me and Colonel" (Col) (6th wk). Good $3,000 after $3,500 in fifth.

Stanley (R-F) (3,200; 50-$1.25)—"Decks Ran Red" (M-G). Dim $4,000. Last week, "Cat On Hot Tin Roof" (M-G) (11th wk), $4,000.

Town (R-F) (1,125; 50-$1.50)—"Defiant Ones" (UA) (5th wk). Slow $3,000 after $4,000 in fourth.

'Torpedo' OK $9,000, Cincy; 'Hurrah' Good 7½G, 'Seas' Torrid 25G, 3d

Cincinnati, Nov. 18.

Marquee changes at first-runs are tilting Cincy film trade this week to a seasonal level. "Torpedo Run," in oke stride at the Albee, and "From Earth to Moon," looming firm at the Palace, are closely followed by "Last Hurrah" at Keith's. Last named perked on third day with arrival of Pope John XXIII coronation film. Standout grosser for third big week, "South Seas Adventure," reflects support of extra shows for students. "South Pacific" maintains pleasing pace on 29th lap.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Torpedo Run" (M-G). Oke $9,000. Last week, "Party Girl (M-G), ditto.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (3d wk). Hotsy $25,000. Last week, $26,000. Good advance on extra shows for juves.

Grand (RKO) (1,400; 75-$1.10)—"Fearmakers" (UA) and "Cop Hater" (UA). So-so $5,500. Last week, "Haunted Strangler" (M-G) and "Friend Without Face" (M-G), $5,600.

Keith's (Shor) (1,500; 90-$1.25)—"Last Hurrah" (Col) and "Pope John XXIII Coronation" (Rank). Good $7,500. Holds for second week. Last week, "In Love and War" (20th) (2d wk), $5,000.

Palace (RKO) (2,600; 75-$1.10)—"From Earth to Moon" (WB). Pleasing $9,000 or near. Last week, "Streetcar Named Desire" (20th) (reissue), $6,500.

Valley (Wiethe) (4,300; $1.50-$2.50)—"South Pacific" (29th wk). Easing off to okay $5,700. Last week, $6,000.

New Entries Lift L'ville; 'Gigi' Tall $8,000, 'Onionhead' 8½G, 'Love' 6G, 2d

Louisville, Nov. 18.

Local first-run biz is fair to solid this week, with fresh product at four of downtown houses. "Love and War" in second stanza at the Rialto is making an okay showing. "Gigi," on grind policy at the Brown, has had full houses since opening, following 27-week run of "South Pacific."

"Onionhead" at the Mary Anderson shapes sturdy although not as great a blockbuster as "No Time For Sergeants." "Party Girl" at United Artists is only fairly good. "Tank Force" at the Kentucky is brisk.

Estimates for This Week

Brown (Fourth Ave.) (1,200; 90-$1.25)—"Gigi" (M-G). Excellent $8,000 or near in view. Last week, "South Pacific" (Magna) (27th wk), $7,000 in 5 days.

Kentucky (Switow) (900; 60-90)—"Tank Force" (Col) and "Buchanan Rides Alone" (Col). Stout $6,000. Last week, "Big Country" (UA) (4th wk), $5,000.

Mary Anderson (People's) (1,000; 60-90)—"Onionhead" (WB). Strong $8,500. Last week "From Earth to Moon" (WB), $6,000.

Rialto (Fourth Ave.) (3,000; 60-85)—"In Love and War" (20th) (2d wk). Oke $6,000 after last week's $9,000.

United Artists (UA) (3,000; 60-90)—"Party Girl" (M-G). Fairly good $7,500. Last week, "Last Hurrah" (Col), $5,000.

Key City Grosses

Estimated Total Gross
This Week $2,176,015
(Based on 22 cities and 236 theatres, chiefly first runs, including N. Y.)
Last Year $2,452,600
(Based on 22 cities and 252 theatres.)

'Love' Lusty 13G, Mpls.; 'Pacific' 7G

Minneapolis, Nov. 18.

Two of current newcomers, "The Last Hurrah" and "In Love and War," seem to be of sufficiently major proportions to show up well at the boxoffice. "In Love" is rated fairly good at State. Another arrival, the hard-ticket "Windjammer," doesn't open until tomorrow (Wed.).

Abundant holdovers comprise "South Pacific," still in money in 21st week; "White Wilderness," in third stanza and "Party Girl" and "Torpedo Run" in their second weeks. "Search for Paradise" wound up its highly profitable 38-week run Sunday (16) with boxoffice fireworks.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "South Pacific" (Magna) (21st wk). Brisk $7,000. Last week, $8,000.

Century (S-W) (1,150; $1.75-$2.65) — "Windjammer" (NT). Opening tomorrow night (21) following invitation prevue Thursday night. Initial public showing sponsored by local Sons of Norway. Last week, "Search for Paradise" (Cinerama) (38th wk), terrific $22,500 in 8 days.

Gopher (Berger) (1,000; 85-90)—"Torpedo Run" (M-G) (2d wk). Another okay week at $4,000. Last week, $6,000.

Lyric (Par) (1,000; 85-90) — "Party Girl" (M-G) (2d wk). Finishing nicely enough at $6,000. Last week, $8,500.

RKO Orpheum (RKO) (2,800; 75-90)—"Last Hurrah" (Col). Plenty of praise for this one but mild $8,000 looms. Last week, "Raw Wind in Eden" (U), $7,000.

RKO Pan (RKO) (1,800; 75-85)—"Decks Ran Red" (M-G) and "Saga of Hemp Brown" (U). Okay $5,000. Last week, "Adam and Eve" (Indie) (2d wk), $4,500 at 75-90.

State (Par) (2,200; 85-90) — "In Love and War" (20th). Heading for smash $13,000. Last week, "Attila" (Indie), $11,000.

Suburban World (Mann) (800; 85)—"Arsenic and Old Lace" (Indie) (reissue). Good $2,000. Last week, "Mlle. Striptease" (Indie) and "Miller's Beautiful Daughter" (Indie (2d wk runs), $1,000.

World (Mann) (400; 85-$1.25)—"White Wilderness" (BV) (3d wk). Has done a good boxoffice job. Neat $4,500. Last week, $5,900.

'HOME' FAIR $6,000 IN OMAHA; 'IN LOVE' 6½G

Omaha, Nov. 18

Biz is okay at downtown first-runs this stanza. "Home Before Dark," at the Omaha, is rated only fair. "Torpedo Run" is moderate at the State and "In Love and War" shapes modest in second stanza at Orpheum. On the hard ticket front, "South Pacific" continues to hold up well at the Cooper in its fourth week but opening of "Old Man and Sea" proved soft at the Brandeis. Balcony has been shuttered at latter spot.

Estimates for This Week

Brandeis (Cooper) (694; $1.25-$1.50)—"Old Man and Sea" (WB). Poor $3,000. Last week, "Last of Fast Guns" (U) and "Voice in Mirror" (U), $2,500 for 4 days at 90c scale.

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (4th wk). Holding to fast $11,000. Last week, ditto.

Ohama (Tristates) (2,066; 75-90)—"Home Before Dark" (WB). Fair $6,000 or near. Last week, "Blob" (Par) and "Married Monster Outer Space" (Par), $5,000.

Orpheum (Tristates) (2,980; 90-$1.25)—"In Love and War" (20th) (2d wk). Moderate $6,500. Last week, $8,000.

State (Cooper) (850; 90)—"Torpedo Run" (M-G). Fair $3,500. Last week, "Party Girl" (M-G), $3,500.

Rain Dampens Cleve. Biz But 'Moon' Fair $10,000; 'Torpedo' 9G, 'Party' 8G

Cleveland, Nov. 18.

Long-runners are improving currently but newcomers this week are getting water-soaked grosses. "From Earth To Moon" shapes fair at Allen while "Torpedo Run" is rated light at State. "Party Girl" is okay on move-over at Stillman. "Search For Paradise" is pushing ahead of 12th week to land a brisk total in 13th round at Palace.

Estimates for This Week

Allen (S-W) (3,800; 75-90) — "From Earth To Moon" (WB). Fair $10,000. Last week, "In Love and War" (20th) (10 days), $16,000.

Continental Art (Art Theatre Guild) (850; $1.25)—"Your Past is Showing" (Indie). Poor $1,700. Last week "Crime and Punishment" (Indie), $2,200.

Heights Art (Art Theatre Guild) (925; $1.25)—"Odet" (Indie). Passable $1,900. Last week, "Premier May" (Indie), $1,100.

Hippodrome (Telem't) (3,700; 75-90) — "Whole Truth" (Col) and "Tarawa Beachhead" (Col). Weak $8,000. Last week, "Last Hurrah" (Col), $12,000.

Lower Mall (Community) (500; 70-90)—"Wild and Wicked" (Indie) and "Assault" (Indie) (2d wk). Mild $2,000 after $2,900.

Ohio (Loew) (1,244; $1.25-$2.50)—"South Pacific" (20th) (33d wk). Fine $8,200. Last week, $8,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40) — "Search For Paradise" (Cinerama) (13th wk). Pushing to brisk $15,500 after $13,400 last week.

State (Loew) (3,500; 70-90) — "Torpedo Run" (M-G). Light $9,000. Last week, "Party Girl" (M-G), $11,000.

Stillman (Loew) (2,700; 70-90)—"Party Girl" (M-G) (m.o.). Okay $8,000 or over. Last week, "Gigi" (M-G) (m.o.), $6,000.

'Moon' Lofty $11,000, Indpls.; 'Dark' Fat 9G

Indianapolis, Nov. 18.

Results are mixed at first-runs here this stanza. "From Earth to Moon" is getting big play from the science fiction crowd to lead the city by a wide margin at Circle. "Last Hurrah" looks poor at Loew's opening round. "Home Before Dark" looms good at Keith's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"From Earth to Moon" (WB) and "Ride Crooked Trail" (U). Solid $11,000. Last week, "In Love and War" (20th) and "Hell Ship Mutiny" (Indie), $10,000.

Keith's (C-D) (1,300; 75-90)—"Home Before Dark" (WB). Good $9,000. Last week, "Me and Colonel" (Col), $6,000.

Loew's (Loew) (2,427; 75-90)—"Last Hurrah" (Col). Poor $5,000 or less. Last week, "Big Country" (UA), $7,000.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (Magna) (30th wk). Fine $8,500. Last week, $9,000.

Strong Fare Bolsters Chi; 'To Live' Whopping $46,000, 'Hobo'-'Queen' OK 12G, 'Houseboat' Boff 20G, 'Tunnel' 21G

Chicago, Nov. 18.

Strong pix, both fresh and hold-over, figure to buoy downtown cinemas in the current round, though widely fluctuating weather is a question mark. State-Lake's "I Want to Live!" is leading the new entries with a boffo $46,000. Oriental's combo of "Littlest Hobo" and "Queen of Outer Space" looms fairly okay at $12,000.

Holdovers shape fair to fancy. Second-weekers include "Last Hurrah," just okay at the Chicago; "Houseboat," sock at the Esquire; "Tunnel of Love," bright at the Woods; "Party Girl," trim at the United Artists; "Monster on Campus"-"Blood of Vampire" combo is rated nice at the Garrick. "In Love and War" looks fine in third Roosevelt frame.

Of the hard ticketers, "South Seas Adventure" is hotsy in eighth term at the Palace; "Gigi" shapes fancy for 19th Harris week; "South Pacific" looms socko for 34th stanza at McVickers; and "Around World in 80 Days" is great in 85th round at Todd's Cinestage.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Tides of Passion" (Janus). Dandy $6.000. Last week, reissues.

Carnegie (Telem't) (485; $1.25)—"There's Always a Price Tag" (Rank). Fair $2,200. Last week, reissues.

Chicago (B&K) (3,900; 90-$1.80)—"Last Hurrah" (Col) (2d wk). Good $21,000. Last week, $27,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Houseboat" (Par) (2d wk). Sock $20,500. Last week, $23,000.

Garrick (B&K) (850; 90-$1.25)—"Blood of Vampire" (U) and "Monster on Campus" (U) (2d wk). Nice $8,000. Last week, $10,000.

Harris (Todd) (984; $1.25-$3)—"Gigi" (M-G) (19th wk). Snappy $15,500. Last week, $15,000.

Loop (Telem't) (606; 90-$1.50)—Reissues. Last week, "Fantasia" (BV) (reissue), $7,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"South Pacific" (Magna)

(Continued on page 10)

'Hurrah' Loud 15G, Philly; 'Sea' 10G

Philadelphia, Nov. 18.

Exhibitors here are making the best of last week's rainy weekend. Ace newcomer looks to be "Last Hurrah," which looms fancy at the Randolph. "Houseboat" still is fast in fifth round at Arcadia while "Windjammer" looms brisk in third Boyd stanza. "Old Man and Sea" is rated stout on opening at the Goldman. "Case of Dr. Laurent" is great at the Studio and 21 nabe houses.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Houseboat" (Par) (5th wk). Fast $11,000. Last week, $13,000.

Boyd (SW) (1,480; $1.20-$2.40)—"Windjammer" (NT) (3d wk). Brisk $12,000. Last week, $11,000.

Fox (National) (2,250; 65-$1.49)—"Appointment with Shadow" (U) and "Saga of Hemp Brown" (U). Slow $6,500. Last week, "Played with Fire" (Col) and "Buchanan Rides Alone" (Col), $7,000.

Goldman (Goldman) (1,200; $1.50-$2.60)—"Old Man and Sea" (WB). Stout $10,000. Last week, "Torpedo Run" (M-G) (2d wk), $4,000 in 4 days.

Midtown (Goldman) (1,000; 65-$1.49)—"South Pacific" (Magna) (34th wk). Sturdy $8,000. Last week, $7,000.

Randolph (Goldman) (1,250; 65-$1.80)—"Last Hurrah" (Col). Fine $15,000. Last week, "Onionhead" (WB) (2d wk), $8,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (8th wk). Trim $11,000. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.49)—"Defiant Ones" (UA) (8th wk). Stout $7,200. Last week, $7,000.

Studio (Goldberg) (400; 99-$1.49)—"Case of Dr. Laurent" (Indie). Sock $8,500. Last week, reissues.

Trans-Lux (T-L) (500; 99-$1.80)—"Reluctant Debutante" (M-G) (8th wk). Neat $3,500. Last week, $3,900.

Viking (Sley) (1,000; 75-$1.49)—"In Love and War" (20th) (2d wk). Oke $9,000. Last week, $17,500.

World (Pathe) (604; 95-$1.80)—"Mitsou" (Indie) (2d wk). Good $2,600. Last week, $2,900.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Home' Cozy 15G, St. L.; 'So. Seas' 13G, 'Love' 12G

St. Louis, Nov. 18.

Several new ones this week but "Man of West" at Loew's is only fair. "Home Before Dark" at the St. Louis shapes fancy. Still big on holdover are "South Pacific" in a 31st week at the Pageant and "South Seas Adventure" in third week at the Ambassador. "In Love and War" in second stanza at the Fox looks lively.

Estimates for This Week

Ambassador (SW-Cinerama) (1,400; $1.20-$2.40)—"South Seas Adventure" (Cinerama) (3d wk). Good $13,000. Last week, same.

Apollo Art (Grace) (700; 90-$1.25)—"Captain From Koepenick" (Indie) (2d wk). Neat $2,500. Last week, $3,300.

Fox (Arthur) (5,000; 65-90)—"In Love and War" (20th) and "Forbidden Island" (Col) (2d wk). Stout $12,000. Last week, $16,000.

Loew's (Loew) (3,200; 60-90)—"Man of West" (UA) and "Hong Kong Confidential" (UA). Fair $10,000. Last week, "Party Girl" (M-G) and "Terror in a Texas Town" (UA) (2d wk), $7,000.

Orpheum (Loew) (1,000; 60-90)—"Torpedo Run" (M-G) and "Menace in the Night" (UA) (2d wk). Good $5,000. Last week, $8,500.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (Magna) (31st wk). Trim $5,000. Last week, same.

Richmond (Arthur) (1,000; 60-90)—"Pantaloons" (Indie). Oke $2,000. Last week, "Mademoiselle Strip-tease" (Indie) (2d wk), $1,800.

St. Louis (Arthur) (3,600; 60-75)—"Home Before Dark" (WB) and "Rx Murder" (20th). Fine $15,000. Last week, "At War With Army" (Par) (reissue) and "Let's Go Navy" (Indie), $9,000.

Shady Oak (Arthur) (560; 60-90)—"Three Men in Boat" (DCA). Trim $3,000. Last week, "Case of Dr. Laurent" (T-L), $2,000.

FRISCO OFF; 'SPIDER' $9,000, 'IN LOVE' 9½G, 2

San Francisco, Nov. 18.

Science-fiction pix are dominating the local scene and none is doing very well. However, "Frankenstein 1970" paired with "Queen of Outer Space" shapes okay at Golden Gate. "Reluctant Debutante" shapes good in second Warfield session. "Lost Missile" with "Fearmakers" looks slow at United Artists. "South Pacific" is sturdy in 20th round at Alexandria.

Estimates for This Week

Golden Gate (RKO) (2,359; $1.25)—"Frankenstein 1970" (AA) and "Queen of Outer Space" (AA). Okay $10,000. Last week, "Mark Of Hawk" (U) and "Tanganyika" (U), $7,000.

Fox (FWC) (4,651; $1.25-$1.50)—"In Love and War" (20th) and "Showdown at Boot Hill" (20th) (2d wk). Fair $9,500. Last week, $13,500.

Warfield (Loew) (2,656; 90-$1.25)—"Reluctant Debutante" (M-G) (2d wk). Good $10,000. Last week, $16,000.

Paramount (Par) (2,646; 90-$1.25)—"Spider" (AI) and "Terror From Year 5,000" (AI). So-so $9,000. Last week, "Tarawa Beachhead" (Col) and "Tijuana Story" (Col), $13,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"From Earth to Moon" (WB) and "Brain From Planet

(Continued on page 10)

BUFFALO B.O. THINS OUT

'Tarawa' Okay $11,000, "Torpedo" Slow 9½G, 'Hurrah' NSH 8G

Buffalo, Nov. 18.

Biz at first-runs this stanza is thinning out, with few really big pictures. "Tarawa Beachhead" looks okay at the Paramount but "Torpedo Run" shapes moderate at the Buffalo. "In Love and War" is slipping off to a nice total at the Center in third week.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Torpedo Run" (M-G) and "I Accuse" (M-G). Slow $9,500. Last week, "Man of West" (UA), $11,300.

Center (AB-PT) (2,000; 70-90)—"In Love and War" (20th) (3d wk). Tapering to nice $6,800. Last week, $8,500.

Century (UATC) (1,410; 70-90)—"Last Hurrah" (Col) and "She Played With Fire" (Col). Offish $8,000 or over. Last week, "South Pacific" (Magna) (25th wk-6 days), $9,500 at $3 top.

Lafayette (Basil) (3,000; 70-90)—"Mississippi Gambler" (U) and "Up Front" (U) (reissues). Mild $7,000 or close. Last week, "At War With Army" (Par) (reissue) and "Littlest Hobo" (AA), $9,200.

Paramount (AB-PT) (3,000; 70-90)—"Tarawa Beachhead" (Col) and "Apache Territory" (Col). Passable $11,000. Last week, "From Earth to Moon" (WB) and "Hot Angel" (Par), $7,500.

Teck (Loew) (1,200; 70-$1.25)—"Cat on Hot Tin Roof" (M-G) (12th wk). Soft $4,000. Last week, $4,800.

Cinema (Martina) (450; 70-$1.25)—"Old Man and Sea" (WB) (2d wk). Tame $2,500. Last week, $4,000.

'Gigi' Sockeroo $15,000, D. C.; 'Sea' Modest 8G, 'Deb' 8G, 'Hurrah' 8½G

Washington, Nov. 18.

"Gigi" is off to a lusty start at Keith's on popular price run following 16 stanzas at the Columbia earlier on hard-ticket engagement. Otherwise, mainstem biz runs sluggish here, with "Reluctant Debutante" a bright spot in its fifth frame. "Decks Ran Red" is below expectations. "Old Man and Sea" shapes moderate on first Uptown week. The 207-seat Plaza, "Dr. Laurent" is smash. "Last Hurrah" looms fancy in third Trans-Lux round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"The Spider" (AI) and "Brain Eaters" (AI). Hep $12,000. Last week, "From Earth to Moon" (WB), $10,500.

Capitol (Loew) (3,434; 90-$1.25)—"Party Girl" (M-G) (2d wk). Weak $12,000. First week, $16,000.

Columbia (Loew) (904; 90-$1.25)—"Reluctant Debutante" (M-G) (5th wk). Stout $8,000 following $9,000 in fourth. Remains on.

Keith's (RKO) (1,850; 90-$1.25)—"Gigi" (M-G). Wow $15,000 in first stanza at pop prices. Ran 16 weeks as hard-ticket pic. Last week, "Man of West" (UA) (2d wk), $7,000.

MacArthur (K-B) (900; $1.10)—"Pot Bouille" (Cont). Great $5,000. Holds. Last week, "Man in Raincoat" (Indie) (2d wk), $3,500.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par) (5th wk). Sturdy $8,000, and stays on. Last week, $9,000.

Palace (Loew) (2,390; 90-$1.25)—"Decks Ran Red" (Col). Disappointing $9,000. Last week, "In Love and War" (20th) (2d wk), $11,500.

Plaza (T-L) (276; 90-$1.50)—"Dr. Laurent" (T-L). Socko $8,500. Last week, "Time of Desire" (Janus) (6th wk), $2,500.

Trans-Lux (T-L) (600; $1.25-$1.80)—"Last Hurrah" (Col) (3d wk). Nice $8,500 for second week in row.

Uptown (SW) (1,100; $1.25-$2.50)—"Old Man and Sea" (WB). Shapes slow $8,000 in 9 days. Last week, "South Pacific" (Magna) (32d wk), final three days, $6,000.

Warner (SW-Cinerama) (1,300; $1.25-$2.40)—"Windjammer" (NT) (5th wk). Good $14,300, with two extra screenings. Last week, $11,300.

SEEK WARDEN FOR 'NINA'

Hollywood, Nov. 18.

Jack Warden is being paged for one of the top roles in Hugo Fregonese's production, "Nina and the Tramp."

Warden, in cast of "The Sound and the Fury," for 20th-Fox, is now in negotiations on the film, which rolls in late spring in or around Seville, Spain. Screenplay is by Carlos Blaco.

B'way Biz Skidding But 'Houseboat' Wow $40,000 in 4 Days, 'Mouth' Boff 25G, 'Gigi' Sock $28,400, 'Uncle' 26G

Broadway film business has turned almost as dull as the weather in the current session despite a few bright spots. Heavy rain on Saturday night and some rainfall last Monday, of course, were of no especial help. And naturally the first-run situation is suffering from a plethora of holdovers and extended-runs. This, plus general conditions for this time in November, along with some less than sensational product are helping the downbeat.

"Houseboat," of course, shapes as standout among the new entrants with a wow $43,500 in its first four days at the Capitol. "Horse's Mouth" is pacing the arty theatres with a mighty $25,000 in first week plus preview coin at the Paris.

"My Uncle, Mr. Hulot," playing in two houses, and "Gigi" at the Sutton are two other great art house entries. "Hulot" is tremendous $13,800 at the Baronet and smash $12,500 at the Guild, both in second rounds. "Gigi" continued mighty with $28,415 in first holdover round at the Sutton.

"Home Before Dark" with stageshow is sagging to a fairish $107,000 in second session at the Music Hall. It stays on.

Paramount changed to "Mardi Gras" yesterday (Tues.) after an elaborate preview Monday night, with the stars of this pic attending. Final week of "Last Hurrah" plus stageshow looks like fair $39,000 at the Roxy. "Tunnel of Love" opens Friday.

"Party Girl" landed a good $14,500 in third stanza at the State, and is staying. "Big Country" is heading for big $14,500 in current (7th) session at the Astor.

The Victoria brought in "I Want To Live" yesterday (Tues.) after seven weeks plus six days of a highly successful run with "Defiant Ones."

"South Seas Adventure" is best hard-ticket pic, now in 18th week at the Warner. It held with solid $25,900 in 17th round. Still nice is "South Pacific," in sixth week on move over to the Rivoli. "Roots of Heaven" goes to grind and lower admission policy at the Palace today (Wed.), after five very disappointing weeks on two-a-day and $3 top.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (7th wk). Present stanza winding today (Wed.) likely will reach big $14,500. Sixth was $15,500 for 6½ days, last Wednesday (12) night being used for invitational showing of "Separate Tables."

Baronet (Reade) (430; $1.25-$2)—"My Uncle, Mr. Hulot" (Cont) (3d wk). Initial holdover round ended Sunday (16) was whopping $13,800. First, record $15,800.

Capitol (Loew) (4,820; $1-$2.50)—"Houseboat" (Par). First four days hit wham $40,000. Holding, naturally.

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (7th wk). Sixth round finished Sunday (16) was mild $10,800. Fifth, $13,900.

Fine Arts (Davis) (468; 90-$1.80)—"Orders To Kill" (UMPO). Opened Monday (17). In ahead, "Night Heaven Fell" (Kings) (4th wk-6 days), mild $4,500 after $6,600 in third full week.

Guild (Guild) (450; $1-$1.75)—"My Uncle, Mr. Hulot" (Cont) (3d wk). First holdover stanza ended Sunday (16) was still great at $12,500. Initial week, $15,200.

Normandie (Trans-Lux) (592; $1.80-$2.80)—"Tosca" (Indie) (4th wk). Current week winding today (Wed.) looks like trim $8,000. Third week, $10,000. Stays fifth week.

Palace (RKO) (1,642; $1.25-$3)—"Roots of Heaven" (20th) (6th wk). Fifth stanza finished yesterday (Tues.) was mild $10,500. Fourth, $12,000. Stays until "Night To Remember" (Indie) opens Dec. 17. "Roots" goes on continuous run today (Wed.) with 90c-$2 scale.

Odeon (Rank) (813; 90-$1.80)—"Night Heaven Fell" (Kings) (5th wk). Fourth session completed Monday (17) was fair $6,600. Third, $9,000.

Paramount (ABPT) (3,665; $1-$2)—"Mardi Gras" (20th). Opened yesterday (Tues.) after being preemed Monday (17) night, with four stars of pic attending. In ahead, "In Love and War" (20th) (3d wk-4 days), good $20,000 after $36,000 in second week of seven days.

Paris (Pathe Cinema) (568; 90-$1.80)—"Horse's Mouth" (Lopert) (2d wk). First round completed Monday (17) was mighty $25,000, including preview showing coin.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Home Before Dark" (WB) with stageshow (2d wk). This stanza winding up today (Wed.) is heading for fairly good $107,000. First week, $138,000. Holds a third, and also a fourth. Christmas show then comes in here.

Rivoli (UAT) (1,545; $2-$3.50)—"South Pacific" (Magna) (7th wk). Sixth session ended Monday (17) was good $23,400, being helped by extra show Nov. 11. Fifth week,

Plaza (Lopert) (525; $1.50-$2)—"Inspector Maigret" (Lopert) (6th wk). Present frame ending today (Wed.) looks like smooth $7,200. Fifth was $9,800. Continues.

Roxy (Indie) (5,705; 90-$2.50)—"Last Hurrah" (Col) with stageshow (4th-final wk). This stanza ending tomorrow (Thurs.) for eight days looks like fair $39,000. Third, $60,000. "Tunnel of Love" (M-G) opens Friday (21).

State (Loew) (3,450; 50-$1.75)—"Party Girl" (M-G) (4th wk). Third round ended Monday (17) was good $14,500. Second, $18,500.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (3d wk). Second frame completed Saturday (15) held with a giant $28,415. First was recorded $28,600. Third Sunday was less than $100 below second Sunday or $4,375. Long lines Sunday and Saturday spelling trick, with seven shows on Saturdays.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"What Price Murder" (UMPO) (2d wk). Initial stanza ended Sunday (16) was fairly good $10,000.

Victoria (City Inv.) (1,003; 50-$2)—"I Want To Live" (UA). Opened yesterday (Tues.). Last week, "Defiant Ones" (UA) (8th wk-6 days), okay $10,200 after $14,500 for seventh full week.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (18th wk). The 17th week completed Saturday (15) was solid $25,900. The 16th stanza, $29,000, with some extra shows.

'In Love' Fine 17G, Toronto; 'Cat' 7G

Toronto, Nov. 18.

Major newcomer is "In Love and War," rated nice at Imperial. "Tarawa Beachhead" looks fairly good at nine-house Taylor tiein. The 17th and final stanza of "Seven Wonders of the World" saw weekend sellouts. "La Parisienne" shapes nice in fourth frame at Carlton. "Big Country" looms okay in third Loew's week.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25)—"La Parisienne" (UA) (4th wk). Nice $8,000. Last week, $10,000.

Century, Downtown, Glendale, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,338; 1,059; 995; 1,049; 1,393; 752; 1,200; 684; 694; 50-75)—"Tank Force" (Col) and "Tarawa Beachhead" (Col). Good $26,500. Last week, "Never Love Gangster" (AA) and "You Can't Escape" (AA), $15,000 in 4 spots.

Hollywood (FP) (1,080; $1-$1.25)—"Certain Smile" (20th) (3d wk). Fair $5,000. Last week, $7,000.

Hyland (Rank) (1,057; $1)—"Big Money" (Rank) and "Ski Crazy" (Rank). Oke $5,000. Last week, "Whole Truth" (Col) (2d wk), same.

Imperial (FP) (3,343; 75-$1.50)—"In Love and War" (20th). Nice $17,000. Last week, "Houseboat" (Par) (3d wk), $12,000.

International (Taylor) (557; $1)—"Orders to Kill" (IFD) (6th wk). Sturdy $3,000. Last week, same.

Loew's (Loew) (2,096; 75-$1.25)—"Big Country" (UA) (3d wk). Okay $11,000. Last week, $14,000.

Tivoli (FP) (995; $1.75-$2.40)—"South Pacific" (20th) (20th wk). Easing to solid $10,000. Last week, $11,000.

Towne (Taylor) (695; $1-$2.50)—"Gigi" (M-G) (17th wk). Hep $7,000. Last week, $7,500.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (17th wk). Big $14,500. Last week, $12,000.

Uptown (Loew) (2,074; 75-$1.25)—"Cat on Hot Tin Roof" (M-G) (5th wk). Fine $9,000. Last week, $12,000.

Indian Summer Hypoes Hub; 'Moon' Bright $16,000, 'Uncle' Boffo 15G

Boston, Nov. 18.

Indian Summer weather is bringing out crowds to the deluxers here, with big night biz. "My Uncle, Mr. Hulot" looks sock at the Kenmore. "From Earth to Moon" is nice at the Memorial.

Holdovers again dominate, with hard-ticket pix, "Windjammer" at the Boston in 13th session, "Gigi" at the Gary in 12th and "South Pacific" at the Saxon in 32d, getting big coin. "Last Hurrah" is big at Orpheum in fourth. "Reluctant Debutante" is sturdy at State in second.

Estimates for This Week

Astor (B&Q) (1,371; $1.75-$2.50) "Old Man and Sea" (WB) (4th wk). Failing $5,500. Last week, $6,500.

Beacon Hill (Sack) (678; 90-$1.50) —"White Wilderness" (BV) (6th wk). Neat $4,000. Last week, $5,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Windjammer" (NT) (13th wk). Rousing $18,000 in 12th week. Last week, ditto.

Capri (Sack) (1,150; 90-$1.50)— "Demoniac" (UMPO (2d wk). Oke $5,000. Last week, $6,000.

Exeter (Indie) (1,300; 75-$1.25)— "Me and Colonel" (Col) (9th wk). Eighth week fine $5,000. Last week, $6,800.

Fenway (NET) (1,376; 60-$1.10) —"Tom Sawyer" (Indie) (reissue) and "Gunfire at Indian Gap" (Rep). NSH $3,000. Last week, "Wolf Larsen" (AA) and "Snowfire" (Col), $2,000.

Gary (Sack) (1,340; $1.25)— "Gigi" (M-G) (12th wk). Sharp $12,000. Last week, $13,000.

Kenmore (Indie) (700; 90-$1.50) —"My Uncle, Mr. Hulot" (Cont). Wow $15,000. Last week, "Arsenic and Old Lace" and "Inspector General" (reissues), $5,000.

Memorial (RKO) (3,000; 60-$1.10) —"From Earth to Moon" (WB) and "Steel Bayonet" (UA). Bright $16,000. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U), $9,000.

Metropolitan (NET) (4,357; 70-$1.10)—"In Love and War" (20th) and "Frontier Gun" (Indie) (2d wk). Sagging to thin $9,000. Last week, $16,000.

Mayflower (ATC) (683; 75-$1.25) —"Streetcar Named Desire" (20th) and "Blue Men of Morocco" (20th) (reissues). Oke $3,000. Last week, "Damn Yankees" (WB) and "Ama Girls" (Indie) (2d runs), $3,200.

Paramount (NET) (2,357; 70-$1.10)—"Tom Sawyer" (Indie) (reissue) and "Gunfire at Indian Gap" (Rep). Mild $7,500. Last week, "Wolf Larsen" (AA) and "Snowfire" (Col), new low at $4,000.

Pilgrim (ATC) (1,000; 60-$1.10)— "Tarawa Beachhead" (Col) and "Kill Her Gently" (Col) (2d wk). Fine $7,000. Last week, $9,500.

Saxon (Sack) (1,000; $1.50-$3.50) —"South Pacific" (Magna) (32d wk). Slick $12,000. Last week, $13,000.

Trans-Lux (T-L) (730; 75-$1.25)— "Mademoiselle Striptease" (DCA) and "Blonde in Bondage" (DCA). Hot $6,000. Last week, "White Slavery" (Indie) and "Paris Vice Squad" (Indie) (2d wk), $5,000.

Orpheum (Loew) (2,900; 90-$1.50) "Last Hurrah" (Col) (4th wk). Big $17,000. Last week, $20,000.

State (Loew) (3,600; 75-$1.25)— "Reluctant Debutante" (M-G) (2d wk). Snappy $10,000. Last week, $11,000.

KANSAS CITY

(Continued from page 8)

—"Last Hurrah" (Col). Okay $9,000, but under expectations. However, may hold. Last week, "Torpedo Run" (M-G) and "Menace in Night" (UA), $6,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Windjammer" (NT) (11th wk). Medium $8,000. Last week, same. Management last week announced the picture would close run Dec. 7, with "South Seas Adventure" to follow.

Paramount (UP) (1,900; 75-90)— "The Blob" (Par) and "I Married a Monster" (Par). Oke $7,000. Last week, "From Earth To Moon" (WB) and "Party Crashers" (Par), same.

Roxy (Durwood) (879; 90-$1.25) —"Big Country" (UA). Torrid $10,000; holds. Last week, "La Parisienne" (UA) (3d wk), $6,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Captain from Koepenick" (DCA). Routine $1,600. Last week, "Law and Disorder" (Indie), $1,500.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-90)—"In Love and War" (20th). Handsome $10,500; will hold. Last week, regular three-house arrangement, including the Fairway (700) on "White Wilderness" (BV), $14,000. "Wilderness" held over in Fairway, for fine $2,500 there; will hold.

PITT IN SLUMP ALBEIT 'WILDERNESS' FAT 7G

Pittsburgh, Nov. 18.

Business generally is back in the dumps again, with only two new pictures downtown, "Old Man and the Sea" at Warner and "Torpedo Run" at Fulton. Neither is doing much, "Sea" being especially disappointing. "In Love and War" sagging in second stanza at Harris. Brightest spot is the Squirrel Hill, nabe arter, where "White Wilderness" is holding up in great style. "Defiant Ones" is winding up a solid run at Penn satisfactorily.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)— "Torpedo Run" (M-G). Will be lucky to get mild $4,500. Last week, "Tom Sawyer" (DCA) (reissue), big surprise at big $6,200.

Guild (Green) (500; 99-$1.25)— "Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues). Oldies doing unexpectedly well at $2,700. Last week, "Capt. From Koepenick" (DCA) (2d wk), $1,600.

Harris (Harris) (2,165; 80-$1.25) —"In Love and War" (20th) (2d wk). Taking a fast dip to lean $4,500. Last week, $9,000.

Penn (UA) (3,300; 99-$1.50) — "Defiant Ones" (UA) (3d wk-5 days). This one has done all that was expected. Okay $8,500. Last week, $12,500.

Squirrel Hill (SW) (900; 99-$1.25) — "White Wilderness" (BV) (2d wk). Sock $7,000 or near. Last week, $7,500.

Stanley (SW) (3,800; 80-$1.25)— "Gigi" (M-G) (2d wk). Below expectations. After roadshow run of 10 weeks at the Warner, more had been expected. Looks mild $7,500 for windup. Last week, $11,000.

Warner (SW) (1,500; 99-$1.50)— "Old Man and Sea" (WB). Never got off ground and looks to be heavy loser on limited stay here. May bring in "Cinerama South Seas" now sooner than expected. "Old Man" didn't even do $5,000 opening session.

LOS ANGELES

(Continued from page 8)

tiple run), "Lone Ranger and Lost City of Gold" (UA), $10,100.

Downtown (SW) (1,757; 90-$1.50) —"Written on Wind" (U) and "The Killers" (U) (reissues). Pale $3,100.

Fine Arts (FWC) (631; $1.25-$1.75)—"Old Man and Sea" (WB) (2d wk). Rich $6,500. Last week, $8,100.

Hawaii, Wiltern, State (G&S-SW-UATC) (1,106; 2,344; 2,404; 90-$1.50)—"Torpedo Run" (M-G) and "Fiend Without Face" (M-G) (2d wk). Slow $10,300. Last week, $14,300.

Vogue (FWC) (825; 90-$1.50)— "White Wilderness" (BV) and "Lone Ranger Lost City of Gold" (UA) (2d wk). Light $2,000.

Orpheum, Hollywood, Uptown, Loyola (Metropolitan-FWC) (2,213; 756; 1,715; 1,298; 90-$1.50)—"Big Country" (UA) and "Cop Hater" (UA) (2d wk). Mild $17,000.

Four Star (UATC) (868; 90-$1.50) — "Last Hurrah" (Col) (3d wk). Stout $4,500. Last week, $6,500.

El Rey (FWC) (861; 90-$1.50)— "Reluctant Debutante" (M-G) (4th wk) and "Me and Colonel" (Col) (3d wk). Okay $3,200. Last week, with New Fox, $8,100.

New Fox (FWC) (765; 90-$1.50)— "In Love and War" (20th) and "Flaming Frontier" (20th) (m.o.) (3d wk). Mild $2,600.

Fox Beverly (FWC) (1,170; 90-$2) —"Defiant Ones" (UA) (7th wk). Lusty $4,000. Last week, $4,900.

Warner Hollywood (SW) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cine) started eighth week Sunday (16) after smash $23,000 last week.

Fox Wilshire (FWC) (2,296; 90-$1.50) — "Cat On Hot Tin Roof" (M-G) (12th wk). Beefy $9,000. Last week, $10,900.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (19th wk). Lusty $15,200. Last week, $16,000.

Egyptian (UATC) (1,392; $1.65-$3.30)—"South Pacific" (Mag) (24th wk). Big $15,000. Last week, $16,500.

Chinese (FWC) (1,408; $1.75-$3.50) — "Windjammer" (NT) (32d wk). Plump $15,000. Last week, $19,400.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (100th wk). Sharp $14,500. Last week, same.

Bishop Scully's Farewell

Washington, Nov. 18.

Catholics were told Tuesday (18) to give "positive support at the boxoffice" and thereby "contribute immeasurably" to the production and exhibition of "good" motion pictures.

The advice came from Bishop William A. Scully of Albany as he stepped down after five years as chairman of the Episcopal committee for motion pictures, radio and television in favor of Bishop James A. McNulty of Paterson, N. J.

Bishop Scully decried "the introduction into this mass medium of subject matters which are more properly suited for restricted audiences; the sex-sensational exploitation in advertising; the duplicity of some companies in the handling of those films which have been condemned by the Legion of Decency and do not bear the seal of approval of their own organ of self-regulation."

CHICAGO

(Continued from page 9)

(34th wk). Great $22,000. Last week, $23,000.

Monroe (Jovan) (1,000; 65-90)— "I Bury Living" (UA) and "Cross Up" (UA). Okay $5,000. Last week, "Toughest Gun in Tombstone" (UA) and "Terror in Texas Town" (UA), $5,300.

Oriental (Indie) (3,400; 90-$1.50) —"Queen of Outer Space" (AA) and "Littlest Hobo" (AA). Okay $12,000. Last week, "Torpedo Run" (M-G) (3d wk), $9,000 in final 4 days.

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (8th wk). Exciting $28,000. Last week, $31,200.

Roosevelt (B&K) (1,400; 90-$1.80) —"In Love and War" (20th) (3d wk). Nice $13,500. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80)—"I Want to Live" (UA). Wow $46,000. Last week, "Onionhead" (WB) (2d wk), $16,500.

Surf (H&E Balaban) (685; $1.25) —"Lovers and Thieves" (Zenith). Slow $2,300. Last week, "Truth About Women" (Cont) (2d wk), $2,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (UA) (85th wk). Sock $15,800 on closing notice. Last week, $14,000.

United Artists (B&K) (1,700; 90-$1.80) — "Party Girl" (M-G) (2d wk). Fat $17,000. Last week, $26,000.

Woods (Essaness) (1,200; 90-$1.50)—"Tunnel of Love" (M-G) (2d wk). Solid $21,000. Last week, $27,000.

World (Teitel) (606; 90)—"Rice" (Indie) (2d wk). Hotsy $4,700. Last week, $5,800.

SAN FRANCISCO

(Continued from page 9)

Arous" (WB) (2d wk). Fair $6,500 in 5 days. Last week, $14,000.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"Search for Paradise" (Cinerama) (36th wk). Fine $16,800. Last week, $14,800.

United Artists (No. Coast) (1,207; 90-$1.25)—"Lost Missile" (UA) and "Fearmakers" (UA). Slow $4,500. Last week, "Defiant Ones" (UA) (5th wk), $4,600 in 6 days.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (19th wk). Dandy $10,500. Last week, $10,800.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Wild Fruit" (UMPO) (2d wk). Fair $1,900. Last week, $2,000.

Vogue (S.F. Theatres) (364; $1.25) —"Pather Panchali" (Indie) (5th wk). Good $2,000. Last week, $1,700.

Coronet (United California) (1,250; $1.25-$3)—"Old Man and Sea" (WB) (4th wk). Weak $7,000. Last week, ditto.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (Magna) (20th wk). Sturdy $14,000. Last week, same.

Briefs From The Lots

Hollywood, Nov. 18.

Bing Crosby will handle role of priest in 20th-Fox' "Say One for Me" if studio can lure **Debbie Reynolds** for **Frank Tashlin** production . . . **Philip Yordan** and **Eartha Kitt** huddling on three-pix deal, following her appearance in Security's "Anna Lucasta" . . . **Kane Lynn** and Filipino producer **Eddie Romero** launch "The Scavenger" in Hong Kong this week, directed by **John Cromwell** and starring **Vince Edwards** and **Carol Ohmart** . . . **Lance Fuller** into Security's "Day of the Outlaw."

Blame Fringe and Foreign Pix

Continued from page 2

tures, three-year old producing outfit of Hollywood. She also chided Kirk Douglas for loading United Artists' "The Vikings" with incidents of fierce brutality, though historically not denying that the Norsemen of the 11th Century were rough characters.

Of possibly greatest interest to the film trade was the woman leader's (of International Federation of Catholic Alumnae) detailing of the background, training and workhabits of the 40 reviewers of the Federation upon whom the Legion of Decency depends in making its judgments. About four to six features are examined every week. Decisions of a condemnatory nature are discussed carefully with the Bishops Committee of the Legion, and an advisory board of laymen.

Gotham Decisions Supreme

Speaker was asked why the decisions made in New York City had to be binding, why each locality could not make its own ratings. Her answer was that the impracticality of "local reviewing" was overwhelming. Father Thomas Kay, Albany diocese chairman of the Legion of Decency, fully supported Mrs. Looram on the point.

Mrs. Looram several times referred to the fact there is a substantial element of responsible exhibitors and producers in the American film industry. She blamed "fringe and foreign producers" for much of what is currently "wrong" on the screen. She did not, however, except reputable companies from criticism of advertising.

Virtually all pictures classified "C" by the Legion of Decency are foreign made, Mrs. Looram observed. They usually average about five a year.

Explaining that the A-3 classification had been suggested by the Episcopal committee and adopted for Legion of Decency purposes, to "meet the needs of Catholic intelligentsia, the mentally and emotionally mature individuals, all over 21, with the ability and the experience to distinguish right from wrong," Mrs. Looram pointed out that "strong meat" is being produced for their screen fare.

She cited Metro's "Cat On a Hot Tin Roof" and a number of other current or recent releases, to buttress this point.

Mrs. Looram underlined, however, that in making this type of picture, producers now incorporate "a moral frame of reference." Before, this had been "vague or fogged."

The speaker warned that A-3 pictures, under no circumstance, should be seen by teenagers. She said that some of the latter were telling their parents a picture "is triply good . . . It has an A-3 rating."

Drop in 'B' Ratings

The decline in "B" rated pictures —for the last five years, they had averaged 39 to 35, but this year numbered only 15.79 percent— was due to the introduction of the A-3 classification, Mrs. Looram pointed out.

She lauded Bishop William A. Scully, of Albany, who has just retired as chairman of the Episcopal committee on motion pictures, after five years' service. He had also been, in the 1940s, a member of the committee for five years. Hence, had given 10 years of his wonderful life to our work . . . had offered great, prudential judgment on knotty problems. (Bishop McNulty, of Paterson, N. J., is new chairman of the Bishop's Committee on Motion Pictures, Radio and Television.)

Father Kay suggested that the Catholic Alumnae enlist the aid of other Catholic organizations—the Legion of Mary, The Knights of Columbus, The Holy Name Society —in their distribution of rating bulletins to individual churches.

These ratings of films to be shown at local theatres the following week are highly effective, with youngsters and oldsters, Father Kay reported. They also can be of value to non-Catholics. The results of a six-month ban which Bishop Scully ordered for Catholics, against a local Albany theatre— Father Kay did not specify, but obviously referred to the Strand per Warners "Baby Doll"—became a matter of "national" knowledge. The speaker likewise mentioned the recent Lake Placid case and the effects which "a priest's protest" had.

In answer to a question about Dioceses where there is no Legion of Decency director, Father Kay suggested that the I.F.C.A. "respectfully suggest" to the Bishop that a priest be appointed.

He thought the assignment should also cover radio and television, inasmuch as "tv is pushing out neighborhood theatres."

No Loew's Fight

Continued from page 1

which remained undecided for several weeks, was made clear by a statement issued by Newman. He declared that the pair had decided not to proceed with a proxy tiff when "large stock interests who had originally and continually expressed themselves as being completely dissatisfied with management were unwilling to implement the position they had taken." This was an apparent reference to the Wall Street banking firms of Lehman Bros. and Lazard Freres which, although reportedly dissatisfied with certain policies of management, were disinclined to take part in a proxy fight.

Green and Newman, however, stated that their decision did not preclude participation in plans to obtain "very substantial" representation on the Loew's board. They again reiterated their objection to the management's divorcement plan and stressed that they felt that their proposal (spinoff of the studio instead of the theatres) "is much more in the interests of the stockholders than the adopted management plan." They noted that their plan included the likelihood of the opportunity for stockholders to tender their stock of the proposed spunoff production-distribution company at a price substantially equal to the market price for all the Loew's assets.

Green and Newman hinted that the stockholders who elected to hold on to their shares in the studio would have an investment in a company backed by people willing to invest $35,000,000. This was an apparent reference to possible buyout of the studio by a syndicate reportedly represented by Hollywood attorney Greg Bautzer if their plan had been accepted.

Despite their opposition to the management plan, Green and Newman were not represented in Court yesterday when the management made its proposal to Judge Palmieri. Testimony was heard from financial v.p. Robert H. O'Brien, Weldon Powell, court appointed consultant, and Leopold Friedman, president of Loew's Theatres, all of whom registered their approval of the management's plan.

In his testimony, O'Brien stated that Loew's now had $8,100,000 in available cash for picture production as compared with $4,039,000 in March of this year. His listed working capital at $70,615,000 as compared with $63,730,000 in March and he indicated that earnings for the first quarter of the current fiscal year ending tomorrow (Thurs.) would probably equal 45c per share. O'Brien, Powell and Friedman indicated that in their opinion both new companies would be able to handle their debts and would be substantial forces in their spheres of the motion picture industry.

O'Brien stated that he could set no date when the actual distribution of the new Loew's Theatres stock would be made, but noted that the machinery was already underway and that the division would be made as soon as possible after the Court officially approved the plan. O'Brien, in discussing future activities of Loew's, said that MGM Records is contemplating the formation of a record club.

Butler Resumes Operation

Claud, Tex., Nov. 18.

John W. Butler has repurchased the Gem Theatre which he had sold previously to two local businessmen and has taken over the operation.

He has installed CinemaScope and is operating six nights per week with two changes of program. House is closed on Wednesdays.

CZECHS LIKE, WONT GET OATERS

Waived Dollar Remittances But U.S. Now Must Pay 25% 'Equalization'

Madrid, Nov. 18.

American film companies were caught in the Spanish government's currency stabilization move that adds a 25% charge to foreign imports.

Measure was taken Nov. 1 to equalize official dollar-peseta rate of exchange with rising unofficial quotations, by taxing the local importer with the difference.

All but eight of the 60-odd U. S. films purchased by Spanish distribs were cleared before the readjustment date. Situation of U. S. films released by Spanish and Yank companies here on percentage distribution terms presents a more serious problem.

Americans contend percentage releasers are not importers but agents distributing films at an agreed share of gross. And they question application of 25% charge on a government pre-release estimate of what each film will net.

They find the anti-devaluation bite rather ironic inasmuch as they reluctantly waived all dollar remittances, accepting pesetas for all film transactions under the temporary agreement the Motion Picture Export Assn. signed last June. *"We've conceded the dollars,"* Yank filmites say, *"but we're being taxed as though we hadn't."*

With 36 U. S. films already imported for percentage distribution, the 25% charge could represent a considerable lose of peseta revenue for U. S. companies.

Yank Producer Claims Foreign Sites Answer To Low-Cost Pictures

Paris, Nov. 11.

Most film industry producers and pundits have been claiming that low budget pix are disappearing because of rising film costs and falling attendance. However, a young Yank film producer, Edward Jay Epstein, claims there is a way to keep on making low budget films for needed Yank dualer spots.

Epstein, who heads for the U.S. by boat next week after a two month survey of pic production possibilities in Russia, Greece, Turkey and the Near East, says he made this tour to discover exotic settings for low cost pix as well to find coproduction ties and studio space. To Epstein, the small indie, not after big profits, can easily make pix in areas where "the dollar goes a long way."

Epstein has Yank backing from his own and various biz sources and found Greek and Turkish coproduction partners. His Monitor-International Productions is set to roll a first pic in Athens in next January, with six to follow in a low cost package deal plus two set for Turkish coproduction. The new German-built Alfa Studios in Greece is co-backing with Epstein on the first six. Pix will be low budget offbeaters not to exceed $50,000 each. First film is a spy story, "The Shadow Makers." Epstein has Tom Rowe, Yank documentary maker, directing and co-scripting with him.

Epstein says the first production will be made for commercial chances as a Yank dualer or special entry, and will also be slanted for original U.S. video showing where a great part of the low cost could be made recouped.

Epstein points out that these small countries have the climate and scenery of a Hollywood, with good production facilities, and are welcoming of foreign film production. Pix will be made with mixed Yank, Greek and other nationality actors in English and dubbed for Greece. Epstein's Turkish deal is with Ari Productions in Istanbul.

Shirley MacLaine to co-star with **David Niven** in "Ask Any Girl," which Joe Pasternak will produce for Metro.

UNESCO Film Council

Paris, Nov. 11.

On the heels of the opening of the UNESCO building here, the delegates of the International Film and Television Council also met. This is now a full fledged part of UNESCO and will endeavor to insure cooperation between all its members in the exchange of educational and documentary film and tv material.

To be kept on a cultural plane, it will be a sort of clearing house setup as well as one to institute international coordination on certain projects in the film and vid spheres.

'80 Days' Sets New So. African Mark

Johannesburg, Nov. 11.

Cinema history was made in South Africa when "Around World In 80 Days" embarked on its 23d week on Oct. 27 at His Majesty's Theatre here to smash all records as the longest run of any film screened in this country. By that time it had grossed $250,000. Previous record holder, "Rainbow On River" ran 22 weeks at the now defunct Paladium Theatre before the war. United Artists figures 70% of the white population on the Witwatersrand saw "Days" at prices ranging from $2 (highest admission ever charged here) to 60c a seat.

A sock advance campaign enabled "The Fly" (20th) to give this the biggest opening for a Fox pic in years here.

The "80 Days" run was far ahead any other film in 1958. At the eight major houses here (capacity varying from 1,000 to 2,500), one to two weeks is considered an average run, three to four good while anything above four soars into the winner class. The following list gives an idea of how the big films fared in 1958. George Minter's British comedy, "Carry On Admiral," 9½ weeks; "Peyton Place" (20th), nine weeks; Associated-British-Pathe's "Woman In Dressing Gown," seven weeks; "Witness For Prosecution" (UA), five weeks; Cinecitta's "Madame Butterfly" . . . also five weeks; and "Gigi" (M-G), which played at the Metro. Johannesburg's largest cinema, five weeks.

Vegoda, Michael Green Form Regal Films, Ltd.

London, Nov. 11.

Joseph Vegoda, who until recently was general sales manager of RKO Radio in Great Britain, has joined forces with Michael Green to form Regal Films (International) Ltd. Company will handle product from Hollywood, Britain and the Continent. First release will be the French film, "Call Girls," which goes out on th ABC circuit starting Dec. 8.

Last month, Vegoda went to N.Y. where he closed a deal for the British reissue rights to all the Sam Goldwyn output. Altogether, some 20 pix are involved and the company will start with "The Secret Life of Walter Mitty," "Wuthering Heights," "Bishop's Wife," "The Westerner" and "Roman Scandals." Among the pix to follow will be "The Best Years of Our Lives" and "Hans Christian Andersen."

Regal's first British pic, "Jack the Ripper," goes into immediate production at Shepperton. Two more British films are being readied for production next year. Additionally, Vegoda has negotiated a tie-up with Hollywood studios to insure a continuity of product.

KACHTIK TELLS PRAGUE IDEAS

While Czechoslovakia will buy a number of Hollywood films, they'll include neither westerns nor "sex" pictures, Ladislav Kachtik, director general of the official Ceskoslovensky Filmexport, said in N.Y. last week.

Kachtik agreed that the westerns, with their fast action, might please Czech audiences. However, he commented, "there has been quite a lag in the importation of American films into my country. When we buy pictures, we don't judge them by their commercial but rather on the strength of their artistic values. And that's why we don't buy westerns."

List of films Kachtik, who's in complete charge of both exports and imports, is negotiating for includes "War and Peace," "Moby Dick," "Old Man and the Sea" and "East of Eden." Others are under discussion. Rather than deal with the Motion Picture Export Assn., the Czechs are buying individually from the companies and from Jay Frankel who reps Metro, Warners, RKO and Paramount in sales for the Communist countries.

Kachtik, who's been all over the world but never before to the States, said there was considerable interest in several Czech features for possible U. S. release. Columbia Pictures has been looking at 'Wolf's Trap." Richard Davis has the film "Invention of Destruction," based on a Jules Verne story, and Emile J. Lustig is closing for "Black Battalion," which deals with two Czechs in the Foreign Legion.

1,600 In 35m

The Czechs, with 3,500 theatres (of which only 1,600 are regular 35m situation), buy 140 foreign films annually, which includes the imports from the other iron curtain nations. Kachtik said he was able to approximately balance out the Czech films' foreign revenue with what he spent on imports. Production itself is wholly subsidized by the state. Distribution income is channeled to support the making of educational, medical, puppet and other type films of documentary quality.

Czechs no longer take just any old Russians film that comes along, Kachtik said. There's now a board headed by Jiri Marek which seeks all imports and decides on whether they should be shown. It's this body which decided, for instance, that the two controversial Polish films—"Kanal" and "The 8th Day of the Week"—should not be shown in Czechoslovakia.

"Kanal" shows the underground fight in Warsaw after the uprising (which the Russians encouraged but refused to support) and "8th Day" is about a couple which can't find a room in Warsaw to have some privacy. "Kanal," incidentally, was shown in Russia. The Poles have been trying to keep "8th Day" from being shown wherever possible.

Asked why the final choice of what to see or not to see should not be left up to the public, which after all is free to ignore a picture if it chooses. Kachtik said the operation of the screening board

(Continued on page 12)

Hoyts Theatres Ltd.
Managing Director
Ernest Turnbull
appraises
TV Upbeat Down Under
(And Sees Exhibition in Aussie at the Crossroads)
* * *
one of the many Editorial Features in the upcoming
53d Anniversary Number
of
VARIETY

Downbeat Stories Harm Cinema Biz, Scot Exhib Warns; Hits Davis' Plans

Edinburgh, Nov. 11.

Too much downbeat publicity is harming the cinema industry in the U.K., according to George Gilchrist, exhibitor who spoke at a meeting of exhibs here. He claimed the cinema industry in Britain has been exposed to "the most fantastic campaign that advertising has ever known."

The Edinburgh section of Cinematograph Exhibitors Assn. strongly deplored the recent announcement by John Davis, Rank Organization boss, about the state of the cinema industry and the closing of more film houses. Exhibs alleged he was talking people out of going to the cinema.

Gilchrist called on the section to support a plan to engage a firstclass firm to "sell the industry to the public." Up to the present, he said, the cinema industry had been using press, radio and television to destroy the industry rather than sell it.

"We are telling people our product is in diminishing use," he said. "We are saying fewer and fewer people are buying it, instead of trying to make it look attractive and saying more and more people are buying it.

"We are using advertising to persuade people that the cinema is not worth bothering about."

The exhib admitted that some of the downbeat publicity was necessary because of the tax campaign, but other people since then had been stealing the headlines and destroying interest in the cinema with a "spate of bad news." He said the industry should try to convince people that the cinema was a cheerful place in which to go.

"It used to be a happy thing, a treat, to go to the cinemas. We have killed all this."

Jim Poole, independent exhib, criticized the Board of Trade for publishing statistics which the cinema trade gave them by law. "We give them confidentally, and then the BOT promptly issues them to the press as a fortnightly report."

"I wish John Davis and the Board of Trade would throw statistics out of the window, and get down to real show business," he said.

A letter was sent to Rank topper John Davis "objecting to the recent bad publicity issued by him and the constant reiteration of the decline in cinema attendances and the situation in cinemas generally."

1st Pakistani Tinter

Karachi, Nov. 11.

For the first time in the history of the picture industry in Pakistan, a color sequence was shot for a wholly Pakistani film. Scene was the Eastern Studios, here, and the sequence, a dance number. It was shot in Gevacolor.

Prior to this, a dance sequence in Eastmancolor was shot for the Pak-England coproduction "Day Shall Dawn." This film is currently receiving final lab touches in England and will be released in the world market shortly.

Heat, Elections Bop Aussie B.O.

Sydney, Nov. 11.

Summer heat and a forthcoming election battle between the Robert Menzies Liberal Party and Dr. Evatt's Labor setup has put the skids on the Aussie cinema trade coast to coast. Absence of blockbuster pix presently is also seen as an added reason for the b.o. downbeat.

Topper is still "Around World in 80 Days" (UA) in its 54th week. "Gigi" (M-G) looks very solid in the eigth week. "This is Cinerama" is building in sixth round. "A Certain Smile" (20th) looks to develop. So-called run-of-mill product includes "Teacher's Pet" (Par), "Oh, Rosalinda" (WB), "The Hunters" (20th), "Girls on Loose" and "Imitation General," both Metro, Incomers likely to bid for high figures include "Twilight for Gods" (U-I), "This Angry Age" (Col), "Paris Holiday" (UA) and "God's Little Acre" (UA).

'80 Days' Tops Melbourne

Melbourne, Nov. 11.

Best pix here are "80 Days" (UA), 53 weeks and continuing; "Gigi" (M-G), fifth week; "Pal Joey" (Col) and "Sayonara" (WB),

'Kwai' Sturdy in Brisbane

Brisbane, Nov. 11.

"80 Days" (UA) now is swinging into eighth week here. "Kwai" (Col) looks powerful in seventh week, while "How to Murder Rich Uncle" (Col) is okay in fourth.

'10 C's' Perks in Adelaide

Adelaide, Nov. 11.

Toppers here are "80 Days" (UA) in its 30th week, "10 Commandments" (Par) now in 22d round and "This Happy Feeling" (U-I) in fifth session.

Indian Producer Lensing Red China Documentary

New Delhi, Nov. 11.

Mohan Bhavnani, former chief producer of the Indian government's films division, has left for Communist China to shoot a documentary pic at the invitation of that government. He is the first non-Chinese permitted by the regime to shoot a film in the country.

Producer was accompanied by his wife, who will act as scripter, and two photographers. Pic is to be produced in both Hindi and Chinese. The film will be shot in various areas of China to a schedule already fully chalked out. Bhavnani is due to return home in December.

Two-year old project was suggested by Bhavnani to the Peiping government, and was welcomed by Communist Chinese Prime Minister Chou En-lai when he visited India. The whole project, nearly thrown overboard by Bhavnani because of difficulties with the Indian government over permission to take needed raw film with him to China in accord with the original plan, was only revived recently.

'10 C's,' 'Brothers' Lead New Entries to Launch Film Season in Lisbon

Lisbon, Nov. 11.

With a gala preem, the Imperio cinema opened the local film season. Many VIP's crowded the 2,000-seat house to see "10 Commandments" open an indefinite run here. After shortening some dance scenes, the pic has been made available for everybody over 12 years old. Advance for the first four weeks is heavy.

The Politeama also opened with hoopla presenting Anthony Asquith's "Order to Kill" while the S. Luiz and Alvalade day-dated "Brothers Karamazoff" (M-G). The Tivoli reprised "Tour of World in 80 Days" (UA) with the same success as last season. The Eden cinema has "Kean," the Italian pic in Eastmancolor, starring legit actor-manager Vittorio Gassman. The Condes and Palacio are playing the Italian film, "Young Husband."

It is the first time in many years that all the Lisbon houses launched the season with their most important films.

Otto Preminger has acquired the screen rights to "Bunny Lake is Missing," a psychological suspense novel by Evelyn Piper. Walter Newman has been assigned to write the screenplay for Columbia.

See German Visitors as Biggest Boosters for Tourist Biz in Italy

Bonn, Nov. 11.

Biggest business boosters for the pubs, clubs, hotels and entertainment in Italy currently are the tourists travelling to that land from Germany. They far outnumber the American visitors to Italy. And last year. according to figures from the German federal tourist office, they invaded Italy 3,300,000 strong. That is an increase of 500,000 over the previous year, and it's expected to top the 4,000,000 mark this year.

The luxury of "going abroad," that's enjoyed by good-income class Americans, means "going south to Italy" to the fashionable German set. It's the dream of every German to make the trip to Italy at least once during his lifetime.

Travel to Italy has become such a mark of distinction, in fact, that the political cabarets in Munich, Berlin and Duesseldorf parody the middleclass German who returns to his own country sporting a south-of-the-border tan. Rich Ruhr industrialists, Frankfurt bankers and Bavarian beer barons, who used to haunt the French Riviera or Majorca, are now turning their tastes to Italy. Their currency, the German mark, is now just as acceptable and solid as the dollar—and it's much in evidence. To them, Italy is cheaper than Germany, fashionable, and sunny — which their own land often isn't.

Great bulk of the vacationists, of course, are the middleclass Germans, white collar workers, small businessmen, teachers, who jog into Italy via bus, tiny European car, or train. Students generally go via thumb, bike or motor scooter, and camp out.

Hotels Fail To Do So Well

While they're big contributors to the Italian nightclubs, pubs and restaurants, they're not such heavy payers to the Italian hotels. Snubbing the most fashionable and most costly rooms, they generally head for smaller accommodations or rooms in private houses. Hence they spend less money on sleeping.

The social unacceptability of the Germans at the end of the war, tinged with memories of Nazi brutality and wartime enmities, seems to have been forgotten by the tourist-hungry Italians in search of solid currency clinking into their coffers. And the Italians have gone all-out on a mighty publicity campaign to lure the German vacationists.

Italo tourist agencies and hotels are heavy advertisers in German newspapers and magazines, with much money also coming from the Italian government to bring in a share of the $400,000,000. It's estimated that Europe's No. 1 tourist nation, Germany, will spend that amount outside its own borders next year. Continuing upsurge in West German prosperity finds workers now assured of jobs in a labor-short land and many wives have gone into industry. As a result, the family income has increased considerably. Germany is currently considered the most prosperous land in Europe. As such, all of its neighbors want to cut in on the tourist business whenever possible.

E. Germans Poor Relations

Just about the only Germans unable to indulge in a holiday down south are those locked behind the Iron Curtain in East Germany, generally unable to get the necessary visas for travel outside their land. They also lack the money that their rich relatives in West Germany possess today. Vacation for them generally means a trip to the cold, dreary Baltic seacoast or a journey to West Berlin—where, if they're lucky, they'll flee and move in with friends or relatives.

West Berliners, the 2,500,000 surrounded by the Russians in their little island inside the Iron Curtain, now have a higher income, too, and are vacation-prone. With their location in northern Germany, though, and the expense of a plane or train trip to cross the Soviet-controlled section, they generally are unable to participate in the mass summer migration to Italy.

'Robe' Reissue in London

London, Nov. 11.

The Odeon circuit is to re-release the first CinemaScope film, "The Robe," beginning in northwest London Dec. 8.

The decision was made by James Pattison, British topper of 20th-Fox, "to supply a demand for an inspiring film."

Pathe Rushing Veepee, Scripter to Tokyo On 'Townsend' Salvage Job

Paris, Nov. 11.

Pathe Overseas, an arm of the French Pathe film setup, this week rushed veepee Yves Mounier and writer Pierre Kast to the Near East (Tokyo) to catch up with the cast and crew of the now shooting "The Peter Townsend Story," which seems to have become bogged down in content, as seen by rushes here.

Previous idea came from a Yank subsidized setup, Orbit Films, which had angel Jeff Hartman putting up $75,000, and getting 50% of the Western Hemisphere rights, with Townsend to receive 25% and director Victor Stoloff, 25%. Pathe put up $200,000 for Eastern Hemisphere rights, and felt it was a good investment because of the limelight that the ex-Princess Margaret Consort Townsend was basking in at the time. Film was started last spring.

Idea was to trek around the world with Townsend via a slim story line, and watch his transformation from a harried, slightly sad man to one who could now reaccept life despite his unhappy love affair, and its ban by the royal house of England.

But times have changed, and public interest in Townsend has faded. Pathe saw its dough slipping away when rushes showed lacklustre material. Hence, the attempt at a last-minute salvage job and an effort to flood prints around the world as soon as possible to try to recoup the nut. Yank flack Guido Orlando purportedly turned down $25,000 to get the project and Townsend back into the public eye,

Italian Pix Industry Not for Big N. Y. Office

Rome, Nov. 11.

The Italian film industry has no further plans to set up a N.Y. representation along the lines of the former IFE or the current French Film Office, according to Eitel Monaco, President of ANICA. Matter had been broached here in connection with reports of strengthening of the French industry's N.Y. contact, and previous talk about moving IFE functions to the newly strengthened UNITALIA Films group, which handles all Iitalian pic industry propaganda abroad.

Commenting on the recent importance given the N.Y. French Film Office, Monaco termed Gallic hopes in the U.S. an "illusion." IFE in its time had been based on a mistaken evaluation of the U.S. market for foreign (Italian) films, based on the so-called success of such early pix as "Open City" and "Paisan," the Italo official said.

Ealing Quits FBFM

London, Nov. 11.

Ealing Films has been obliged to quit the Federation of British Film Makers, of which it was a founder member, as a result of the recent takeover by Associated British Picture Corp. The FBFM rules preclude producers with an interest in exhibition and, under that rule, the council had no alternative but to "resolve with regret" that Ealing could not continue its membership .

Reginald P. Baker, who, with his colleague Sir Michael Balcon, played an important pioneering role in the formation of the federation after Ealing quit the British Film Producers' Assn., had served as vice-chairman and honorary treasurer as well as being a member of several committees.

Czech Those Oats

Continued from page 11

"ties in with our political philosophy," inference being that a small group of those who are politically "in the know" are the best judges of what's proper entertainmentwise and desirable politically for the masses.

Czech film biz was reorganized last year into six separate and independent parts. There are the feature studios (24 stages in Prague and four in Bratislava where Slovak films are made); studios for the production of shorts and documentaries; the labs; distribution; production of equipment for theatres, and the export-import agency. All operate under Marek.

Kachtik said two-thirds of Czech production now was in color. Apart from the Agfa stock which comes from East Germany, the Czechs now also have bought Ferrania color rawstock and some Eastman color stock. While sidestepping the label "propaganda," Kachtik said about one-third of all Czech features dealt "with problems of actual life."

One of the Czech problems is the expansion of houses with CinemaScope equipment. The Czechs make only three to four C'Scope films a year. These houses depend for their fare on imports.

The Czech official, a young man who speaks good English, said Czech film critics "write honestly. They are free to say what they think. Rarely are they all in agreement that any one film is good." This critical attitude extended also to the Soviet pictures, he claimed.

French Film Ads Soar, 25% in Recent Years; Keep Some Houses Open

Paris, Nov. 11.

Film theatre commercial ad film production has gone up 25% this year over previous years. With cinema attendance vacillating here, these fill-ins sometimes help smaller theatres make ends meet. There are four principal distribs, Jean Mineur, Cinema Et Publicite, France Ecran and France-Film, who service all of France and the overseas territories. There were 650 made this year.

About a minute of film brings in about $3,000, with puppet and animated entries getting $5,000 to $8,000. Running life an ad short is from one to two weeks.

French auds seem to welcome these ad pix. Of late, they have been getting more inventive and even entertaining. Yank video agencies are buying up some of the more interesting ad pix. Recent Venice Commercial Ad Pic Film Fest has given these films more prestige.

Japanese Co. Agrees To Tone Down 'Asia War'

Tokyo, Nov. 18.

Shintoho Films has agreed to make revisions so as to soften the tone of its forthcoming picture, "Greater Asia War and the International Tribunal," now caught in a web of controversy. Backtracking somewhat on the request of the MPEA and the Motion Picture Assn. of Japan (Eiren) not to disturb the friendly relations between the U. S. and Japan, Shintoho said it would make a number of changes in response to a shower of protests. Originally the film's script defended Japan's position during World War II, justifying Pearl Harbor and condemning the International Tribunal while heaping praise on Gen. Hideki Tojo, wartime Prime Minister.

Shintoho is having its troubles casting the foreign roles including Gen. Douglas MacArthur, Lt. Gen. Percival and Maj. Gen. Jonathan M. Wainwright. Local foreign residents and GIs, who usually respond to calls from Japanese film producers, are generally shying away from this production. For GI theatrical employment, the script must be approved by U. S. Forces officials. They have turned thumbs down on this one and ordered their men not to appear in it. These who defy the order will be subject to courtmartial.

Marquis de Cuevas Asks U.S. Press: 'Why's ANTA Blind To My Troupe?'

By GENE MOSKOWITZ

Paris, Nov. 18.

An echo of Katharine Dunham's complaint from Tokyo some months ago was heard when the Marquis de Cuevas pointedly asked American journalists here if they could explain why his International Ballet was persistently given the go-by for funds out or the U. S. State Dept. Miss Dunham complained that her American company had to take full risks in touring far places on its own, whereas comparatively obscure organizations like the San Francisco Ballets were "pets" of American National Theatre & Academy.

Despite his title, Marquis de Cuevas is an American. (Married to Margaret Strong Rockefeller). His ballet company is entirely an American organization, organized in 1947. However it's been touring as a private entity outside the States since its last appearance in November 1950 at the Century, Manhattan.

Cuevas, born in Chile, was especially disappointed that his company was not invited to dance at the Brussels World's Fair, although that was not a decision of ANTA.

Impresario would not explicitly charge "favoritism." He just put the question of choice never falling on his company while newer groups seemingly obtain State Dept. travel subsidy quite readily. He is aware of the standard ANTA reply that subsidy is awarded to companies chosen by juries.

Despite the implication of heavy financial burden, Marquis denies any intention of abandoning his ballet. He has added a number of new dancers for the Paris engagement. Of these Serge Golovine is touted as stellar.

WB British Prod. Outfit

London, Nov. 11.

A new British production company has been formed by Warner Bros. WB's previous production company owned the Teddington Studios, but the recent deal with ABC-TV was not just a sale of the studio, but a complete takeover of the company and all its assets.

Warners felt it was necessary to have a British production company and last week announced the registration of Warner Brothers Productions Ltd. In the official registration, the objects of the company are listed as "producers, recorders, reproducers, manufacturers, importers, exporters, exhibitors, broadcasters and transmitters of cinematograph and other motion pictures."

Renew Attack on Italo Cash Prize Law Setup; Rap '57-'58 Selections

Rome, Nov. 11.

Renewed criticism over Italian laws awarding cash prizes to five meritorious feature films per year, as selected by a special committee, has been voiced in Italian film industry circles following the announcement of the five pix which had "won" this year's awards. The Italian general and trade press has since joined in the chorus.

Five features selected for special merit for the 1957-58 season are: "The White Nights" (Vides); "The Man of Straw" (Lux-Vides); "Dreams in a Drawer" (Rizzoli); "City at Night" (Trinfalcine); and "Giovani Mariti" (Nepi).

Major howls of disapproval center around choice of "City at Night," locally a boxoffice flop and reportedly selected to "encourage the producer." Among the many films which outsiders said should have been selected instead of the above were: "Love and Chatter," "The Chinese Wall," "The Sea Wall" and "Born in March."

While some of the innumerable critical comments are felt to have been inspired by "losing" producers, there is considerable industry feeling that another criterion must be used in the future to select deserving pix. ANICA topper Eitel Monaco has himself asked the law be changed, suggesting that pix be graded on export results and returns.

Col Pictures Acquires 800-Seater in London

London, Nov. 11.

By acquiring the lease on an 800-seat theatre, now being completed in Shaftesbury Avenue, Columbia Pictures will be entering the exhibition side of the industry for the first time. New house, which is part of a major development scheme, is due to open in February.

The theatre will be named the Columbia. It will operate a separate performance policy, with 10 shows a week and all seats bookable in advance. Every type of equipment is being installed, including Todd-AO and all pix booked will be for extended engagements. Mike J. Frankovich, the Columbia topper in London, believes that not more than four changes of program annually will be needed.

Chicago Gift to Israel

Tel Aviv, Nov. 11.

A music library, containing books, records, reference volumes, classical and modern music of every description and musicological tomes, was dedicated at Tel Aviv's Cultural Centre by Max and Fannie Targ, of Chicago, at a ceremony attended by the Mayor of Tel Aviv and the Director General of the Ministry of Education and Culture.

Targs are founders and most active supporters of "Americans for a Music Library in Israel." Till now, library had been housed in inadequate premises in a municipal school building; present location is in the Cultural Centre which also houses the offices of the Israel Philharmonic and the Fredric R. Mann Auditorium.

'10 C's' Grosses Better Than $2,800,000 So Far In Great Britain, Eire

London, Nov. 11.

Up to last Saturday (8) in 64 situations in Great Britain and Eire, "10 Commandments" had taken well over $2,800,000 at the boxoffice. That figure was revealed by George Weltner, Paramount's veepee in charge of foreign operations, when he outlined the company's ambitious program at an industry luncheon last Thursday (6).

The luncheon guests, which included the top brass of the exhibiting industry here, among them John Davis, Cecil G. Bernstein, Sol Sheckman and E. J. Hinge, president of Cinematograph Exhibitors Assn., were given a rundown of Para's production plans for the current year. The announcement, he said, had dispelled in America the baseless rumor that the company was engaged in or contemplating liquidation.

The record would show that Paramount did not dispose of one single item that could have been considered essential to its continuing future as a major producer and distributor. Actually, the sale of a limited number of non-essential assets had resulted in a flow of fresh capital which gave the company added financial stability to back up its program of more multi-million dollar pictures.

Rank to Handle Outside British Film in U.S.

London, Nov. 11.

Rank Distributors of America has closed its first deal for distribution of an outside British film in the U.S. It made an agreement with Lion-International to handle "Next to No Time," the last film produced and directed by the late Henry Cornelius, starring Kenneth More and Betsy Drake. The New York preem is being set for the Sutton, to follow the current run of "Gigi."

Press screening will follow the pattern established in Britain, when the film was shown to the critics in the thea're aboard the Queen Elizabeth at Southampton. The Cunard Line has promised to cooperate for a similar show in New York harbor aboard one of the "Queens."

Real Japanese 'Butterfly'

Zurich, Nov. 11.

An "authentic" Cho-Cho-San, Miki Koiwai from Tokyo, clicked in an Italian-cast production of Puccini's "Madame Butterfly" at upped prices ($4.65 top) at the Stadttheatre here, Nov. 7. Single performance was the first of several commemmorating the composer's 100th birthday (Dec. 22). It was an advance sellout and drew excellent reaction.

The Japanese soprano clearly won in the acting department, being one of the most convincing Cho-Cho-Sans seen here in years. Though vocally a bit uneven at times, she still impressed by her musicality and intelligent use of voice, and "One Fine Day" came off brilliantly.

Supporting cast was just average, with tenor Ermanno Lorenzi, a newcomer, not overly impressive as yet. Same goes for baritone Carlo Tagliabue from La Scala. *Mezo.*

$35,000 Irish Fest Hypo For Tourist Biz

Wexford, Nov. 11.

Festival of opera, films and recitals, with a total tab of around $35,000, is hypoing biz in this seaport town (pop. 12,000) in its off-season. Reason for low overhead is that only the principals, conductors and producers get paid. Most others donate their labor. Radio Eireann provides an orchestra in exchange for right to broadcast an opera at later date.

Spark for the Fest, for the eighth year, is a local doctor with a yen for opera, Tom Walsh, with hotelier Eugene McCarthy as unpaid biz manager. All hotels in town do well, and every house for miles around which can provide a bed is in on the biz. Operas this year are Verdi's "I Due Foscari," with Italian principals Paolo Pedani, Mariella Angioletti and Plinio Clabasi; producer Peter Ebert and conductor Bryan Balkwill. Second piece is Donizetti's "Anna Bolena," with Marina Cucchio and Fiorenza Cossotto. Charles Mackerras is conductor and Peter Potter, producer.

Standard of performance in the 600-seat Theatre Royal, now owned by Fest committee, was first class and drew top notices from visiting crix from England. U.S. Ambassador Scott McLeod was among visitors during the week. Others included British Ambassador and visitors from Continent. Biz manager McCarthy's survey estimates that 20% of Fest visitors are from outside Ireland.

Halle Orch conducted by Sir John Barbirolli topped list of recitalists which also included Anna Russell, American pianist Julius Katchen, Canadian songstress Maureen Forrester and Austrian-born pianist Badura-Skoda. Biz was S.R.O. for all operas, for the Halle Orch and Miss Russell.

Film portion of Fest included re-screening of "Four Horsemen of the Apocalypse," and pictures from India, Japan, Greece, Russia, Italy and Poland.

Fringe events included presentation of Dylan Thomas's "Under Milk Wood," which drew mild protest from the local clergy, and a midnight revue, "Keep It Dark," headed by mime John Molloy.

Before the Fest's end W. A. Sanderson, secretary to Trustees of the Gulbenkian Trust, gave the setup the o.o. Sean O'Faolain, director of Irish Arts Council, also was in the gander the event to which his council makes a grant. Shopkeepers report that what was once an off-season period now hits the high level of takings of a pre-Christmas week.

French, Italian Film Talks on Pact Changes

Rome, Nov. 18.

A Franco-Italian film industry group is currently meeting in Paris to discuss various changes to be applied to current pact clauses linking the two countries' pic industries.

Among the problems to be dealt with at the get-together are the equalizing of co-production efforts, a study of future government film aid legislation in both countries, rapid recognition of each other's co-production ventures and cutting of red tape involved; a study of taxation on Italian pix in France; and probe of a limited number of disputed Franco-Italian co-productions.

New Cartoon Technique

London, Nov. 18.

A new technique in cartoon film production, which introduces automation into animation, has been devised by Halas and Batchelor. John Halas sailed for N. Y. on the Liberte last Friday (14) to introduce the process to the U. S.

According to Halas, the new system eliminates at least 10 of the 24 normal processes in producing animated films. It also halves production costs. His own studio is planning quantity production via the new process, which is to be known as Habatales. A print of the first film made by the new process is to be screened by John Halas in New York.

Austrian Arts In Zurich Festival

Zurich, Nov. 11.

Patterned after last year's successful Swedish and French cultural weeks, a similar manifestation opened here this week (10), devoted to Austrian art, legit, opera, architecture, science, music and gastronomy. Under auspices of Swiss and Austrian government and city officials, including the Austrian foreign minister, Dr. Leopold Figl, an ambitious program of three legit performances, two operas, four concerts, seven exhibitions, plus several lectures, broadcasts and telecasts has been skedded.

Stadttheatre (opera house) will present Mozart's "Marriage of Figaro" and "Magic Flute" with guest singers from the Vienna State Opera, Teresa Stich Randall, Anton Dermota and Paul Schoeffler. Schauspielhaus (legit) has the Vienna Burgtheatre troupe with a Hugo von Hofmannsthal comedy, "Der Unbestechliche," directed by Ernst Lothar, as well as Arthur Schnitzler's "Liebelei," presented by name players from Vienna.

Tonhalle (concert hall) will have three symphony concerts conducted by Robert F. Denzler, Carl Schuricht and Hans Knappertsbusch (latter two with the Vienna Philharmonics), plus a concert of chamber music with the Mozart Quartet from Salzburg. An art exhibition, entitled "Graphic Art of Expressionism" and fed from Austrian collections, will be held at Kunsthaus (art museum). Austrian documentary films will also be shown at the Rex Cinema, at no charge.

Decide to Hold Royal Brit. Film Gala, Feb. 2

London, Nov. 11.

There is to be a Royal Film Gala in aid of the Cinematograph Trade Benevolent Fund after all. But the guest of honor will be the Queen Mother and not Queen Elizabeth. Earlier in the year it was announced from Buckingham Palace that the Queen had decided against making the Royal Command Film Show an annual event and bowed out of this year's performance.

However, last night (Mon.), the date provisionally selected for the Command Show, the Queen, Prince Philip and other members of the Royal Fimily were at the Odeon, Leicester Square, for the charity preem of "Me and Colonel" (Col), in aid of the British Empire cancer campaign. Next Monday (Nov. 3), she will attend the Royal vaude gala at the Coliseum.

The official Royal Film Performance will be held at the Empire, Leicester Square Feb. 2. The film will be selected by near the end of this year.

BOT Prexy Admits 118 Cinemas Closed in Six Mos. Despite Tax Cut

London, Nov. 18.

Failure of the 50% cut in the scale of admission taxes in the April Budget to stem the widespread closure of picture theatres was referred to in the House of Commons last week, when the Board of Trade prexy, Sir David Eccles, admitted that 118 closures had taken place in the six months ended last Oct. 31. His department had also been advised of five more shutterings due by April 30 next and, additionally, the Rank Organization intended to close 80 of its houses. During the same period six theatres which went dark during 1956 and 1957 had reopened as a result of the budget concession.

Labor MP Stephen Swingler, who raised the question with the minister, suggested the answer revealed a serious situation which seemed to spell doom to the independent exhibitor and, possibly, to the indie producer as well. He wanted to know what the minister intended to do to maintain the level of British production, which was important from the export point of view, and prevent the industry from going under monopoly control.

The BOT prexy thought the industry would not be happy until it was rationalized in the way now going on. It was always thought the industry was contracting as a result of the competition of television and the government could only arrest that trend.

100,000 PROTEST CUT IN INDIA'S RAW STOCK

Madras, Nov. 11.

Procession of film artists, technicians and workers went along main artery here over a distance of three miles in drizzling rain. Parade ended in protest meeting on the Beach against the raw film import cut of 40%.

Attendance at the Beach was estimated at over 100,000. The three-mile route of the marching protestors was lined on both sides by huge crowds, though drenched in rain, such crowds usually turning out only for dignitaries like Nehru.

Marchers carried banners with the slogan: "We are prepared to make our sacrifices for the country but we refuse to die of starvation." This implied that film studios in the south would have to close down if the import cut was continued.

While this show was rated impressive, the protest was whittled down by the fact that more producers have appeared on the scene after the cut in raw stock was imposed.

Foreman Seeks 5 Stars For John Boland Yarn

London, Nov. 11.

Carl Foreman hopes to cast five top-flight male stars for "The League of Gentlemen," the John Boland novel, which he acquired last week. Actors he would like include Cary Grant or James Mason and resident British stars such as Trevor Howard, Jack Hawkins, John Mills, Michael Redgrave and Richard Burton.

Boland's novel tells the story of a group of British ex-army officers who plan and execute a bank raid using strictest military operational tactics.

British FIDO Decides Against Exec Officer

London, Nov. 18.

After shopping around for several weeks and interviewing a number of people, the Film Industry Defense Organization (FIDO) has decided not to proceed with the appointment of a chief executive officer. Instead, the work will be carried out by a committee of the board, comprising Lord Archibald, Mike J. Frankovich, E. J. Hinge, James Pattinson, J. R. Richards and Arthur Watkins.

It had been proposed that the executive officer would conduct the negotiations with British producers who wanted compensatory payments from FIDO finances for films which they would otherwise have sold to tv. The FIDO board is now seeking a secretary and administrative officer.

Producers Warn BOT British Films May Be in Jeopardy Unless Eady Yields $12,600,000 Minimum Yearly

London, Nov. 18.

British film producers have warned that unless the statutory Eady Fund yields a minimum of $12,600,000 a year the future of British films may be in jeopardy. The three organizations representing film makers—the British Film Producers Assn., the Federation of British Film Makers and the Assn. of Specialized Film Producers—presented their case to the BOT last week.

As a result of the overtures made by the producers, the BOT invited the exhibitors to state their views. As a result, a deputation from the Cinematograph Exhibitors Assn. went to the Ministry and explained its yiewpoint. The exhibs made it clear that they were in favor of supporting the levy, but already the compulsory levy is yielding about $250,000 a week, slightly more than the target mentioned by the producers. It was, however, recoghized that any further slump in attendance could affect the return over a full year. The exhibitors' main concern, however, was based on prospects of product availability. Basic statistics showed that for the year ended last September the total number of British features registered was 79, only one below the previous year. The second half of the year, however, accounted for only 34 as against 45 in the first six months.

The CEA deputation conceded that it had backed the levy with its maximum target revenue of $14,000,000 a year, but its support had more or less been conditional on abolition of the admission duties. So far, the Chancellor of the Exchequer had only met them half way. In any event, there appeared to be no guarantee from the producers that the raising of the levy yield to its maximum allowed by Parliament would be met by a guaranteed volume of British production.

As a result of the Whitehall meeting, the CEA has agreed to let the BOT have, as soon as possible, statistics showing the current position of exhibs. This is currently being collated by the association's accountants as ammunition for the next tax campaign and is expected to be available by the middle of next month.

Film Unit Trek in Vain

Rome, Nov. 11.

A Franco-Italian film troupe recently journeyed to Yugoslavia to shoot exteriors there on the pic, "Delit de Fuite" (Escape to Crime), with a cast that includes Antonella Lualdi, Franco Interlenghi and Pierre Blanchard.

The Yugoslav authorities granted permission to shoot the film in that country, but on one condition: that backgrounds be changed to make it look like Italy.

Mull All-Japan Revue for B'way

Tokyo, Nov. 11.

An all-Japanese revue will open on Broadway next October if Jack S. Seidman has his way. Seidman, show backer and senior partner of the certified public accounting firm of Seidman & Seidman, has been ogling local productions for two weeks. He saw no show he would risk transplanting in its original form, but told VARIETY he believes a skillful packaging of Japan's top talents would offer a good revue.

Seidman explained: "There exists a variety and range of entertainment forms here that selection of the best, adaptation of their material — trimming it in length and stepping up the pace—can provide a wonderful evening on Broadway, of Japanese entertainment that would compare favorably with the best of revues we have staged."

Armed with a list of 10 possible performers and acts, Seidman is still in the factfinding phase. At a later date, either he or the prospective director will return for a closer scrutiny of available talent. He would decide on the worthiness of the venture. If given the green light, he would then make the selections and adaptations.

A weighty factor in the project would be the availability of the selected talent. Seidman indicated that he would not go ahead without run-of-play contracts. The Japanese companies may balk at the absence of their top names over any extended period of time.

Seidman, on prospects in Japan, said, "I find great theatricalness here—magnificent physical productions, a fine sense of color, a fluidity of movement of sets and people who are polished performers. "What they lack is what we on Broadway also lack—material. But in terms of Broadway, Japan has a special lack. I find very little warmth coming off the stage, very little humor, very little rapport with an audience.

"In musical productions, the Japanese are tremendously westernized except that their book shows, as typified by Takarazuka, are slowly paced and have a lot of talk. Their revue type of show, as typified by the Kokusai and Nichigeki, are Shubert 1930, I would say. But in the same breath I want to add that they are highly skillful and professional in their performances. In general, almost all the acts, scenes and dances are too long."

Seidman returns to N.Y., Dec. 5.

Farnon Svenska Concerts

London, Nov. 11.

Robert Farnon makes a 10-concert tour of Scandinavian countries in January with a possible extension to take in Germany.

On his return he'll start work on 12 kinescopes featuring his orchestra and guest artists. The series, made in association with Jack Wrather, has been sold to Canadian tv and the pilot has brought several British offers.

Film to Defend Japan's Stance in 2d World War

Tokyo, Nov. 11.

Leaping on the pattern of b.o. successes in recent years which pulled Shintoho, one of Japan's majors, out of financial straits, the company is now prepping another in its glorification of Japan films. This one, "The Greater Asian War and the International Tribunal," may also shed political sparks. Film defends Japan's position during World War II, justifying everything from Pearl Harbor and condemning the sentences given its war criminals. It presents the conflict as a war of defense.

This Technicolor feature pic is reported to have a production budget of 100,000,000 yen ($277,777), very high for Japanese pix. Its smash forerunner, "Emperor Meiji and the Japan-Russo War," cost $222,222 plus $166,666 in exploitation. Film returned a profit of $1,944,444. A followup on the Japan-Sino war earned $972,222, also a tidy profit margin here.

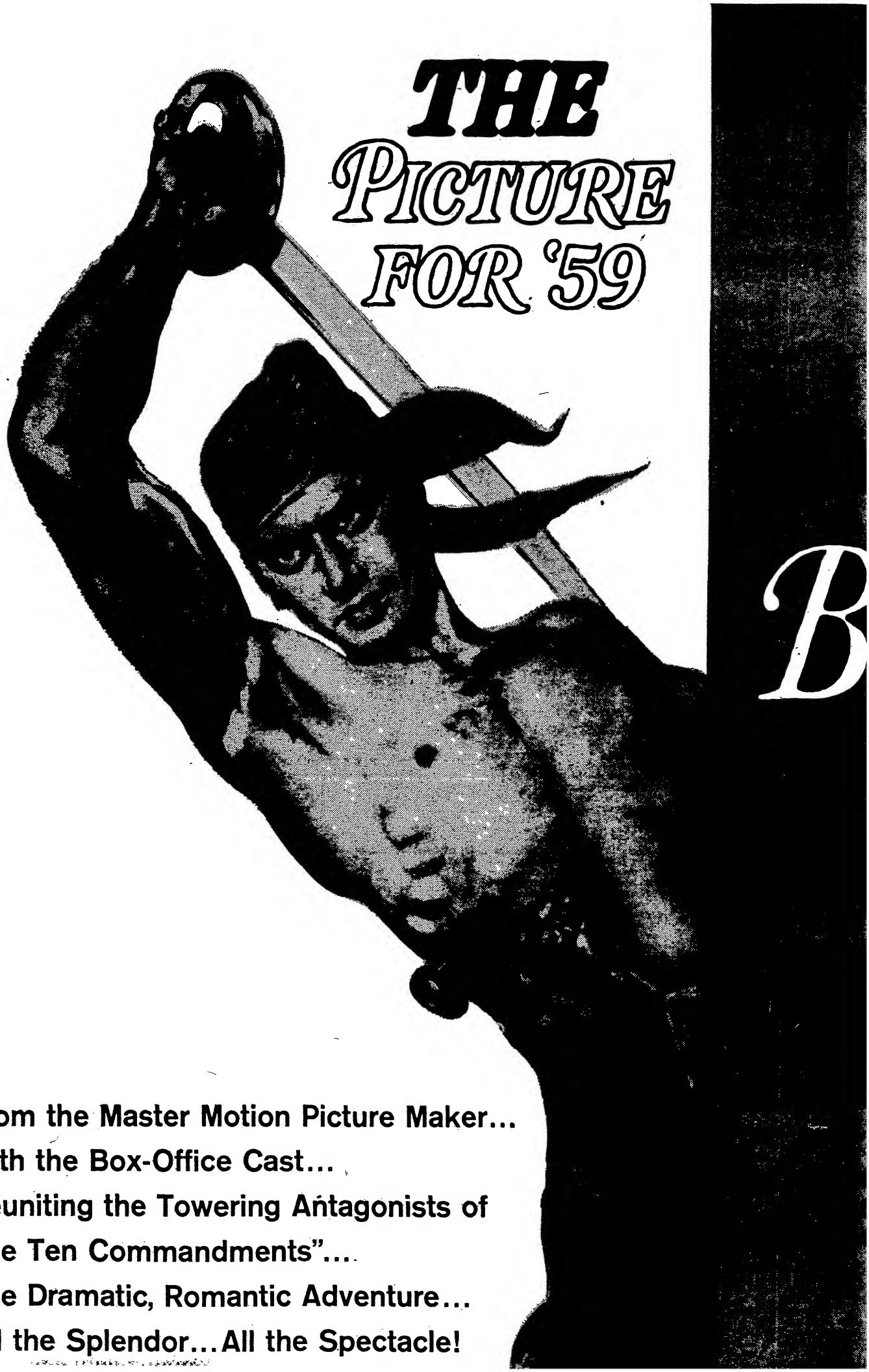
Portrayals in the newest war splash will include Hideki Tojo, General MacArthur, General Wainwright and Tokyo Rose.

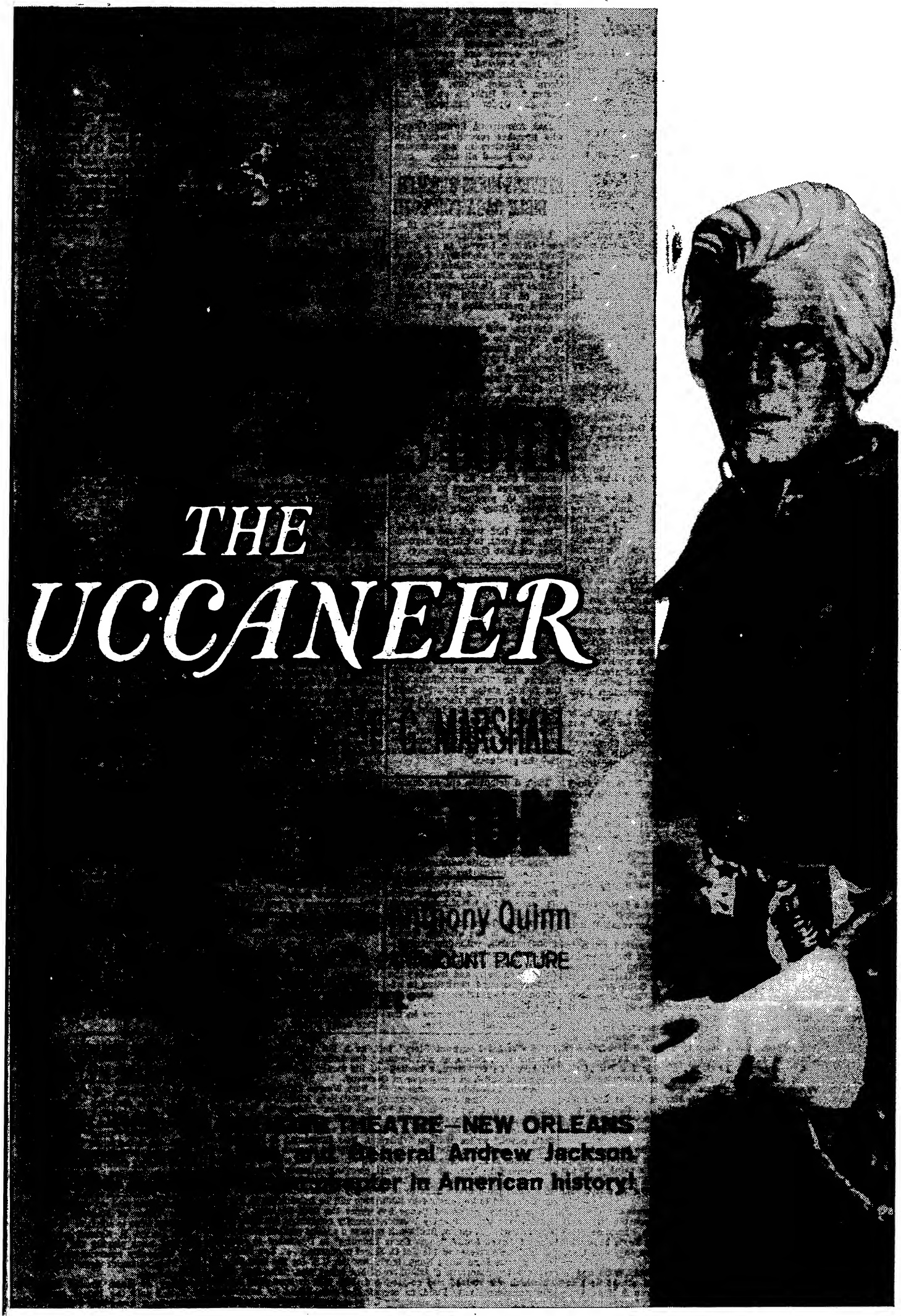
Scots Ban Nudist Film

Caithness, Scotland, Nov. 11.

A nudist film, "Back to Nature," was banned here by Caithness County Council by six votes to one. An 83-year-old councillor, J. Abrach Mackay, supported a move to screen the pic, saying: "Two of the finest sights in the world are a full-rigged ship under sail, and the figure of a handsome woman."

Recently the vet administrator opposed the selling of Stroma Island, off north Scotland, to America as a tv prize island. He also nixed a move to turn it into an island nudist colony.


THE
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From the Master Motion Picture Maker...
With the Box-Office Cast...
Reuniting the Towering Antagonists of
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THE
UCCANEER
Anthony Quinn
JOINT PICTURE
THEATRE—NEW ORLEANS
General Andrew Jackson
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New York Sound Track

Things-can't-be-so-bad dept.: outraged young director on hearing that a star's been offered $700,000 to do a picture—"Why, that's more than I make in a whole year!" . . .

Arthur B. Krim, prez of United Artists, will marry **Dr. Mathilde Danon** in N.Y. Dec. 7. Bride is member of scientific staff of the Weizmann Institute of Rehovoth, Israel.

Jack Perlis after seeing "Flower Drum Song" in Boston cracks that with so many Japanese impersonating Chinese new **Rodgers-Hammerstein** work could be called "Nisei Darling" or perhaps "Guys and Doils-san."

Rene Clair's "Porte de Lilas" nominated as the best French directorial job by the Screen Directors Guild . . . **Jacques Tati** told to stop NBC's showing of "Mr. Hulot's Vacation" on tv, fearing it might hurt "My Uncle," but the N.Y. Supreme Court denied the injunction petition.

George Biderman and **Barney Tolk** issued a parchment "Declaration of Principal" for their expanded public relations office warming party this Thurs. (20). "Our net rising to the point where it coincided with our gross habits, there was only course open for us—increase the overhead" said the lads.

Liberty, Canadian monthly (Nov.), advertises two features for its Xmas issue: "The Christmas I'll Never Forget" by **Eddie Fisher**; and "Why the **Eddie Fisher-Debbie Reynolds** Marriage Really Failed" by Bob Willett. Blurbs are on different pages, though.

UA's "Solomon and Sheba" originally was planned for production in Israel . . . Association of Motion Picture Advertisers luncheon topic: Foreign Films. N.Y. Times' **Bosley Crowther** and **Richard Brandt** of Trans-Lux will speak . . . Paramount has acquired rights for France and some other territories (including an option for the U.S.) on "Bobosse," now shooting in Paris . . . "Rififi" was mutilated on NBC-TV over the weekend . . .

Mijanou Bardot (sister of Brigitte) week-ended in the Laurentians with **Jim Stevens**, partner in Chez Ernest, Montreal nightspot, and his wife. She'd been in Montreal for French Film Week . . .

Manhattan representatives of Titanus Films of Italy emphatically deny that "Toto in Madrid," although being made on the Titanus lot in Rome, is a Titanus production. They disclaim any connection with the film whatsoever and contend that it is not a satire of "The Naked Maja" and that Titanus did ot sell the "Maja" sets to Jolly Films which is producing the picture. The original information concerning "Toto in Madrid" was furnished by a representative of **Abbe Lane** who stars in the film.

Luther Adler set for a role in Columbia's "The Last Angry Man," currently shooting on location in Brooklyn . . . **Harry Brandt** serving as motion picture industry chairman of the New York State Citizens Committee for the Public Schools . . . Will Rogers Memorial Hospital is prepared to take care of the handling of Christmas cards for a nominal donation, equal to what it would normally cost for commercial cards and postage. By sending a list of names plus a donation, the hospital will furnish the card and envelope, will sign the card with the donor's name, address them from his list, and mail them first class . . . Columbia prexy **Abe Schneider** has placed his stamp of approval on "Porgy and Bess" after viewing sequences photographed and recorded to date . . . Decca now owns 82½% of the outstanding shares of Universal—763,785 out of a total of 927,254.

A **Boris Pasternak** ("Dr. Zhivago") novella is being offered around. It was published by Noonday One mag and is called "The Last Summer" . . . Indie **Jack Ellis** has had a lucky year. He got married, won $8,000 in the daily double by betting on 28 (his wife's age) and recently got a new Cadillac in the B'nai B'rith Cinema Lodge drawing. The date: Oct. 28, natch! . . . **Harry Brandt** out of the hospital, had ulcer trouble . . . **Seymour Poe** off to Europe on production business . . .

Glenn Ford returned to the Coast after three weeks of eastern bally for "Torpedo Run." . . . Columbia's "Bell, Book and Candle" was shown to the annual convention of the Associated Press Managing Editors at French Lick, Indiana Thursday (13) . . . **Edward Shafton** of Omaha named new chairman of Variety Clubs International Humanitarian Award Committee . . . Gene Grengs, of Hollywood Theatre of Eau Claire, Wisconsin, has joined Theatre Owners of America . . .

TOA making its current edition of outfit's Foreign Film Directory available to non-members at a nominal cost to cover printing expenses. Directory lists 672 features which are being released by 63 distributors . . . **Bernice Steigman** of Columbia Pictures International homeoffice engaged to **Martin Leichter** of Gold Medal Studios. Wedding is set for Feb. 7 . . . "Tom Thumb," **George Pal's** live action-puppet film for Metro release, will premiere in London Nov. 27 . . . Theatre Network Television received Topics of Times treatment last week . . . **Nicolas Reisini**, president of Robin International, the trading company which operates Cinerama abroad, negotiated an $86,000,000 shipyard and ship construction program between the United Kingdom and Cuba .

Topsy Record Corp. has been authorized to conduct a records business in New York. Address is c/o **Standard Film Processing Company**, 723 Seventh avenue. Capital stock is 200 shares, no par value. **Donald A. Gerson**, was filing attorney at Albany.

Mirisch Co. is negotiating for purchase of foreign screen rights to **H. Rider Haggard's** "Montezuma's Daughter," as basis for upcoming project. "Cortez and Montezuma" . . . Bryna will location with "Spartacus" at San Simeon estate of late **William Randolph Hearst**, marking first time site has been used for a film . . . **Clark Gable** draws star role in Shavelson-Rose' next Paramount production, "Bay of Naples," to be lensed in Italy next pear . . . **Robert Mulligan** will direct Periberg-Seaton's "The Rat Race," **Tony Curtis** starrer.

Theatre Concessions Inc., of New York, has increased its capital stock from 100 to 200 shares, no par value, according to a certificate filed with the Secretary of State in Albany by **Telsey & Lowenthal** of Manhattan . . . **Spearhead Productions Inc.** has been authorized to carry on a motion picture business at 1600 Broadway in New York. Capital stock is 200 shares, no par value. Directors are **Lawrence Weinstein, Francis A. Toomey** and **Lillian Katz**.

20th-Fox day-dating its "Inn of the Sixth Happiness" at the Paramount on Broadway and the Plaza on the east side . . . Re-edited version of "Roots of Heaven" now running at the Palace Theatre . . . United Artists and the MPAA Advertising Code Administration battling over "Anna Lucasta" ads.

20th-Fox has feelers out for **Marlon Brando** and **John Wayne** to pair up in "Baton Rouge," and negotiating with **Deborah Kerr** to star in "O Mistress Mine" . . . **Andrew** and **Virginia Stone's** third indie for Metro will be "The Last Voyage," skedded to roll next Spring in Hawaii . . . **Alfred Hitchcock** assigned **Samuel Taylor** to script "No Bail for the Judge," upcoming Paramount film.

Charles A. Brind Jr., counsel to the Board of Regents and the N.Y. State Education Department and veteran of many court battles over censorship, recovering in Albany Hospital from an operation. He's slated to tangle again with **Ephraim London** of New York, before the U.S. Supreme Court, in the Kingsley appeal from ban on "Lady Chatterley's Lover."

Kurt Singer's "The Danny Kaye Story," previously published in England where the comedian came to such marked attention, being brought out in America this month by Thomas Nelson & Sons. Story has been serialized in 12 European countries. Singer previously did "The **Charles Laughton** Story" but, as a UN committeeman, radio commentator, columnist and lecturer, the author is better known for his books on espionage, a heritage of his career as editor of and underground anti-Nazi newspaper in Germany.

Herbert Goldstein, co-owner of the Fort Warren Drive-in at Castleton, Vt., and **Allan Jay**, newscaster for WPTR in Albany, were in cast when Albany Civic Theatre did **Wolcott Gibbs'** "Season in the Sun." Goldstein played a handy man; Jay, a magazine publisher.

"I think **Shirley Booth's** eyes will remain with me longer than **Bardot's** navel," writes **William Whitebait**, New Statesman & Nation film critic, in reviewing "Hot Spell" and "The Night Heaven Fell."

Novelist **J. P. Marquand**, 65, divorced Adelaide, his wife of 21 years, at Carson City, Nev., last Friday (14), charging extreme mental cruelty.

General Artists Corp. and 20th-Fox are negotiating for **Pat Boone** to do one indie film a year to be made by Boone's Cooga Mooga Productions and to be released by 20th. This will be in addition to the one film a year commitment Boone has under the 20th banner . . . **Sam Rosen**, exec v.p. of Stanley Warner, recently celebrated his 60th birthday in Paris . . . Signet Books will release a special motion picture edition of **James Jones'** "Some Came Running" in December to coincide with Metro's release of the **Sol C. Siegel** production . . . **Lee Mei**, Chinese actress from Hong Kong, is visiting the U.S. for the first time to arrange for American distribution of her latest film, "The Red Girl," in which she starred and co-produced. Her visit is sponsored by the Sin American Amity Fund, an organization established by Archbishop Paul Yu-Pin to promote friendship between Free China and the U.S.

Widow Leases 3 Theatres

Sandusky, O., Nov 18.

Mrs. Leo T. Jones has leased the three theaters in Wyandot County owned and operated by her late husband. They are the Star Theater, Upper Sandusky; the Carey Theater, Cary; and the Indian Trail Drive-In on U.S. 23 between Upper Sandusky and Carey.

Jack Armstrong, Bowling Green, who operates several indoor and outdoor theaters in northwestern Ohio, has leased all three.

STEVENS NIXES OURSLER BIBLE SAGA FOR 20TH

Hollywood, Nov. 18.

Interest in another project has cued George Stevens to nix 20th-Fox's offer to produce and direct late Liberty editor Fulton Oursler's "The Greatest Story Ever Told," Biblical yarn. Deal involved a payment of $1,500,000 to Stevens against participation in gross, it's understood.

Stevens, who went to 20th-Fox on one-picture deal to produce-direct "The Story of Anne Frank," now in windup stage, is said to be interested in doing "Andersonville," Mackinlay Kantor tome of the Civil War, for Columbia Pictures, where he's been having talks. George Sidney originally was to have handled film but bowed out under recent new deal with studio.

Talks Continue

Discussions were reportedly continued in N. Y. over the weekend between Charles K. Feldman and prexy Spyros Skouras for George Stevens to produce and direct "Greatest Story Ever Told" for 20th-Fox.

Stevens last week asked Feldman, his agent, to call off negotiations on Met Oursler property.

'Commandments

Continued from page 7

basis as to right time and place. Same obtains with conventional houses—this same slow, painstaking kind of playoff. It's now on view in 100 roofed-inoutlets.

The market is under constant reviews for "Commandments" in the future, states Edward Chumley, who is now the domestic sales head, and Milton Goldstein, foreign chief. They add, in reference to that undefined policy: "We are going to handle it in the best interests of the public, the trade and the producer."

Perspective

Par's distribution cut on domestic theatre gross at present is around $28,000,000, which obviously is plenty fancy. But then, the production cost of $13,500,000 and still-to-be-calculated figures on print and advertising expenditures have been plenty fancy, too. Par shares the ad costs with exhibitors in direct proportion to terms of the licensing deal. In other words, Par pays 70%, for example, when its share of the boxoffice dollar is 70%.

David O. Selznick's "Gone With the Wind" is the all-time champ money maker, with domestic distribution receipts of $33,500,000. This is VARIETY's tabulation as updated each year, and includes the first-time-around marketing in addition to five reissues since the 1938 kickoff.

"Commandments" is now in the wings, awaiting the crown.

Halt After Cohn's Death Slowed Col

Schneider Details Expansion in Reporting Loss Of $4,987,330 After Previous Profit

Hellman's New House

Albany, Nov. 18.

Neil Hellman has advanced the target date for the opening of a $500,000 suburban theatre to be built on upper Washington Avenue, adjoining his Thruway Motel, from Labor Day to July 15.

Work on the two-floor, 1,200-seater will be started in December.

Bank Terms Balk Divvy on Col's Common Stock

Under loan agreements with banks covering $25,300,000, Columbia is restricted with respect to the payment of dividends on common stock, according to notes appended to the annual report.

As of June 28, 1958, all the retained earnings ($9,020,272) were so restricted and $210,000 of future earnings will be similarly restricted. After deducting from future earnings the $210,000 and future preferred dividends, 70% of the balance would be available for cash dividends.

The notes payable to the banks include $23,000,000 payable in annual installments of $2,300,000 from Aug. 31, 1958 to Oct. 31, 1962, and $2,300,000 (an obligation of Columbia Pictures Realty Corp., a wholly owned subsidiary) relating to the improvement of the company's new homeoffice building, payable in semi-annual installments of $190,000 from Jan. 1, 1959 to July 1, 1963.

The company has also made a change in the recording of earnings from tv. For the latest fiscal year, it adopted the practice of accounting for tv income, except for newly produced film series being released for the first time, by recording, on the date signed, the entire income from an exhibition contract. At the same time, provision is made for shares to indie producers and any other costs to be incurred in fulfillment of the contract. According to Col, net additions to earnings for the year by employing this method was approximately $1,900,000.

Amortization table employed by Col for the write-off of theatrical features calls for 62% of the cost within 26 weeks, 85% within 52 weeks and 100% within 104 weeks after release.

Inventories include advances to indie producers of $24,718,784 as of June, 1958 as compared with $30,759,250 as of June, 1957.

Columbia, S. C., Relighting

Columbia, S. C., Nov. 18.

One of the city's older houses has relighted after being gutted by fire.

The Capitol, once a mecca of vaudeville here, is operating again after being rebuilt.

A loss of $4,987,330 was recorded by Columbia Pictures for the fiscal year ended June 28, 1958. For the preceding year, the company reported a net profit of $2,253,103.

According to prexy Abe Schneider in the annual report sent to stockholders this week, the company completed the most recent fiscal year with a loss of $1,150,000 before the write-off of $3,837,000 made up mainly of unabsorbed studio overhead and abandoned story material.

The Col topper explained that because of the current trend of operation in the financing and distribution of the films of independent producers, the company has been unable to make a sufficient number of pix "in our studios during the past year to absorb fully the overhead required to operate these facilities." He added that since unabsorbed overhead cannot be recovered, the company is showing it as a special write-off in its current statement. Moreover, he indicated that story material has accumulated over the years which the company may not be able to use and as a result of its policy to eliminate "all questionable assets" from its report, the company has decided to write-off these costs.

However, Schneider stressed that if some of these properties prove of value in the future, the company would obtain the benefits at that time.

Dividends

Despite the loss, Col paid a divvy of 30c on its common stock during 1958 as compared with a $1.20 in 1957. Film rental including income from television and other sources, totaled $113,624,525 for 1958 as compared with $101,552,879. The report provides no breakdown of the gross income from Screen Gems, its tv subsidiary, and the theatrical production-distribution arm. However, it's believed that Screen Gems provided a gross of approximately $30,000,000 for the fiscal year ended June, 1958. Advertising and promotional costs were higher this year, $5,539,806 as compared with $5,040,361 in '57.

Schneider noted that the company has launched a drive to reorganize its studio facilities so it can attract important indie producers. He added that many economies have been instituted in the company's operation both in the U.S. and abroad and that "we have every reason to believe that with our planning for the future, independent producers will make a sufficient number of pictures at the studio to absorb our entire operating overhead." He indicated that the company believes that additional savings will be effected without reducing operating efficiency.

Schneider pointed out that with the death of Harry Cohn, there was a virtual halt in production for several months and that the company is now gradually "getting into high gear" for production at the studio. He noted that the lag in production "will hurt us somewhat during the coming year," but he expressed confidence that the large number of deals the company currently has with important producers should enable the company to compete profitably in the world market.

'ROOTS OF HEAVEN' ON PALACE, N.Y., GRIND

Palace Theatre, N. Y., today (Wed.) starts showing "Roots of Heaven" on a popular price, continuous-run basis. Sol A. Schwartz, RKO Theatres prez, said the change was being made "to accommodate the holiday crowds who do a great deal of their entertainment buying on impulse. By reverting to a continuous policy we are providing this audience with a flexible time schedule and an opportunity to see 'Roots of Heaven' at the time they want to see it."

The Darryl F. Zanuck production had been playing the Palace on a two-a-day reserved seat policy. Theatre hasn't done business on that basis.

"Diary of Anne Frank" (20th) is slotted into the Palace around Easter on a two-a-day stance.

YANKS O'SEAS GOTTA TELL U.S.

'Deferred Compensation' Check-List

[TREASURY TO NAME OKAYED PLANS]

Washington, Nov. 18.

The tax ax is not necessarily getting sharper, but the Internal Revenue Service will soon give the most complete explanation ever made on who can and who can't get away with income on the installment plan.

Officials told VARIETY that a publication is now being prepared which will detail for the first time all of the many Treasury rulings on the different arrangements involving the spreading of income over several years. This situation, common throughout show business, involves dividing pay for one project or for one sale over a number of years, rather than take it all in one year. The spreadout eases Uncle Sam's tax take, if it conforms with his complicated tax rules.

Tax agents said the pamphlet is being prepared as a guide to taxpayers because so many efforts have been made to work out deferred compensation payments, involving different IRS rulings. There was a need, they felt, to "get everything together" for everyone's benefit.

The publication will not involve any new ruling or any effort to crackdown on installment income previously approved by IRS officials emphasized. It will be simply a fact sheet of what those who have followed all rulings may already know.

Date of issuance of the factual wrapup is indefinite, but it could be several weeks off.

Music-Tracks: Too Few Score Films, Too Many as Albums, Thinks Glazer

Because Hollywood insists on "playing it safe" and following a formula, film music is in a rut, composer-singer Tom Glazer held in N.Y. last week.

"We're so used to perfecting things in this country, we apply the same approach to art," he said. "In the motion pictures, businessmen have become the arbiters of artistic taste. Musical scores are streamlined and mass-produced. If anything comes along that shows imagination, it's quickly reduced to the ordinary. This process destroys all originality."

Glazer, who did the music for "A Face in the Crowd" for Elia Kazan, and recently penned a "theme song" for the legiter, "Dark At Top of the Stairss," argued that the sameness of the film scores in part resulted from the continuous use of the same composers. "There are maybe four men doing the majority of the scores today," he said. "They do a perfectly good job, but after all while, all films sound alike. And the worst part of it is that this is exactly what the studios seem to want."

Glazer opined that entirely too many film scores were being put on soundtrack platters when, actually, they didn't merit such treatment. "It's a very different thing to write a score for a film, where it's really basically mood music, from having it on a record where it must be listened to and judged as a musical work," he said. "The least they should do is to re-work the score before it's recorded."

When Hollywood has used top composers, as the producers of "The Goddess" did in hiring Virgil Thompson, the score ends up being all chopped up and disappointing, Glazer noted. "Europeans turn out much better film scores, simply because they're not so afraid of modern music. Here, in the U.S., we lack imagination to such a degree that virtually nothing's good unless it's been done (successfuly) before."

What's Glazer's definition of a good musical score for nix? "You should enjoy it when it's there, and you shouldn't miss it when it's not."

Variety Club Invites Priest

Albany, Nov. 18.

A priest noted for his interest in motion pictures, will be one of the speakers at Variety Club's annual dinner for Camp Thacher, in the Sheraton-Ten Eyck Hotel the night of Dec. 13.

Father Benjamin Kuhn, professor of mathematics at Siena College was set by Chief Barker Samuel E. Rosenblatt.

Another speaker is expected to be Arthur Levitt, of New York City, present State Comptroller and the only Democrat to withstand the Republican state-wide sweep.

BILL DOLL ON 'PORGY'; STILL WITH TODD JR.

Bill Doll, publicity director for the roadshow dates of Mike Todd's "Around the World in 80 Days," has become head of a special worldwide publicity and exploitation unit for Samuel Goldwyn's "Porgy and Bess." Picture will be released through Columbia.

Doll will work under Mervin Houser, Goldwn's ad-pub head. He'll continue his association with Mike Todd Jr. whose next production will be "Scent of Mystery" in Spain.

Pending completion of shooting on "Porgy," Doll will headquarter on the Coast. After that, he'll work out of New York.

20th-Fox Dickers Todd-AO Buy-In

Deal for 20th-Fox to buy into the Todd-AO Corp. is in the negotiation stage, George P. Skouras, president of Magna Theatre Corp., confirmed yesterday (Tues.). However, he flatly denied that 20th would obtain control of Todd-AO, "at least not as long as I am president of Magna."

Skouras said 20th wants to make several films in the Todd-AO process, having produced "South Pacific" in that system. Todd-AO is owned 62½% by Magna and 37½% by the American Optical Co. which developed the process. Latter so far hasn't figured in the talks.

The 20th-Fox company, which pioneered CinemaScope, has its own widescreen process, CinemaScope 55. Though films have been shot that way, no picture has actually been exhibited in Fox's wide negative system.

SHOW BIZ EXILES MUST GIVE DATA

Washington, Nov. 18.

The Internal Revenue Service, with the help of a new law, is going to find out more about the income of 500,000 Americans who avoid U.S. taxes by living abroad. Many are show biz personalities.

IRS has issued a warning that a law enacted in 1958 will require all U.S. citizens residing outside the country to file tax returns in 1959, whether their income is subject to American taxes or not.

Tax agents make no secret of the purpose of the new requirement. It will give them facts so they can see whether Americans abroad are cheating Uncle Sam or not.

Previously, Yanks outside the country filed no return if they determined by themselves that they owed no U.S. income tax. This caused problems for the tax sleuths. In one classic case, a U.S. citizen in Germany filed no return, maintaining he had no tax liability. Revenuers were suspicious he did. They asked for his personal records. He refused. A series of court actions followed.

Too Much Work

Bureau, which doesn't like going to so much trouble, asked Congress to require Americans out of the country to tell all. Thus, the new law, requiring a tax return and forcing any citizen to uncover income to tax agents.

Americans outside the country fall into two classifications. Those becoming bona fide residents of a foreign country with the intention of being domiciled there permanently pay no tax on earned income but are taxed on unearned income (dividends, interest, rent, royalties and all earnings from a foreign business over 30% of the net). Those living abroad who are not bona fide residents but who remain outside the U.S. for 17 months out of 18 get an exemption on the first $20,000 of earned income but must pay taxes on any above that, as well as well as on every dollar of unearned income.

WHO'S MINDING SHOP IN N. Y. FOR WARNERS?

Although Warners anticipates no significant problems in its home-office shift to the Coast, the fact remains the transfer likely will mean greater difficulty in setting meetings of reps of all the distributors.

These are held frequently under the aegis of the Motion Picture Assn. of America, with WB's Wolfe Cohen sitting in on the foreign managers' sessions and Ben Kalmenson participating in the meetings of company presidents and alternates. Both are now headquartering west.

It's presumed that Robert Perkins, general counsel, who's staying east, will take a greater role in the MPAA affairs.

Carl Foreman's Pitch for Younger Producers Who 'Dig' Mass Tastes

By HAROLD MYERS

London, Nov. 11.

Film makers, conditioned by the environment in which they live and work, lose touch with the audiences for whom they produce with the result they are applauded only by their peers. That is the view advanced by Carl Foreman, executive producer of Open Road Productions, in explaining his attitude towards encouraging new and younger blood in the industry. Foreman estimates that at least 90% of the creative people engaged in film making in Hollywood and Britain are middle-aged. The majority originally stemmed from the working and middle classes. With the coming of some success, they moved up in the social hierarchy. Gradually, but surely, they lost touch with mass taste and opinion. They found they were unable to gauge what a mass audience would accept in the way of film entertainment.

Likening a virile picture industry to a healthy organism which constantly develops new cells, the producer considered there was a tendency to pay lip service to recruiting new talent, but little was in fact being done. With the current Open Road production of "The Mouse that Roared," young men were being given a break. Walter Shenson, the producer, only 34 and Jon Pennington, the associate producer, is 27. Jean Seberg, while not a newcomer, is certainly a youthful femme star, playing opposite Peter Sellers.

Amplifying his theory on young talent, Foreman explained why such a policy could not be operated for his next picture, "Guns of Navarone." That film, he stated, was budgeted at about $5,000,000, and that placed on him a big responsibility. It would not be proper to take a gamble with that sort of investment with undeveloped talent, whether on the acting or the creative spheres. But he was hoping to get a young, but experienced, director for the film.

Big Change in Directors

Foreman noted the tremendous change that had taken place in the directorial situation since he first settled in Britain. In those days there was only a couple of directors with international reputations, Carol Reed and David Lean. That situation no longer held today and there was now an impressive string of topflight directors. As examples, he named Michael Anderson, Guy Hamilton, Sandy McKendrick, Peter Glenville, Ken Annakin, Phil Leacock, John Gilling, J. Lee Thompson and Leslie Norman. The experience many had gained working alongside Americans had been a "dynamic factor" in giving them international stature.

Foreman hoped that this development would lead to a merger in Anglo-U. S. production. He certainly did not want to see the stamp of the American pic engrafted on a British film. He believed that this would result in British production gaining a wider influence in the foreign market, which today, more than ever before, provided the group revenue for a producer. Citing his own production of "The Key," which was estimated to gross $6,000,000 worldwide (other than South America or Africa where it has yet to play), the producer revealed that slightly less than half that amount had been earned in the United States.

SOVIET CHOICE OF FILMS IN FORTNIGHT

Washington, Nov. 18.

There will be a delay of about two weeks in Russia's disclosure of the full list of 10 Yank films to be bought under the Soviet-American film exchange deal, MPEA prexy Eric Johnston reports.

Cause is a louseup in shipping the final bundle of films the Russians wanted to see before making a decision on four more U.S. pictures. Six of the 10 to be bought were announced when the agreement was signed.

Trans-Lux Takes 2 Lopert Houses

Trans-Lux Theatres is in the process of acquiring Ilya Lopert's two Washington houses, the Du Pont and the Playhouse. Deal is believed virtually closed.

Some months back, the two Washington theatres almost went to the K & B circuit, but the deal fell through. Trans-Lux plans to use the houses as firstrun showcases.

Lopert formerly also owned the Plaza in N. Y. Since the acquisition of Lopert Films by United Artists, the Plaza is 50% owned by UA. Since Lopert now is in effect a UA employe, selling the company's foreign releases, it's figured that the ownership of the Washington houses put him into an embarrassing spot and he was eager to sell.

Finland Screens Getting More Commie Features; U.S. Ranks 2d in Burma

Wasington, Nov. 11.

U.S. films accounted for (a) almost half of those imported into Finland during 1957, and (b) ranked second to India's product in Burma. This is per new Commerce Dept. report.

The report called attention to a dispatch in a Finnish trade journal stating that there has been an increase in the number of Communist films imported into Finland. Some 21 Red features were brought into Finland during the first half of 1958, against 34 for the whole year of 1957. One of the 21 was from Communist China, with the remainder from Russia, Poland and Hungary.

Finland imported 2,100 foreign films in 1957, 70 more than 1956, with 1,008 of them from the U.S. Among the 27 countries selling Finland films, England was second with 55; France, third with 50.

Burma opened 20 new theatres in 1957, the report said, and bought U.S. films only second to those of India. Burma itself produced 55 full-length feature films during 1957, compared to 35 in 1956.

Film Houses Using Live Talent Would Share Proposed Tax-Cut

Washington, Nov. 18.

The proposed Thompson admission tax reduction bill to benefit "live" performances has been rewritten to expand the tax relief to motion picture theatres with vaudeville revues, Rep. Frank Thompson (D-N.J.) revealed.

As originally drafted last week, the bill prepared for introduction the day Congress meets would have exempt $2 of an admission ticket from tax for a program "primarily" involving a live performance.

Thompson explained that his purpose was to expand job opportunities for musicians and performers. When a VARIETY correspondent pointed out to him that film house with vaudeville or orchestras would be excluded from the bill, he rewrote it.

The bill now calls for the tax reduction if a "substantial part" of the program is "performed in person within the place of admission."

Specifically, the bill applies the tax cut if the program consists of: "(A) A lecture or the reading or other presentation of poetry; (B) an opera, symphony, ballet or dance, concert or musical performance; (C) a drama or a theatrical or vaudeville presentation; or (D) any combination of the foregoing."

As in the earlier draft, the bill also halves the cabaret tax, slicing it from 20 to 10%.

ALBANY VARIETY'S SHINDIG

Albany, Nov. 18.

"Open House" for Variety Club members and their wives will be held in the new three-story quarters at 326 State street, on Nov. 23.

Chief Barker Samuel E. Rosenblatt says cocktails, hors d'oeuvres and cold cuts would be "on the house."

UA Thunders 'Censorship' As 4 Chi Dailies Reject 'Lucasta' Copy

Practicing what it has preached, i.e. that newspaper censorship of ads must be vigorously fought by the film business, United Artists last week fired off angry protests over the rejection of "Anna Lucasta" ads by Chicago's four daily newspapers. Angry telegram also went to the American Newspaper Publishers Assn.

Chicago incident was one of a long line of similar ad rejections by individual papers. Seldom or never before, however, have all metropolitan dailies jointly refused an ad in a city, and it's this common action which concerns UA as much as the nixing of the ads.

"Anna Lucasta" is due to open at the Oriental Theatre in Chicago Nov. 26. In his wire to the ad managers of the papers, Roger H. Lewis, UA's national director of advertising, publicity and exploitation, called the thumbs down on the ads "arbitrary action which constitutes censorship of the worst kind." He pointed out that the ads had been approved under the MPAA's Advertising Code and he asked the ad managers to indicate their exact objections and the necessary modifications.

"Since the picture opens Nov. 26 . . . possible omission of advertising can cause irreparable damage," he said.

Row comes on the eve of a decision to have all Code-approved ads carry a slug line indicating that they have gone through the Code mill. That's a modification of an earlier proposal to affix a seal to each approved ad. Lewis himself is one of those in the MPAA's ad-pub group who doesn't believe greatly in the idea of having the ads make reference to the Code.

In his wire to the AMNPA, Lewis noted that the ads had been turned down by all four papers without any explanation. He called this a violation of the NAPA's own "dedication to the principles of the freedom of the press."

Over the weekend, three of four papers replied to Lewis, saying the "Lucasta" ads were in "bad taste." Lewis shot back a wire, challenging the dailies to match their editorial copy against the content of the film's ads. "Categorizing them (the ads) as in 'poor taste' hardly justifies your action in rejecting them."

Ad copy submitted by UA for the Philip Yordan film said in part: *"Meet Anna—whose father threw her out because she was a tramp . . . Never has the screen given it to you so straight in scenes so great . . . Philip Yordan's "Anna Lucasta" a film so naked and real . . . it's even more exciting than the international stage hit. The blistering story that undresses the heart of a tramp" etc.*

When the papers nixed the ads, UA then submitted a series of ads that stated: "This newspaper won't print our ads! Why? Why won't they let us tell you the story of Anna? . . ." These ads also were rejected.

Earlier, UA did run into some trouble with these ads with the Code. UA people say frankly that, when the controversy breaks in the Chicago press—if it does!—it'll do the picture no harm. "Anna Lucasta" has an all-Negro cast and stars Eartha Kitt.

Youngstein Broke News

Continued from page 2

ter replaced Miss Anderson on tour), as directed by Charles Laughton. When Power was kudosed for his acting in "Witness For The Prosecution" that was also part of the new personal satisfaction as an actor rather than, what he called, "a walk-through leading man."

Brynner, who had been previously considered for "Solomon," had to rearrange his schedules and in the "show-must-go-on" tradition, according to Youngstein, he's slated to leave for Madrid in the next week or two. It necessitates rearranging several other commitments.

Podhorzer's 'Goal'

U. S. distribution rights to the UFA production "Goal" have been acquired by Munio Podhorzer's United German Film Enterprises. Running two hours, the documentary covers the world soccer championship games held in Sweden some months ago.

Total of 16 countries competed. Brazil emerged as the winner, followed by Sweden, France and Germany. UFA has prepared 10 different language versions of the film. It's figured that there are over 1,000,000 soccer fans in the States. Game is primarily popular in Europe and Latin America.

Pledges Faster Dating to Help Subsequents

Minneapolis, Nov. 18.

Local film company branch managers at a meeting with Northwest Exhibitors Boxoffice Building Forum's newly appointed executive director, Tony Beacon, pledged their best efforts in assisting him to have important pictures saturated in their territory so that they'll be available for even the smallest town exhibitors in time to capitalize on their prestige.

They also assured Beacon they'd cooperate with him in every way possible to help the boxoffice otherwise throughout the territory.

The Forum only came into being this year and Beacon, the first person to hold his post, is a former Hollywood columnist and motion picture critic.

Beacon will issue regular bulletins to members advising them of the latest idea in showmanship, exploitation and publicity in the Forum's campaign to bloster the boxoffice throughout the entire territory.

Among matters discussed at the meeting was a suggestion by LeRoy J. Miller, Universal branch manager, that pictures' institutional advertising be extended to farm publications in this area which is largely rural.

Beacon says he'll try to bring in more Hollywood stars for personal appearances and he hopes to witness all pictures at advance screenings so that he can figure out ways to sell them to the public better.

Rhode Island's Safner From Exhib to Distrib; Joins Ruff in Boston

Boston, Nov. 18.

One of the oldest indie film distribs in New England, Edward Ruff Film Associates, is expanding. Joining forces with Ruff is Mel Safner, Rhode Island exhibitor, who has an extensive background in film ad pub and exploitation.

Safner's entry is expected to concentrate coverage of major circuits in the territory as well as increase the firm's activities in southern New England. In connection with the change, he is turning over management of his theatres to local booking services, and is moving to Boston in order to concentrate all his efforts on the distrib side.

Among the firm's current releases are "God Created Woman," "Case of Dr. Laurent," "Miracle of Marcelino," "Night Heaven Fell" and "Time of Desire." Future releases skedded are: "Orders to Kill," a new French mystery "What Price Murder," the new Bardot film, "In Case of Emergency," and "Witches of Salem."

It was in great measure due to efforts of Ruff Associates that New England become one of the most lucrative territories in the U.S. for imported films.

Pennsylvania Called Dump for 'Obscenity' By Censorship Advocates

Philadelphia, Nov. 18.

Legal control of films was advocated as a means of safeguarding public decency, at a symposium on motion pictures, sponsored by the Holy Name Society, the Catholic Women's Alliance and the Bishop Corrigan Council of the Knights of Columbus.

Attorney Peter F. Pugliese referred to Pennsylvania as the "dumping ground" for obscene pictures and urged public support of legislation to re-establish a motion picture review board in this state. William B. Ball, law prof at Villanova University, said that lawmakers must be made aware of "a community of sentiment" in favor of such control.

The Rev. Daniel J. Kehoe described the Legion of Decency as "a non-censoring" agency which seeks to promote public morality. He declared that decency is not the concern of Catholics alone; that "non-Catholics were in this before us" and "continue to be an essential force in fighting indecency."

Mounting Attack On 'Offensive' Film Ad-Copy

Albany, Nov. 18.

The public hearing on motion pictures, and especially motion picture advertising, which the Joint Legislative Committee on Offensive and Obscene Material had planned for mid-September, then in New York City during November, may go over until December, according to Counsel James A. Fitzpatrick of Plattsburg.

Fitzpatrick, former Assemblyman and ex-chairman of the Committee, said he had been delayed in attempting to prepare for the New York session.

He added, "There are a number of people who have complained vociferously to the Committee about the present motion pictures being shown and particularly about the advertising (the Committee had blasted both, in its annual report and in a supplementary release on the New York hearing). It is my present thought that we will bring in representatives from the principal groups which prepare and disseminate the advertising to the distributors."

Orbo, 15-Miles Out, Gets No Balm: Sued Distribs On 21-Day Clearance

Washington, Nov. 18.

The distributing industry has won an important court test of their clearance practices in the Washington area.

U.S. Court of Appeals here affirmed a lower court judgment dismissing a $660,000 treble-damages suit brought by an exhibitor in nearby Rockville, Md.

Orbo Theatre Corp. charged the distributors had conspired to withhold films for a minimum of 21 days after their showing on Washington mainstem. It argued this clearance was unjustifiable since Rockville is 15 miles away and theatres there aren't in substantial competition with Washington first-run houses.

District Court here dismissed the complaint on the grounds that no conspiracy to violate the anti-trust law existed. The three-judge appellate panel said it could find no reason to upset this ruling.

Named as defendants in the suit were Loew's Inc.; Paramount, Columbia, Warner Bros., 20th-Fox and United Artists.

Binoculars For Perspective

5 YEARS AGO

Walter Reade Jr. and Wilbur Snaper blasted 20th-Fox's insistence on selling CinemaScope only with stereophonic sound . . . Screen Actors Guild said "rock bottom" had been reached in production of films in the U. S. . . . Cost of advertising U.S. films abroad was put at $6,000,000 annually . . . The N.Y. Daily News warned Hedda Hopper to keep politics out of her columns . . . Hal Wallis deleted some "hells" and "damns" from his "Cease Fire" . . . Americans called "just silly" a London columnist's charges that America was giving British imports "a shoddy deal."

(From Variety, Nov. 18, 1953)

10 YEARS AGO

The Motion Picture Export Assn. was preparing a list of films for sale to the Soviets . . . Engineers and economists met in N.Y. to investigate cost-cutting devices in the film biz . . . Eagle Lion got a $6,000,000 credit from Pathe Industries . . . Wall Street, in a turnabout, looked favorably on divorcement . . . Dore Schary said Metro would maintain a $1,700,000 average ceiling on its budgets . . . The companies were accentuating the switch to safety film.

(From Variety, Nov. 17, 1948)

20 YEARS AGO

The industry was excited by the Neely anti-blockbooking measure, which passed the Senate but not the House . . . Montague Marks of London and Douglas Fairbanks Sr. formed a production unit . . . Hollywood extras sought their own union . . . BBC in London tried theatre television for the first time . . . All majors planned to withdraw from Italy on Dec. 31 in the wake of the nationalization decree . . . "The Young in Heart" and "The Citadel" were big in N. Y.

(From Variety, Nov. 16, 1938)

Surviving Founders Get Gold Life-Cards From Screen Actors Guild

Hollywood, Nov. 18.

Screen Actors Guild will present gold life membership cards to nine of the 10 surviving founder-members at annual meeting Nov. 25 at Beverly Hilton Hotel.

Recipients will include Leon Ames, James Gleason, Noel Madison, Alan Mowbray, Bradley Page, Charles Starrett, Lyle Talbot, Kenneth Thomson and Alden Thomson. Boris Karloff, remaining original member who was similarly honored several years ago, will make presentations.

Balance of founders, all deceased, include Clay Clement, Lucille Gleason, Claude King, Reginald Mason, Ralph Morgan, Willard Robertson, Ivan Simpson, C. Aubrey Smith, Richard Tucker, Arthur Vinton and Morgan Wallace.

Kansas City Wins City Censorship Plea on 'Eden'

Kansas City, Nov. 18.

Censorship authority of the city of Kansas City (Missouri) was in effect upheld by a decision of the Court of Appeals last week. It ruled that the city has the right to endorse its ordinance against the showing of "questionable" motion pictures, although the city censor was long ago abolished as illegal.

The ruling came in a case involving "The Garden of Eden," nudist colony film which was shown at the Glen Theatre, then playing an art film policy. Dickinson Operating Co. secured an injunction in Jackson County Circuit Court when the city had tried to stop showing of the film.

City appealed to the State Supreme Court, but that body assigned the matter to the appellate court.

Since the circuit has long since shown the film, the ruling is academic but does give the city grounds for censorship, a privilege it has sought since the office of city censor several years ago was declared unconstitutional by the state court.

Ruins Soundtrack

Continued from page 2

tremendous set and director Ford yelled for action.

The cameras rolled for the panic scene and the 300-man cavalry unit came storming in across the field when the plane with sightseers dropped down.

Cameraman Bill Clothier was able to keep the plane out of most of the sequence, but the sound track was lost because of the plane's motor.

Eric Johnston In Rap at Dictators' Tool: 'Censorship'

Eric Johnston attacked censorship as "an indispensable tool for dictators" last week at the annual luncheon of the International Social Service. He said it misplaces responsibility "and can never be an answer or a remedy."

The Motion Picture Assn. of America president, discussing certain types of films produced outside the Production Code sphere and means with which to deal with such pictures, opined that censorship "never really works. Wherever it is employed, the good goes down with the shoddy and the public always suffers."

While Johnston has spoken out bluntly against censorship on several occasions, the major companies on the whole haven't been particularly in the foreground of the anti-censor battle. Most of the important court victories against the censors were won by the independents fighting for the right to show foreign films.

The answer, said Johnston, was in a heightened sense of responsibility, both on the part of the industry and on the part of the public. "There are films produced and exhibited that I am sorry are produced. There are films produced that violate good taste, that offend both sense and sensibility" and they do the industry harm at home and abroad, he acknowledged.

But, he noted, the problem can only be met through a sense of responsibility. "Let's make no mistake about it," he said. "If people want shoddy, they will get shoddy. If they prefer trash, trash they will get. If the public doesn't pass the buck, the fast-buck artists will starve to death. In a free society responsibility can't be created by law. It comes when we recognize that our society only succeeds through its own self-discipline, through adhereing to values that advance the common good and do not downgrade humanity."

Mexican Pic Distrib In Capitalization Boom

Mexico City, Nov. 18.

Mexican firm, Pelicules Mexicanes, distributing national films in Central and South America and Spain, initially capitalized at 5 million pesos ($400,000 dollars), is now worth 30 million pesos ($2,400,000).

Originally started by partners, the firm now has boosted the roster to 20, according to manager Juan Bandera.

While financial structure is strong, Bandera said profits this year will not be high due to the heavy devaluations of currency in principal Latin American markets.

Best market for Mexican product is Venezuela and Spain is building up, with further growth possible if the projected Mexico-Spain film exchange pact is signed.

Just like M. P. Daily said:

"WILL BE A WELL-DESERVED BLOCKBUSTER!"

THE FIRST RETURNS ARE IN...AND

IT'S A SMASH!*



CHICAGO–State Lake

SUSAN HAYWARD

in

"I want to Live!"

The cry that bares the heart behind a woman's sin!

NELSON GIDDING DON MANKIEWICZ ROBERT WISE

WALTER WANGER UA

NOW WATCH

NEW YORK–Victoria

LOS ANGELES–Fox Beverly–*Nov. 26*

**Call Dave Wallerstein for the facts and figures!*

Downtown Stores Blaze With Lights; Free 'Premiere' Crimps Film Houses

Chicago, Nov. 18.

It was like New Year's Eve last Thursday (13) as State St. debuted its new street lamps to assertedly make it the best-lit thoroughfare anywhere. An estimated 250,000 persons jammed the main stem from store front to store front, but all the festiveness failed to benefit film houses and most other amusements. If anything, it cut attendances generally.

Few Loop exhibitors thought the gala would do otherwise, actually, although Balaban & Katz ran special ads in the metropolitan gazettes to blurb the lamp-lighting and invite pre- or post-ceremony patronage of their firstruns. Purely in terms of Thursday night's boxoffice, it was wasted money.

Meanwhile, back on the pavement, the solid throngs were provided gratis entertainment from an assortment of high school bands, plus some 100 dancers, actors and musicians who dramatized the story of "Light Through the Ages." Then, at the appointed minute, President Eisenhower, in the White House, pressed a telegraph key to draw an impulse from a recorded beep signal from the orbiting Vanguard satellite, and $500,000 worth of mazdas and related equipment were activated. System provides four times the candlepower of the old lights, which first were juiced by another president, Calvin Coolidge, in a similar 1926 ceremony.

If the evening was a b.o. disappointment for most downtown theatres, exhibs nonetheless are balmed by the conviction that the increased wattage can only help future biz.

ALIOTO'S $750,000 TRUSTER VS. FOX, UA

San Francisco, Nov. 18.

Rancho Drivein Theatre Corp. of suburban Richmond has filed $750,000 antitrust suit in Federal court against Fox West Coast and United Artists circuit.

Suit was filed by Joseph Alioto, who represented Para Goldwyn in antitrust suit against Fox last year. Complaint claims two circuits combined to allocate films on noncompetitive basis, thus resulting in Rancho's loss of "the right to exhibit valuable motion pictures."

Rancho is owned by Ray Syufy, who also has drive-ins in Frisco, Sacramento and Vallejo and who testified against Fox at Goldwyn trial. Fox has two Richmond hardtops, UA one and United California has a drive-in. Factor in Richmond case, probably will be claim that Fox shifted its big interest in Naify's United Cal circuit to George Skouras' UA circuit as part of deal to maintain product control, though this charge has never yet been proved.

TEXAN-FINANCED WESTERN

Columbia Reported Interested in 'Five Bold Women'

Houston, Nov. 18.

Shooting has been started at Fort Clark on a Western entitled "Five Bold Women" and will move to a location outside Houston in two weeks. The story was written by Mortimer Brause and Jack Pollexfen, and it will be directed by Jorge Lopez Portillo. The film is being made by Jim Ross Productions.

The five impetuous women of the film's title, a quintet of lady felons who crash out of a frontier prison, will be acted by Kathy Marlowe, Irish McCalla, a Mexican actress known as Lucita, Mary Ann Hoganson and Merry Andrews. Jeff Andrews, Big Boy Williams and Ross will have male roles.

Haskell Wexler is chief cameraman and Lloyd Garnell will light the production. Although the main players will come from the Coast, a number of Houston performers will be used for character and extra jobs.

The film will be photographed in color and widescreen and will have a three-week shooting schedule. It should be edited and ready for a local premiere sometime in March. The pic may be distributed by Columbia Pictures, which has "shown interest" in it.

TELEVISION-ADVERTISED, 'ATTILA' HITS $11,000

Minneapolis, Nov. 18.

"Give us more pictures that 'lend' themselves to television exploitation," exhibitors here are saying following the local boxoffice success of the none-too-highly regarded "Attila," made in Italy and handled by Embassy of Boston.

Picture's boff $11,000 gross is credited largely to its extensive and effective tv advertising campaign. There were shots of parts of some of the film's spectacular sequences, and high flown verbal descriptions of its lavishness and historical values on video.

In order to "lend" itself to such tv exploitation, it's pointed out, a picture must boast a particular sort of story and production.

Saturated in this territory by Independent Film Exchange, its distributor, "Attila" has 108 playdates which were specified in large Sunday newspaper ads.

Ellis Arnall Sez: 'SIMPP Continues'

Society of Independent Motion Picture Producers is playing a "Johnny-on-the-spot" role these days. It exists, but has no active program and confines itself more or less to the signing of international agreements and other minor functions.

Queried this week on reports that SIMPP has dissolved altogether, prez Ellis Arnall denied this. However, he made no bones about the fact that the outfit isn't pushing any projects and has, in effect, been more or less reduced to a paper organization.

SIMPP's foreign arm continues to exist, but is inactive.

Brad Simpson Charges Breach of Contract By RKO Re B-58 Feature

RKO Teleradio Pictures Inc. last week was named defendant in a $250,000 breach of contract suit brought in N.Y. Supreme Court by writer-producer-director Brad Simpson. He charges RKO broke an October, 1957, oral agreement under which it was to produce a film based upon an original story by retired Gen. Robert L. Scott Jr. concerning the Air Force's Bomber B-58.

After RKO expressed interest in the project, Simpson contends, he won clearance from the Air Force on use of its facilities. Studio announced in January, 1958, that the picture would roll around March, 1958. But, it's asserted, on March 21 of that year RKO did a turnabout and advised Simpson that it wasn't going to produce the picture.

Blasts USSR Films

Dover, N.H., Nov. 18.

An investigation of "reports" that the State Dept. is trying to force American film exhibitors to show motion pictures from Soviet Russia has been promised by New Hampshire's senior senator, Styles Bridges. Speaking at a Veterans' Day gathering in this city, Senator Bridges declared:

"I believe in some cultural exchange. But if there is propaganda in these films, they should be banned. I believe that every American will want to challenge the showing of such films."

Soldiers-Used-as-Actors Gripe Produces Road-Map For Hollywood's Guidance

Washington, Nov. 18.

Not much is coming from the Defense Dept.'s "mission-to-Hollywood" to explore complaints by the Screen Actors Guild over the use of military personnel in the place of professional actors in feature films and tv films shot abroad.

Specific complaints involved the film "John Paul Jones" and the vidpic production, "Citizen Soldier," both shot in Europe.

James Platt, special assistant to an Assistant Secretary of Defense, has submitted his report after making the Hollywood voyage recently to listen to all sides of the story. He made two recommendations, neiher involving a Defense Dept. policy turn:

(1) That the Hollywood public information office including representatives of all military services work in the future as closely with SAG and other organizations representing performers as it has in the past with producers and producer groups.

(2) That complaints in the future be made to the Hollywood office, said to be equipped to handle them, rather than directly to Washington.

A letter summing up the Defense Dept.'s position in the matter is now being prepared. It will be addressed to SAG and will probably be signed by Assistant Secretary Murray Snyder, who handles public affairs for the Dept. It is expected to cover the two points recommended by Platt.

A spokesman for the Dept. said the quarrel is actually one between producers and performers. The Dept., it was explained, sees no need to reevaluate or change its policy of cooperation with both film and tv producers in productions placing the military services in a good light. Dept. considers such productions valuable for public relations generally and recruiting in particular.

Hatcher Runs Drive-In

Stratford, Tex. Nov. 18.

Alvin Hatcher, who constructed the La Ral Drive-In Theatre here and then leased it to Larry Seamans, has taken over operation of the ozoner. Seamans has given up the lease on the ozoner and has gone to California.

Hatcher has staged a contest for a new name, for the ozoner and has come up with Elk Drive-in Theatre. He expects to shutter the drive-in soon for the season.

Amusement Stock Quotations

Week Ended Tuesday (18)

N. Y. Stock Exchange

1958 High	1958 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20½	14	ABC Vending	73	19¼	18⅝	19¼	+ ⅝
22	13	Am Br-Par Th	243	21¾	20⅛	20⅛	— ⅛
41½	24½	CBS "A"	136	40½	39	39¼	— ¾
40⅝	24⅛	CBS "B"	74	40⅜	38¾	40⅜	+ ⅜
20¼	12½	Col Pix	44	19	18¾	18¾	+ ⅛
19½	13⅞	Decca	224	18⅞	17½	18	— ⅜
41¼	14	Disney	96	40¾	38	39¾	—1
144½	97⅛	Eastman Kdk	212	144½	138¾	133⅞	—3⅝
8⅛	3¾	EMI	792	8⅛	7¼	8⅜	+ ⅜
10⅛	6¾	List Ind.	574	10	9⅜	9½	+ ½
23½	12⅞	Loew's	743	21¾	19¾	20	— ⅝
10½	7⅜	Nat. Thea.	180	10¼	10	10⅛	—
47¾	30⅝	Paramount	78	46⅜	45⅛	46	— ⅛
24⅞	12⅜	Philco	253	23¾	22⅝	22⅞	— ⅞
101	43½	Polaroid	293	98⅞	89	101	+8
42⅜	30¼	RCA	449	42⅜	40½	41¼	—1⅛
7⅞	5	Republic	649	7⅞	7¼	8⅛	+1¼
13¾	9½	Rep., Pfd.	50	14⅜	12⅞	14⅜	+1⅜
18¼	14½	Stanley War.	159	18¼	18	18⅛	—
26	20	Storer	33	24¾	24	24¾	+ ¾
38¾	21¾	20th-Fox	938	38¾	33½	37⅝	+4⅛
26½	15¼	United Artists	148	31⅞	24⅝	25¼	—
27	18½	Univ. Pix	7	24¼	23⅞	23⅝	— ½
71	57	Univ., pfd.	*270	69½	68½	69	+1
23¼	16⅞	Warner Bros.	62	22⅞	21⅞	22⅛	+ ⅞
144½	67½	Zenith	85	143¾	143	142¼	+ ¼

American Stock Exchange

4⅝	2⅞	Allied Artists	25	3¾	3⅝	3¾	— ⅛
10¾	7⅜	All'd Art., pfd.	8	8⅜	8¼	8½	+ ⅛
5⅝	3	DuMont Lab	31	5	4⅞	4⅞	— ⅛
4½	2½	Gnild Films	147	3	2⅝	2⅝	— ½
9¾	5⅝	Nat'l Telefilm	158	9⅛	9	9	—
7¾	3⅝	Skiatron	101	5¾	5½	5⅜	— ⅛
8½	3½	Technicolor	272	8	7⅛	8	+ ½
8⅞	5¾	Tele Indus	26	6⅛	5¾	5⅞	— ¼
7¾	3½	Trans-Lux	10	7¾	7⅜	7⅜	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	56½	60	+4
Chesapeake Industries	2⅝	3	— ⅛
Cinerama Prod.	2⅛	2½	+ ⅛
Magna Theatre	1¾	2⅛	+ ⅛
Metropolitan Broadcasting	11	11⅞	+1½
Teleprompter	10	10¾	—
U. A. Theatres	6⅛	6¾	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Ready Brazil-Made Films in English

Actor Steve Barclay Reports Costs There 25% of Hollywood—12 Features for Export

Hollywood, Nov. 18.

Brazilian film industry, which annually produces about 16 low-budget pix for its own country's theatres, will now expand and make a pitch at the world market.

First Hollywood-Brazilian production setup has been formed to turn out a program of 12 English-speaking features during the next three years, exclusively for export. Partnered are Barclay Films International, of Hollywood, and Brinter-Brazil Internacional Filmes, Sao Paulo.

Brazilian production costs are approximately one-quarter of Hollywood's, according to Steve Barclay, former Hollywood actor who for past 10 years has appeared in and co-produced Italian films and now heads his own unit here. Project calls for his outfit to provide above-the-line costs, including script, two or more American stars, producer and director, and Brinter will handle all below-the-line charges, which encompass all additional production expenses.

Above-the-line outlay will run anywhere from $30,000 to $100,000. It's expected that American talent will be signed on deals calling for deferments and percentages. Program will be turned out by both the new setup and indie producers here who will function under its banner and thereby make use of its facilities in South America. Barclay reported that company will work out of the Vera Cruz Studios in Sao Paulo, which has five large sound stages and modern equipment.

Distribution deals will be made picture by picture, with shooting on initialer to start in February. Films will be shot in widescreen and color, and processed by Pathe lab in Hollywood.

Bankers & Brokers In Film Foreground; Lawyers Once Industry's Disclaimers

Bankers and brokers are looming large in the picture business, taking the spotlight from the lawyers. House attorneys and outside counsel in the "antitrust era" were the industry's prominent figures. But now that the Government's suit against the principal companies is in the digestion phase and private antitrust damage actions brought by exhibitors against distributors are on the decline the legalites are taking second billing.

That the money men are acquiring prominence is evidenced by the new top-echelon maneuvering at Loew's. Although they lost out at the recent board meeting, brokers Louis Green and Jerome Newman have been, and continue to be, an influence in corporate affairs. Further, the board vote in favor of president Joseph R. Vogel, versus Green-Newman, established anew the power of Lehman Bros. and Lazard Freres. These two banking outfits, in going along with Vogel's demand for a spinoff of the Loew's theatre company from the present parent, have been a key factor in what now appears as abandonment of a threatened proxy fight. There apparently would have been a battle had they sided with Green-Newman.

Throughout the film trade names of bankers and brokers are cropping up. They're on the various boards and doubtless have a strong voice in policy turn-calling. F. Eberstadt & Co. is the key outfit behind the new United Artists position in Wall Street—that is, with its public ownership and listing on the N. Y. Stock Exchange.

At Technicolor is Hugh Fulton, formerly with the Securities & Exchange Commission. Boston lawyer Sherman Adams is on the 20th board, as is Gotham banker Robert Lehman. Floyd Odlum's Atlas Corp. is a heavy investor in Walt Disney Productions.

Leo Blanke, Fred Warburg, Percy Stewart, Charles Allen, Donald Stralem and Louis Parker—brokers all—are among others in the picture of high finance at the picture companies.

JAMES S. ELLIOTT'S PROJECTS IN GREECE

Legit producer James S. Elliott who went over to stage Aeschylus' "Prometheus Beyond" at the ancient theatre of Herod Atticus at the foot of the Acropolis for the Athens Festival, and stayed over a year, is now back in the U. S. on a film project. He plans to return to Athens, where both theatre and film production has intrigued his interest, for a Greek film project which requires an international personality like Marlene Dietrich or Signe Hasso. He is conferring with both in Hollywood. Film would be made in Greek, with an international cast and lend itself to dubbing.

Elliott has three Greek contemporary one-act plays he has in mind for next season on Broadway, but the film venture is prime since he wants to return to Athens in five or six weeks.

We just saw THE SHERIFF OF FRACTURED JAW. This was a most delightful experience.

It is fresh and different entertainment. This is a story of a typically proper Englishman who stumbles into the job of a gun-toting Sheriff in the Wild West. Kenneth More will delight American audiences in this role, and Jayne Mansfield emerges as a new personality – you will be amazed by her performance.

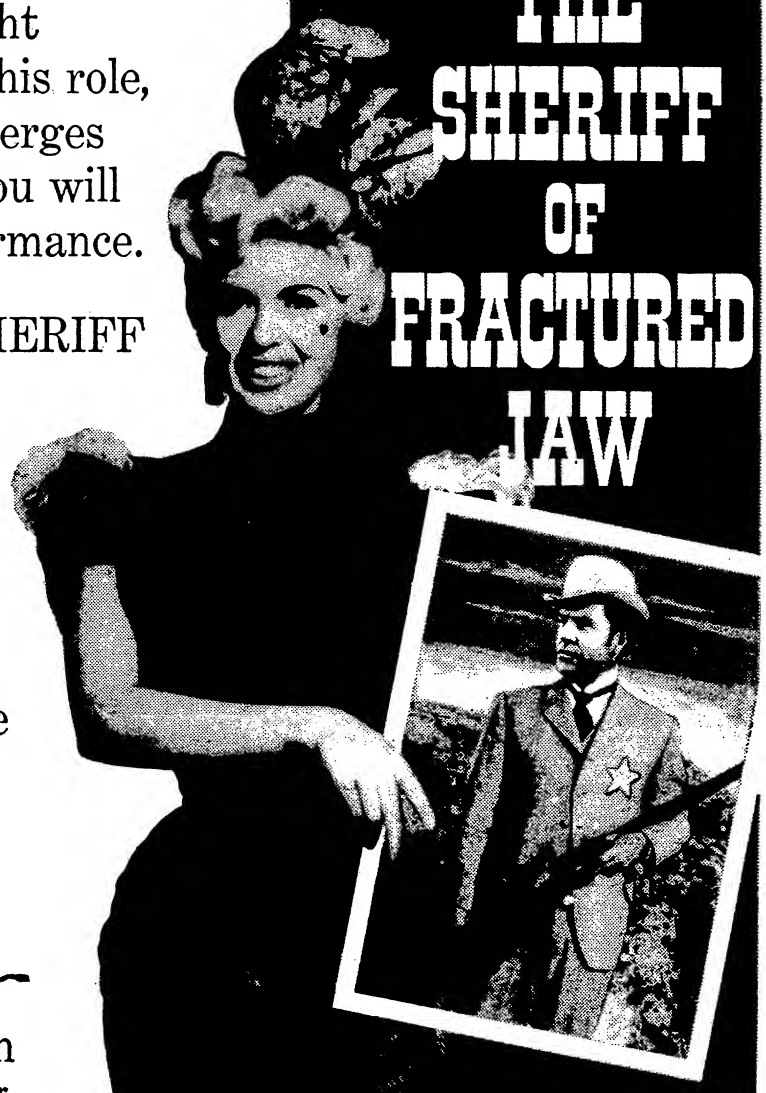
We are making THE SHERIFF available for special New Year's Eve shows prior to its general release in mid-January, and I strongly urge exhibitors to contact their local 20th exchange now and reserve prints.

Sincerely,

Alex Harrison
General Sales Manager

P.S. – We have a slogan for this picture: **"Ask the man who saw it."**

DANIEL M. ANGEL
PRESENTS
KENNETH
MORE
JAYNE
MANSFIELD
IN
THE SHERIFF OF FRACTURED JAW



PRODUCED BY
DANIEL M. ANGEL
DIRECTED BY
RAOUL WALSH
SCREENPLAY BY
ARTHUR DALES

CINEMASCOPE
COLOR by DE LUXE

RELEASED BY 20th CENTURY-FOX



20th is with it for New Year's Eve!
Get with 20th today!

Naval Lt. Tells Off Exhibs Why Base Cinemas Are Not 'Unfair Competition'

Editor, VARIETY:

Once again I am taking the opportunity of writing you regarding your item on the remarks of Robert J. O'Donnell at the TOA meet concerning the "'highly unfair and improper competition'" of military base theatres with nearby commercial situations (VARIETY, Bureau of Missing Business, Oct. 22). Since I am neither a Wall Street liquidator nor in any way connected with the Navy Motion Picture Exchange, my comments are strictly from the standpoint of a career serviceman living in a fast-buck age.

Mr. O'Donnell and other exhibitors who cry "foul" at base theatres' clearances join the long line of sharks headed by the retail store and supermarket interests who see in the serviceman's fringe benefits a threat to their existence. Without examining their own business setup, which may possibly (probably?) be overexpanded in the first place, they proceed to shoot down with burp guns any imagined competition. The fallacy of their argument is that they integrate the local military population with the permanent civilian population, and equate the buying power of each.

Not so. The highest paid uniformed serviceman receives a salary which won't even begin to compare with what a civilian would get in a similar job. And the same holds true all the way down the line to the lowest man in uniform. This disparity is made up in part, but only in part, by the so-called fringe benefits of medical care, low-rent housing, exchange and commissary privileges, base theatres, etc. In other words a serviceman, by confining his spending to military exchanges, etc., can live within his income.

Now enter the fast-buck crowd. Equate the buying power of servicemen and civilians, lump them together in a population figure, overexpand the business, lose money, and finally cry "unfair" when the mistake is evident (Basic rule: never admit a business miscalculation; blame it on something else). Write the local politico and speak "unfair," "improper," etc.; go to a convention and cry on someone else's shoulder; lots of letters to congressmen; poor little free-enterprise businessman being discriminated against. Answer to problem: discriminate against someone else. That's it! Wipe out these fringe benefits; make those servicemen come to me. Don't give me any malarkey about their buying power. So they don't make what a civilian would in the same job. Their tough luck. And so the story goes on, ad adfinitum.

Getting down to the specific exhibitor problem: clearance. I don't think there should be *any* clearance between base theatres and local situations! Servicemen and their families are entitled to see new movies just as much as civilians. And they are entitled to see them at reduced prices at their base theatre. There is no justification for making base theatres sub-runs.

The Naval base theatres I've seen are very strict about admitting only eligible people; I expect the same applies everywhere else. Now, of course, I know that, in any town where a military base is located, servicemen will go out and spend money. Fine. Fine for the servicemen and fine for the town. But the mistake made is that the town *expects* the servicemen to spend *all* his loot there, for food, clothing, entertainment, etc. A proper analysis of the servicemen's buying power would indicate that his in-town theatre going is, at best, occasional. The serviceman simply cannot be counted on to consistently support a theatre, or any other business. He is not being paid enough to do it. And a theatre that depends on servicemen to support it is doomed to lose money (unless, of course, we get those base theatres relegated to sub-run status).

I offer the following ideas to Mr. O'Donnell and other exhibitors: (1) write off the local military population and tailor the business to the permanent civilian economy; then, any servicemen patronage should come as added profit; (2) stop playing dog-in-the-manger with base theatre clearances; base theatres are not competition in your sense of the word; (3) try a little *showmanship* (dirty word?) to *attract* business; don't *force* servicemen to support you; they can't do it; (4) put away the Hoover Report, boys; it was written by businessmen and *for* businessmen, with little emphasis or consideration for the buying power of military personnel in civilian economy.

Arthur D. Murphy
Lieutenant, U.S. Navy

Italo Exhibs Annoyed By Exclusion from U.S.-Italian Pact Confabs

Rome, Nov. 11.

The Italian exhibitor sector is reported upset once more because exhibs were excluded from current Italo-American (ANICA - MPEA) pact renewal talks. AGIS, the local exhib group, has in the past written letters of protest to the ANICA office, asking that a theatre man be included in all international film agreement discussions.

No letter has been sent this time, at least up to date. One source indicated that the exhibs were fuming over the lockout.

According to an American source here the absence of a representative for the theatreowners was a matter of Italian (ANICA) policy, in which the Yank side had no say.

ANICA reps the Italian government side in all such talks. Exhibs here naturally want a say in all product matters when it concerns foreign (U.S.) films.

New Post for J. Skouras

John Skouras, United Artists trade publicity rep, has been promoted to assistant coordinator of New York campaigns, according to Roger H. Lewis, UA's national ad-pub and exploitation director. Skouras will work under Harry Goldstein, coordinator of N. Y. campaigns.

Skouras started in the UA press-book department. He's no relation to the 20th-Fox Skouras clan.

Australia's John Evans Sees U.S. Product Key To Television Epoch

By MIKE WEAR

Australia appears headed for consolidation of film distribution, especially for American product. This word is from John Evans, executive veepee and chairman of the management committee of Greater Union Theatres, one of Aussie's major theatre circuits. He has been in the U.S. mainly in Manhattan, checking on film theatre operations and the methods used by the U.S. film industry to combat inroads by television since Australia is starting to feel tv competition.

Saying it was not for him to recommend any sort of an exchange consolidation Down Under, Evans pointed out that the saving would be worthwhile. It too would stress the idea that Yank distributors wanted to make such a saving if only to show the exhibitor that product was being handled as economically as possible for his benefit. Evans indicated that perhaps Brisbane and Sydney distribs could be handled out of the latter key city. Both Adelaide and Perth might be covered out of Melbourne. The most feasible idea would be for such consolidation not to interfere with the usual sales setup but apply strictly to physical distribution of films.

Evans admitted that television had made greater strides in Australia than was though possible. With further expansion, cinema biz was bound to feel the impact.

Anzac exhibitors still lean heavily on Yank screen fare. About half as many (as U.S. films) now come from British producers. However, Evans acknowledged backbone of Australian film theatre trade was U.S. product. Evans was convinced improvement at boxoffice in his country depended largely on how strong the American pix shaped up in the months ahead.

Evans thought as many as 200 theatres (out of 1,600) might be closed in the next two years.

Evans shoves off for his home-office in Sydney, Nov. 22. While in N. Y., he has been hosted by Harold Auten, American rep for Greater Union Theatres in the U.S.

Inside Stuff—Pictures

While the Paramount antitrust decree specifies there shall be "reasonable" clearance between runs on pictures, Par reps this week offered an explanation of why "Ten Commandments" can be played off so slowly with extensive time gaps between engagements.

The Par policy, which has been upheld by the Dept. of Justice and the courts, is that no clearance provision is to be written in any contract for a firstrun engagement. And with no such stipulation, second-run exhibitors have no legal standing in their demands for the "reasonable clearance."

Policy obtains only with "Commandments" and has its roots in the unprecedented expense of the Cecil B. DeMille production. This kind of licensing has not been subjected to any court or Justice Department test with other pictures.

After much research and correspondence, Reid H. Ray, St. Paul commercial films producing company head, has located a tribe near Mongu in northern Rhodesia on the Zambosi river that uses primitive methods to forge cultivating tools and spears. And now he's en route there to make a 30-minute motion picture showing the tribe members and their work.

In doing so, Reid will be carrying out a National Machine Tool Builders Assn. assignment. He received the necessary permission from the tribe's chief, Mwanawina III.

In the current North Central Allied bulletin, Frank Mantzke, attributes the "disappointing" attendance at the recnt national Allied's Chicago convention, which he himself attended, to "the closing of theatres and the low state of exhibitors' finances."

The bulletin makes reference to Samuel Goldwyn's apparent "contemptuous disregard" for the exhibitor "remaining intact" as evidence by his failure to answer the Allied telegram querying him regarding his supposed negotiations for the sale of 50 Goldwyn pictures to television.

A Fort Worth oil corporation which is one-eighth owned by actor James Stewart is seeking a new stock registration with the Securities and Exchange Commission which would, among other things, permit it to pour $750,000 into foreign oil operations during the next year.

Ambassador Oil Corp. was created in 1955, consolidating the individually owned oil properties of Stewart and several other persons and companies. Managing the consolidation was F. Kirk Johnson, Fort Worth oil man and a director of KJIM radio of that city.

"The Lady Vanishes," produced and directed by Alfred Hitchcock, drew critical raves when it first was released 20 years ago. The critics, particularly those who today scrutinize technical detail, ought to take a second look. By modern standards, "Lady Vanishes," which is now making the television rounds, is far from flawless what with inept and obvious process shots and the use of a miniature railroad.

Back in 1938, the Code got into a big hassle with a producer over the title "Some Like It Hot," a film about jazz. The Code thought the title was "too hot" to be acceptable. Now, 20 years later, the same title (for the Marilyn Monroe picture) isn't raising any eyebrows.

Pix Catch Wall St. Fever

Continued from page 1

trend. Others, while going up some, have been relatively unaffected. There are theories a-plenty as to what brings about the spiralling prices. Mentioned most often are the companies' assets.

There's one theory that runs like this: Wall Street knows that the film companies are having a tough time, though their statements don't accurately reflect the current disproportion of income from the picture end as against income from tv, diversified interests, etc. Wall Street also knows that the companies own valuable assets, notably real estate and the post—1948 film libraries which could go to tv.

Sooner or later, with the influx of the banking mind into film industry operations, the companies will be pushed into a position where they have to sell off some of their assets. 20th has ambitious plans to develop its real estate and to sell or lease studio grounds for commercial developments. Paramount has a large lot, so does Universal, which went as high as 27 this year from a low of 18½, though its so-so product hardly warranted such a rise. Milton Rackmil, of course, has been negotiating with Music Corp of America for the sale of U's studio property for $10,000,000.

20th's real estate plans are quite far advanced. If they jell, and Century City rises on the backlot, close to $50,000,000 a year would flow into the 20th coffers. Add this to oil revenues, and the coin from films begins to recede in importance.

Inflation Hedge?

"There is no question but that a good deal of stock buying is simply a form of hedging against inflation. It is hard to see how earnings and production justify the recent price rise.

"One observer believes the stock market has reached a level that discounts the improvement in earnings and dividends for a year and more ahead. Still and all, the majority of traders appear determinedly optimistic."

—From *N. Y. Times.*

'Library' Angles

There are those who keep pointing to the potential value of the libraries. This is countered by the argument that even the most liquidation-conscious of the Wall Streeters are aware that:

(1) A new flood of oldies to video could virtually kill off the theatre film biz, and (2) that the profit from such sales would be far lower than in the past due to union and guild participation demands.

The 20th stock hitting its high of 38 last week could have been explained more easily via the third quarter earnings report, had it been fabulous. Advance indications are, however, that it'll be below the 1957 level even though the six-months figure is better than the comparable period in '57. Not by enough, however, to justify a buying splurge. Total of 32,400 shares of 20th stock were traded on the N. Y. Stock Exchange last Friday. In the end, however, 20th was only one of 150 companies that marked new highs for that day.

It's obvious, say the experts, that investors, now that they're over their recession mood, are intent on investing, and motion pictures still have romance though their performance on the stock exchange has been erratic. Even in the good days, when the market goes up generally, not all of the film companies share equally in the buying splurges, though virtually all of them have improved their position this year. Warner Bros., for instance, came up from a low of 16⅞ to hit 23¼. It closed at 22¾ last week. Paramount, which hit a high of 47¾ recently—a gain of close to 17 points from its 30⅝ low of the year—closed at 46. Loew's went from a low of 12⅞ to 23½.

It's an inflationary trend all 'round, and it ignores the hard and harsh fact that many companies are reporting losses, are having trouble meeting dividend payments, and the force of unemployed still is at a high 3,800,000 persons. There was something approaching awe at 20th Friday when the news came through that the stock had closed at 38. Cracked one executive: "I only wish it were worth it!"

Standard & Poor's Evaluation of UA Reads Like Lover's Valentine

A recently issued "new report" by Standard and Poor's on the status of United Artists assumed such a bullish stance that the summary winds up in almost a flat-footed recommendation for the company's common stock around recent levels of $25.50. S&P refers to the dividend record and current earnings as background for this optimistic viewpoint. Shares were in demand much of last week.

Pointing out that 1958 profits are officially indicated at about $2.85 a combined common and "B" share compared with $3.05 in 1957, the report further stresses that this spells wider coverage. "This spells wider coverage," says the report" of the recently increased ($1.40 to $1.60) dividend than the bare figures suggest as the management has waived its right to dividends on the 550,000 "B" shares it holds."

Report cites that UA's method of operation reduces the risks inherent in the film biz but results still depend on the b.o. pull of the films the company decides to back. It points out that also capital requirements are large and that UA must raise a good part of these funds as it goes along.

"This has held down gains in share earnings," the report states "Equity financing and debenture conversions over the past 18 months have increased the outstanding common and Class B shares to 1,276,000 from 750,000.

Resume cites that United Artists is mainly a distributor of motion pictures for showing in theatres and that the company derives most of its revenue from fees for this service. It cites that "these are based on—and average around 32% of—the pictures' gross revenues." It points up that the company also receives a share of the profits of the pictures it finances, but that returns from this quarter are minor.

Music publishing, recordings and television are the remaining sources of revenue. Distribution of old films through tele channels accounted for about 7% of last year's gross and somewhat more than that portion of the net.

5 YANK FILMS HIGH ON '57 ITALO B.O. LIST

Rome, Nov. 11.

A recently released list of the top 20 pix to gross more than $300,000 in this country during 1957 finds "Enchantment" (RKO) in the No. 1 spot, followed by the Italo-made "Poveri ma Belli" (Poor But Beautiful), and "Anastasia" (20th).

Other top grossers in this country during the same period in order of biz done were: "War and Peace" (Par), "Trapeze" (UA), "Riffi" (French), "Giant" (WB), "Guaglione" (Italian), "Magnificent Obsession" (U) and "Souvenir d'Italie" (Italian).

Only three Yank pix made the second 10 on the list, "Someone Up There Loves Me" (M-G), "Friendly Persuasion" (AA) and "Picnic" (Col).

Memphis Gals Active

Memphis, Nov. 18.

Memphis' Women of Motion Picture Industry lodge held a special session last week at the Variety Club (Tent No. 20) packaged with a dinner-dance for benefit of upcoming projects for women theatre group here.

Bonnie Steward, United Theatres, prexy of the femme org, led the committee for 1959 plans along with Mary Katherine Baker, Allied; Margaret Dukes, Jane Johnson, Shirley Kilmore and Margie Valentine, Malco; Lois Evans, Film Transit; Vivien Wahlquist, AA; Dee Mitchell, Tri-State theatre owner, Donna McAdams and Katherine Randle, UA.

HURRY HURRY HURRY!





CHRISTMAS

SINBAD!



WIRE OR TELEPHONE YOUR *Columbia* BRANCH NOW!

Salvage 'Ben-Hur' Production Assets

Italians Inherit Cinecitta Backlot 'Ocean' But Otherwise Metro Can Export Everything

The physical production of Metro's $15,000,000 production of "Ben-Hur," which took eight months to assemble, will be dismantled in about three or four weeks after production is completed at Rome's Cinecitta Studios at the end of this year. The dismantling process, always simpler than construction, will cost about $125,000 and will be carried out under the direction of unit production manager Henry Henigson who also supervised the massive construction project.

According to an agreement with the Italian government, everything that appears before the camera—even items purchased locally with blocked currency—may be exported anywhere if Metro chooses to do so. In addition to local purchases and construction, 100 tons of equipment was shipped from the U. S. for the gigantic undertaking.

Henigson, in disposing and shipping the various physical components of the production, will have to deal with hundreds of items, ranging from live animals to a Chapman boom. Donkeys and camels will be sold to European circuses and zoos. The 68 horses employed for the famous chariot race will be sold both in bunches and to individuals. Some of the people involved in the production have become so attached to some of the horses that they have put in bids to buy the animals.

The huge lake built on the back lot of Cinecitta for the sea scenes will become the property of the Italian studio and undoubtedly will be employed by the studio for future films. The stable and corral, built to house the horses, also will become the property of Cinecitta, leaving the avenue open for Italian film-makers to embark on a program of sagebrush dramas.

The Roman galley and pirate ship which engaged in a battle on the studio's backlot lake will be destroyed so that other producers cannot walk in and have a ready-made set available for lesser productions. The costumes will be cleaned and shipped to Metro's Culver City studio for re-use and rental. The costumes, according to a Metro source, will more than pay for themselves in the long run.

The Chapman boom, a huge camera truck and six Camera 65 units will be sent back to the U. S. Copper wiring will be salvaged and warehoused in Rome for use in future overseas productions. Lighting cable will go to Metro's British and U. S. studios. A 200 x 50 foot exterior backing for the lake will also go to one of Metro's studios. The 25 chariots built in Romie for the race will be shipped to the states and will be employed for exploitation purposes during the picture's release.

French Still Opposed To 'Glory' in Berlin

Berlin, Nov. 11.

Controversial "Paths of Glory" (UA) was finally preemed (via mass release at numerous nabe houses), in this city. However, this doesn't include Berlin's French Sector (district of Wedding and Reinickendorf). The French military authorities here informed exhibitors in this part of Berlin that the prohibition of this film, proclaimed by General Geze, former French commander in town, five months ago still exists. This French ban is based on the Allied Orders Nos. 501 and 504 which date back to the time of Allied Control in 1948. General Geze found that "Glory" discriminates against the French army.

Film was first shown in Berlin last June. During its preem at Marmorhaus, it brought disturbances when about 50 Frenchmen in civilian clothes loudly protested against the showing of the pic. General Geze then let the Berlin Senate know that the French would pull out of the Berlin Film Festival if United Artists continued showing the film. Not to disturb the peaceful fest atmosphere, the Americans gave in.

In the meantime, "Glory" was launched in West Germany. And as things stand now, the pic can only run in Berlin's U.S. and British sectors.

Silverman New Barker Of Pitt Variety Tent

Pittsburgh, Nov. 18.

Dave Silverman, branch manager here for Allied Artists and long head of old RKO exchange, elected Chief Barker of Variety Club, Tent No. 1, for 1959. He takes over reins from Harold C. Lund, Westinghouse Broadcasting veepee. Other officers are Lou Hanna, of Stearn-Hanna booking enterprises, first assistant chief barker; Ray Downey, railroad exec and sports announcer, second assistant; James Fallon, co-owner of New Arena nitery, treasurer (doughguy), and Harold Gray, motel owner, secretary.

Board will be made up of Bernie Hickey, manager of Shea's Fulton; James Klingensmith, chief photographer for the Post-Gazette; James Nash, theatre owner; Alan Nicholas, publisher of Sun-Telegraph; Jerome (Tad) Reeves, general manager of KDKA-TV, and H. W. (Hank) Shepard, general manager of WAMP.

Congress of Exhibs

Continued from page 5

pictures for release during holiday periods, but Horace Adams stressed that the aim of the meeting was not "to condemn the distributors at this time." Sam Pinanski, honorary board chairman of TOA, termed the meeting "a call to arms for this industry." Roy Cooper suggested that before any action be taken all exhibitors be asked to present their views to the Committee of 26. Max Cohen, of the Independent Theatre Owners Assn., said that with exhibitors united they had so much power they could control the destiny of the industry.

New Operating Funds

Mitchell Wolfson, of Florida's Womentco Circuit, cautioned that none of the suggestions made at the opening meeting should be considered as binding and that no policy existed until it was officially established by the Committee of 26. He emphasized the necessity for getting exhibitors on the boards of director of the film companies so that theatremen could have a voice in the actions of these companies. He pointed out that the new exhibitor organization required operating funds and suggested that each participating exhibitor organization contribute a "temporary" $1,000 each.

To M. A. Lightman, of Tennessee's Malco Circuit, the "most vital" issue was the increase in the product supply. He suggested that the "Congress" immediately tackle the problem of gaining the greenlight for the formerly-affiliated circuit to produce pictures with preemptive rights for their own theatres. He also recommended that the production-distribution companies be allowed to operate showcase theatres, possibly restricting the number to 20 or 25.

Hamid: 'Near-Miracle'

Atlantic City's George Hamid Jr. asserted that the formation of ACE represented *"a miracle close to achievement"* and suggested that the executive committee come up with "a formula to harness the power of exhibitors." Wilbur Snaper, former president of Allied, called for the creation of a grievance committee within the "Congress" so that disputes between exhibitors themselves could be conciliated.

Former TOA prexy Myron Blank stressed that the aim of ACE should be to bring about unity in the entire industry and that any changes suggested should have the full approval of production and distribution.

In summing up the day's achievements, chairman Si Fabian said he hoped that the "Congress" represented the permanent organization exhibitors have lacked for a long time. "We've never had a united front," he declared. "As a resul industry policies have been dictated by other branches."

Miami Tent's New Slate

Miami, Nov. 18.

Variety Tent 33 here inducted a new slate of officers this week, coincident with successful first staging of its annual series of fund raising events for maintenance and operation the the Variety Childrens Hospital.

The first benefit, a nationally televised Wednesday night boxing bout from the new Beach Exhibition Hall, netted over $10,000.

Chief Barker is local attorney Victor Levine, with 1st and 2nd assistants retired vaudeo Carl Garnder and vet nitery comic-emcee Sammy Walsh. Press Guy is Herald sports scribe Lee Evans. Abe Allenberg, hotelman heads up the Canvasmen, others including city publicity director Lew Price, restaurateur-hotelier Art Bruns, Herald columnist Jack Bell, Sonny Hirsch and Wallace McCrory. Dough Guy is Bob Green and Property Master Abe Gurevitz. Annual installation dinner, with proceeds turned over to the hospital fund, will be staged at the Eden Roc's Cafe Pompeii on the 24th. Top acts in town appear at the affair, headed by localite Roberta Sherwood.

Spyros Skouras: 'I'm Friendly Foe'

Spyros P. Skouras, president of 20th-Fox, long the exhibitors' favorite film company topper, again emerged as the man of the hour for his leadership in sparking the formation of the American Congress of Exhibitors.

Skouras did everything but organize the group himself. He suggested the name, appointed the committee, presented an agenda, outlined the procedure and provided the drinks and the lunch. After completing his yeoman service, during which he served as temporary chairman, Skouras, in essence, told the exhibitors: "I've done all I possibly can. Now it's up to you, especially if you want to save your theatres."

The 20th-Fox chieftain was frank in stating that once the exhibitors formed their new organization his association would terminate. "I'm going to be your competitor," he said. "I'll be in the other side."

Skouras' contribution in bringing about the organization of the Congress did not go unnoticed by the exhibitors' leaders who lavished the 20th-Fox topper with praise. The Congress, after it was officially formed, adopted a resolution citing Skouras for "his great and continuing leadership for bringing together a cross-section of American exhibition for the purpose and objective of accomplishing for the first time real unity and thereby a fully united front for the approach to and solution of the problems confronting all theatres."

The Fox prez received a standing ovation at the conclusion of the organizational meeting at which the resolution was adopted.

Horace Adams, president of Allied States Assn., declared that exhibitors owe what may develop to Skouras' foresight and pledged his organization's support of the Congress. Similar pledges of support came from George Kerasotes, president of Theatre Owners of America; Max A. Cohen, executive v.p. and board chairman of the Independent Theatre Owners Assn.; Sol A. Schwartz, president of the Metropolitan Motion Picture Theatre Assn., and Bill Forman, representing the Southern California Theatre Owners Assn.

Henri Frenay Into Politics

Paris, Nov. 18.

Henri Frenay, recently resigned head of the French producer and exporter syndicate, goes back into politics next March, standing for election as a Gaullist representative.

It's felt that this denotes a weakening of industry administrative aspects and a corresponding growth of the government Centre National de la Cinematografie, now bearing the brunt of trying to keep French film economics and production on an even and quality keel.

Frenay said he was leaving because he found he was fighting a losing battle against soaring costs and the decline of producer rights and powers in the face of growing exhibitor and distributor might.

Clips From Film Row

LOS ANGELES

Allied Artists acquired distribution on "The Cosmic Man," Future Pictures' scifi feature starring Bruce Bennett, John Carridine and Angela Greene.

Sonney Amusement Enterprises Inc., set to release German film, "Take All of Me," in U.S., is dubbing pic in English.

Emmett Shane replaces Jack Myhill as booker with Fox West Coast Theatres; latter resigned to join Pacific Drive-In Theatres. Shane steps up from manager of Westlake Theatre.

William Reich, former RKO and Universal rep in South America and Europe, appointed foreign sales manager for American International Pictures. Outfit will handle its own foreign distribution in future.

PHILADELPHIA

Motion Picture Associates of Philadelphia tossed luncheon for two newly appointed branch managers: Albert Glaubinger, of United Artists, and Carl Reardon, of Universal, at the Bellevue-Stratford, this week.

The America-Italy Society, private non-profit organization, founded here two years ago to foster friendship between the two countries, sponsored special showing of Vittorio De Sica's "Il Tetto" at the World.

Philly's fire department attended a preview of "Windjammer," which includes several scenes of city's fire-fighting activities. Police and Firemen's Band performed and hoopla was rounded out with an exhibition of modern and oldtime fire equipment.

Charles Zagrans, formerly with RKO and SW Theatres, is head of the newly formed indie exchange, Arrow Productions, Inc.

Fred Fortunato, veteran with Universal, now a booker-salesman for American Film, which took over Screen Guild.

KANSAS CITY

Motion Picture Assn. of Greater Kansas City holds its annual meeting Dec. 1 at Hotel Bellerive. Main items on the agenda are reports from committees on 1958 activities and election of 1959 directors. Officers are chosen from the list of directors at first meeting in January.

"Windjammer" (NT) winds its Kansas City run Dec. 7, according to Boris Bernardi, manager of Missouri Theatre for Stanley Warner-Cinerama. "South Seas Adventure" (Cinerama) is set to open Dec. 10 with a benefit preem.

Roxy Theatre, first-run operated on Main Street by Durwood circuit, is latest to offer special reduced prices for teenagers. Student rate was put into effect Nov. 1 with final week of "La Parisienne."

PITTSBURGH

Three former UI employes moved into other exchange jobs here. Rose Semplice and LaVerne Morrow checked in at UA and Howard Burrell is new booker at Paramount.

Mid-States Theatres, with general offices in Clearfield, closed both the Ritz and Lyric there. Howard J. Thompson, head of the circuit, blamed it on the projectionists union, charging that its demands were unrealistic.

John Rigas cutting out of exhibition and has placed his Coudersport Theatre up for sale. An electrical engineer employed by a firm in Wellsville, N.Y., Rigas is operator of the tele cable system at Coudersport.

National Allied's winter board meeting will be held here Jan. 24-25, and the Allied drive-in theatre convention follows the next three days at the Penn-Sheraton Hotel.

Bobby Burger, son of Henry Burger, city manager and advertising director of SW Theatres here, enrolled at Yale as a freshman.

Larry Knee, late of Rowland Theatre in Wilkinsburg, now permanently shuttered, sent to Cleveland by SW to manage Colony. John Fox transferred by circuit from Plaza here to Fairmont, W. Va., to replace Martin Shearn, resigned.

John L. Sullivan renewed his lease on the theatre at the Greater Pittsburgh Airport for five more years. New deals ups his rent from 17 to 18½% of the gross.

Closed for several years, Majestic Theatre in Butler, formerly owned and operated by SW, is being remodeled into an indoor parking garage.

Nate Tepper's New Herron Theatre in the Hill district, which for years catered to the Negro trade and closed early this year, now rented to two church congregations.

City Council will approve zoning changes which will permit the remodeling of Grandview in Mt. Washington into a combination restaurant-theatre. It overlooks the Golden Triangle.

Brighton Theatre in New Brighton, dark for past several months, taken under lease from Dr. Louis H. Urling by George Fry, operator of the Vogue in New Castle.

Property at Lewis Run Road opposite Ankara, local nitery, rezoned to permit construction of a drive-in. Warren Enterprises of North Versailles Township will build one there immediately.

Andy Gorzo, of Clarksburg, W. Va., new manager of Stanley-Warner Harris in Tarentum, Pa.

Shuttering of two more houses leaves SW circuit's city district with only seven neighborhood sites in steady operation.

MINNEAPOLIS

Twin Cities' RKO Orpheum landing many big pictures via competitive bidding for a change. On heels of "No Time for Sergeants" and "Cat on Hot Tin Roof," also "The Buccaneer," "Me and Colonel" and "Last Hurrah" also go these theatres.

Most amazing uptown subsequent-run of all time here finds the French dialogue version of "And God Created Woman" in its 17th week at the nabe arty Avalon after English dubbed print had long runs downtown and in three other uptown art houses.

At the age of 91, Mrs. Kate Gould still is selling tickets at her son's Glencoe, Minn., film theatre. Her 72-year old son is a 51-year veteran of the show business.

Federal Small Business Administration office here has yet to make a loan to an exhibitor. One for $100,000 to the Volk Bros., local circuit owners, was approved, but the exhibitors failed to go through with it, having changed their minds about rehabilitating their local Nile nabe house.

United Artists exploiteer Bill Brown in from N.Y. to beat drum for "Defiant Ones."

On competitive bids, "Auntie Mame" goes to Minnesota Co. (United Paramount) in Twin Cities, opening Dec. 25, day-date, at Minneapolis Lyric and St. Paul Riviera for a minimum five-week run.

Independently distributed "Attila" saturation campaign finds it already playdated into 140 of territory's theatres, including United Paramount's Minneapolis State and St. Paul Paramount.

United Artists branch manager Carl Olson attended company's Denver sales meeting.

"Around World in 80 Days," which initially ran 50 weeks here as a hard ticket $2.65 film and now is playing its second round of local nabes, finished its initial St. Paul date, running seven weeks with no reserved seats and $1.50 top.

Arty Suburban World brought back "Arsenic and Old Lace," playing up Cary Grant.

St. Paul downtown last-run Lyceum using Sunday stage entertainment along with films and with St. Paul Pioneer Press-Dispatch film editor-critic as emcee.

20th-Fox exploiteer Chick Evens in from Kansas City to beat drum for "In Love and War."

Town flooded with horror pictures and they've been coming through okay at boxoffice.

Neighborhood exhibitors beefing again because, they charge, unwarranted protracted Loop first-runs and distributors' disregard of clearance schedule cause product shortage, is driving them to oldies.

Ray Ervin Named in Charlotte

Charlotte, N.C., Nov. 18.

Ray Ervin has been elected Chief Barker of the Charlotte Variety Club. Other new officers are R. M. Simril, first assistant chief barker; Richard L. Huffman, second assistant barker; Charles P. Freeman, property manager; and John H. Vickers, Sr., doughguy.

New board members are Lawrence Terrell, Earl S. Mulwee, Frank Lowry and U. S. Eaddy. Tent 24 here has as its main project the support of the Children's Eye Clinic.

Panama-Frank Producing Team Finds No Sub for Foreign Location Work

Tokyo, Nov. 18.

Both parts of the producing-directing-writing team of Norman Panama and Melvin Frank agree that there's no substitute for foreign location spadework. Before leaving here after a two-week o.o. of Japan and Hong Kong for the upcoming Danny Kaye starrer, "The Bamboo Kid," which they will do for Columbia release, they said that although the finished script will not be too different from the one they penned in Hollywood, the on-the-scene contact was invaluable.

"We've picked up a lot of color," Panama told VARIETY. "But contradictions? Just the reverse. What we thought might be funny with Danny—kabuki, judo and Chinese opera—will allow us to put as much authentic development into the story as the locale provides. We came with a story we wrote in Hollywood. If it had been made in Hollywood, we would have come close. That's from part ingenuity, intelligence, experience and probably from reading that's rubbed off. But I don't think there's any substitute for being on the scene," he added.

Frank echoed his partner's sentiments. "It was a very enriching experience. In the next few weeks we'll do a script revision and profit immeasurably from our contact of Japan. We went around and said this would be a routine for Danny and that would be a routine for Danny. Anything we had envisioned from the usual stereotyped impressions of the Orient, as we and other Americans have them, have been made real and much more life-sized."

Almost all the picture will be filmed in Japan with some added sequences in Hong Kong. Panama and Frank will return in January for pre-production work. The cameras will roll early in the year on a 60-day schedule.

Comedy in Stage of Transition

Reflecting on the current comedy situation, Panama said, "Comedy has gone through a stage of transition. In general, many fine comedies had a tough going during the big picture period. You can't load a comedy. The market is geared to the so-called big picture and everything else suffers. But we believe a good story will always be successful."

Frank offered, "I believe that we're doing what motion picture makers of the future are going to have to do—the actual creative people going out into the world, taking over production and making a picture at a price."

Asked about the advantages of taking over production, Frank replied, "As far as we're concerned, autonomy — elimination of unnecessary and costly middle steps in the entire production process so that writers, producers, actors and production crew all have one simplified notion of the basic creative idea, and can carry it out more fully. It's an essential simplification of the entire process.

Still Plenty of Originals

On the fewer number of originals being screened today, Panama opined, "It isn't a trend away from originals. There are just not as many originals being written. Mel and I have written about as many originals as any team or any one writer in Hollywood.

"There again," he added, "most originals sold to motion pictures are sold for special stars. We read 50, 75 or 100 scripts a year. The professional scriptwriter ordinarily does not write a formal treatment, but discusses it with the star. The package is the thing today. Of those scripts we read in various forms, probably only five have sufficient interest in terms of the marketing and casting situation.

"I think pay-as-you-go television, when it arrives, will bring back cinema audiences that we used to have and don't have any more. There will be many theatres. The picture exhibition house in America today is in the living room. There's no question about it. With pay-tv, many, many more pictures will be made and many more themes will be used for a varied audience. I think that's the hope of all creative people," Panama said.

The duo has "The Trap," a drama starring Richard Widmark and Tina Louise, in the cans at Paramount. Next year, they also have lined up "13 Sinners" with an all-star cast which Frank said was incorrectly announced as a remake of "If I Had a Million," and "Five Pieces of Maria" for which they are seeking Sophia Loren.

Possibly before "Bamboo Kid," they will film "The Jayhalkers," a pre-Civil War western. While out here, they polished the script. Frank commented, "It's the first picture about the North and South written in the Far East."

Columbia's Bray Deal Argues Against Theory That Studios 'Burden'

At a time when Wall Street and some industryites are clamoring for the elimination of the expensive studios and an industry-wide changeover to the so-called United Artists setup, Columbia has taken a bold step in acquiring additional studio facilities via its 49% interest in James Carreras' Bray Studios in London. This move would seem to indicate that studios are not the straightpackets some believe them to be. Col's step, of course, was not taken without careful deliberation and it's felt that the company is acutely aware of the risks as well as the benefits of such an undertaking.

In recent years, Col has been one of the most active companies in the production of films, via independents, in England. It has an elaborate production setup in London under the direction of Mike Frankovich and it has long-term deals with such independents as Warwick Productions, Carl Foreman's Highroad Productions, Sam Spiegel's Horizon Productions, and Carreras' Hammer Productions.

As long as films are to be made fit of the use of its own facilities rather than employing rental space at other London lots. Carrreras' Hammer Productions, which rein England, Col apparently feels that it might as well gain the benefains a 51% interest in the studios, is slated to deliver five pictures annually to Col. The studios facilities are to be updated and enlarged, including the construction of two new sound stages, bringing the total to five, a new administration building, cutting rooms and auxiliary facilities. From now on, the Bray Studios will represent Col's base of operations in London. In addition to employing the lot for its own production program abroad, the studios will also be rented out to other companies when they are available.

Col's action had led to a reevaluation in some quarters about the advisability of dumping the studios as has been advocated by dissident directors of Loew's Inc. It's contended that the ownership of studio facilities provides a certain plus in the luring into the fold of some independent producers who prefer to work with a coordinated and experienced crew instead of fending for themselves in assembling the various technicians and personnel that is necessary for the production of a picture. The major studios, of course, have the best equipment as well as technical and creative staffs accustomed to working with each other. Some indie producers consider this type of operation as offering a definite advantage and prefer to do business with the studio-owning firms.

Aussie Exhib Leaders Urge Right to Reject 25% of British Films

Sydney, Nov. 11.

Top members of the Australian Exhibitors Assn. are pressing the Joe Cahill Labor Government to introduce a bill giving exhibitors the right to reject 25% of British product, as currently applied to American product here. Move is aimed at British Empire Films principally. BEF has a 50% hookup with the Rank Organization.

Executives of the association have been instructed to press the government for a rejection greenlight in order that exhibitors can deal with the alleged tough-selling tactics of BEF. Present trouble began with "The Bolshoi Ballet," with BEF insisting upon increased terms for the pic, at upped admissions, on all playdates. Members decided not to buy product from BEF until terms were reduced for "Ballet."

Queensland exhibitors are also pressing for a 25% British rejection right.

Ealing Films' Future Dubious on Product

Ldondon, Nov. 11.

There is some uncertainty about the future of Ealing Films, the production outfit headed by Sir Michael Balcon and Reginald P. Baker, since the successful takeover bid last month by Associated British Picture Corp. Ealing's current releasing deal through Metro terminates on the completion of "Scapegoat," the Alec Guinness starrer, and the company is committed to one film for Associated British.

This film, which will be made largely on location in Sydney, is entitled "The Siege." It's due to start rolling towards the end of next month. Sir Michael Balcon told VARIETY that this would take the company up to June next year, and there was time enough to start thinking beyond then.

Technicalities of Tax Figuring Behind DeMille Vs. U.S. Treasury

Washington, Nov. 18.

Cecil B. DeMille and his wife, Constance, have appealed their $624,795 argument with Uncle Sam's tax collectors to the U.S. Tax Court here.

Heart of the dispute, involving the DeMilles' 1952, 1955 and 1956 income taxes, centers on the "fair market value" of 14 DeMille films included in the liquidation in 1952 of Cecil B. DeMille Productions Inc. The DeMilles contend no dollar figure can be placed on the motion pictures. But the Internal Revenue Service says they have a value of $3,000,000 and, as a result, the DeMilles must divvy up $624,795 in additional taxes.

Calling for a judicial determination of the high-priced fuss, the DeMilles argue that the old pictures have "no ascertainable fair market value because of their speculative and uncertain nature."

But, the DeMilles add, if the Tax Court should determine that a value can be fixed, the films should be found worth $6,000,000. The higher figure apparently would permit a bigger grouping under capital gains taxes, therefore reducing the total tax bite for the U.S. It involves complicated tax computations.

The liquidation of Cecil B. DeMille Productions, Inc., although accomplished in 1952, involved the DeMilles' income taxes for '55, as well as that year. DeMille owned 48.3% of the production corporation, and Mrs. DeMille, 10.4%. They retained contract rights to 14 films after the liquidation.

The films at issue are "King of Kings," "Sign of the Cross," "This Day and Age," "Four Frightened People," "Cleopatra," "The Plainsman," "The Buccaneer," "Union Pacific," "Northwest Mounted Police," "Reap the Wild Wind," "Story of Dr. Wassell," "Unconquered," "Samson and Delilah" and "Greatest Show on Earth."

IRS claims the DeMilles' owe this additional income tax: '52, $290,234; '55, $163,512; and '56, $171,049.

Weltner's Confabs With Italo, French Industry Leaders Well Received

Rome, Nov. 11.

Favorable Italian film industry response has followed Paramount sales chief George Weltner's statements made to industry people, exhibs and the press at an Excelsior Hotel luncheon here. Executive is on a worldwide tour to personally bring President Barney Balaban's "affirmation of faith" to pix people in all countries.

Weltner spoke highly of the Italian industry and local production know-how, noting that his company was the first to enter into co-productive ventures with Italo producers. Italian producer Dino DeLaurentiis produced "The Tempest," which Weltner termed a "worthy successor to 'War and Peace,'" for Paramount release.

U.S. Pix Dominate World

Paris, Nov. 11.

After a swing across the world, George Weltner landed here before heading for London and then the U.S. He covered Asia and Continental Europe on his trek. Weltner observed that Yank companies are still supplying much of the screen time of the world. He made it clear that Paramount's optimism was also shared by most majors.

Weltner stressed that foreign income was a strong factor in Yank production thinking, but that its big production sked was geared for American film appeal on the thinking that a good national pic was international.

Md. Censorship Setback—For Time

Unitarian Argues Censorship Advocates Foster Myth Its Existence 'Accomplishes Something'

Baltimore, Nov. 18.

Though the State Legislative Council failed to give its okay, supporters of a bill to keep children under 16 out of theatres showing films labeled unsuitable for them by the State Board of Censors, will go ahead and introduce the bill before the General Assembly next January.

Champions of the bill that would impose a fine of $25 on exhibitors who knowingly allowed underage patrons in to see tagged films, made this clear after the Council voted not to indorse the proposal, for the second time this year. Vote followed a three-and-one-half hour session of testimony from both sides that was frequently high-pitched and punctuated with hisses and cheers.

Vote was 7 to 5 with some of the eight other members absent and one abstaining.

Among the backers is the Board of Censors, led by Chairman C. Morton Goldstein, who spoke at the hearing and cited cases in which theatres have linked lectures and sale of sex literature with the showing of "undesirable" films.

A more severe form of the bill was tossed out by the House of Delegates earlier this year with a 59-57 vote, following one of the most heated debates the session saw.

Following this action, the Council turned down subsequent demands to reconsider the measure for indorsement, considering it a lost cause, but they changed their minds in the face of rising pressure from church and civic groups.

Also under fire at the hearing were movie ads in newspapers. They were cited as objectionable in themselves by Fred L. Dewberry, Jr., who represented the Mayor's Committee for Decency and the Archdiocesan Union of the Holy Name Society.

This was picked up by State Senator Frederick C. Malkus, Jr., of Dorchester County, who said that some action should be taken to screen "suggestive" advertising.

Latest development was the rejection of the bill by the Maryland Legislative Council Thursday (13). Approval of the council would have virtually cinched its enactment by the legislature early next year.

It has a two-vote margin history. A similar bill was defeated by the legislature itself last year by two votes, 59-57.

Chief film censor C. Martin Goldstein told the council a motion picture would be turned down for the young if the censors felt it was filmed with the "calculated purpose" of arousing sexual desire and with this outweighing other merit the film may have. He displayed advertisements taken from daily newspapers reading, "A girl with the itch," "The shame of sex," etc.

A statement from Gerald E. Sherry, managing editor of the Catholic Review declared that there would be no need for the censorship bill if the film industry eliminated bad pictures.

"Please do not be persuaded by the crocodile tears of the so-called defenders of civil liberties," Sherry said. "Civil liberties imply civil duties and civil obligations. The public has been exposed too long to the frills and evil emanating from the center of movie production."

Opposing the bill was the Rev. Curtis Crawford of the Annapolis Unitarian Fellowship. He suggested that in the place of enforced censorship, the state might create a "commission on excellency" to encourage viewing good films, while ridiculing the objectionably.

"The vast domain of trash the censors leave untouched," he said. "The major harm (being done with censorship) is the creation of the illusion that it is doing much good."

Fred E. Weisgal, representing the American Civil Liberties Union, said no group should tell another what it should do or see.

Other opposition came from theatre owners.

NLRB REAFFIRMS A MEMBER FORCED OUT

Washington, Nov. 18.

For the second time in two years, the National Labor Relations Board Monday (17) found both Technicolor Motion Picture Corp. and IATSE Local 683 (Los Angeles) guilty of unfair labor practices.

The case, originally decided the same way June 21, 1956, was carried to the Ninth Circuit Court or appeals, which remanded it to NLRB for further hearings.

NLRB found both the company and the local violated the law when an employee, Hayden A. Balthrope, was fired by the company at the local's insistence in February 1955. He was discharged for failure to pay his $250 IATSE initiation fee in proper time under the union security clause in the union's contract with the company.

But he paid the fee later and the union accepted it. NLRB said such acceptance of the money made his discharge illegal.

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Film Reviews

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Anna Lucasta

After the marriage, Sammy Davis Jr. drops around and the two of them go off together on a wild whirl.

Coming home to get her money, Anna finds the house empty and her father dying. There's a death-bed reunion and Davis walks out, leaving Anna to her returning husband.

Lucien Ballard did the photography and the camerawork is generally good, if a little static. Montage sequence in the end is very effective. Elmer Bernstein's music is appealing. Richard C. Meyer's editing is standard. "Anna Lucasta" may not rate as a character study, but it's blunt and it definitely rates attention as an unusual film for many situations. *Hift.*

Aparajito

(INDIAN)

San Francisco, Nov. 8.

Satyajit Ray (Calcutta) production, directed by Satyajit Ray. Camera, Satyajit Ray; script, Satyajit Ray; music, Ravi Shankar. Stars Pinaki Sen Gupta, Samaran Ghosal, Karuna Banerjee, Kanu Banerjee. At San Francisco Film Festival, Nov. 7. Running time, 109 MINS.

As the second in Satyajit Ray's trilogy of Indian life, "Aparajito" is a worthy successor to the first film, "Pather Panchali."

It doesn't have quite the tension or quite the variety of mood that the first picture had, but it has a special brooding quality and a more explicit conflict between East and West.

The story simply continues to follow the fortunes and misfortunes of one Brahman family. In "Aparajito" the family has moved to the holy city of Banares, where the father, movingly played by Kanu Banerjee, practices as a priest until he contracts a fatal illness.

The mother, played by sad-eyed Karuna Banerjee, is forced to take work as a rich family's cook until a priestly uncle takes her and her little son, played by Pinaki Sen Gupta, back to a small village, where the 10-year-old boy becomes a priest.

The little boy, however, yearns for a Western education, persuades his poor mother to send him to school, eventually wins a scholarship to a Calcutta university. The city tears the young man, played by Samaran Ghosal, from his mother, she becomes ill and dies before her son gets home. The film ends on a note of poignant affirmation: the son will hold his mother's funeral rites in Calcutta, in order to return to college.

On its face, this is not much of a story. Two of the principals die and the third is striving for an education. But it is told so stunningly well, with such deep feeling and genuine love, that it completely fascinates the audience.

It is impossible not to become involved emotionally with these people. They are flesh-and-blood, with all the frailties and virtues of ordinary people anywhere.

The relationship between mother and son is explored more fully, possibly, than it has even been on the screen—in one explosive scene, for instance, the mother slaps the lanky son who towers over her and then seeks him out, comfortingly.

Satyajit Ray's relentless camera searches out the foibles of mankind, a half-Westernized Hindu lecher hiding a bottle of forbidden liquor, a fellow Brahman trying to put the touch on the father, a hideous railway butcher peddling religious nostrums, an Oxford-educated Calcutta don ordering the sleepy youth from class, a fat, rich, high-caste woman patronizing the mother in much the same way a Park Avenue matron might patronize the family cook.

There are moments of lightness, too, when the father offers to buy his family some special spices, when the neighbors help the mother, when the son and a schoolmate stretch out on a grassy slope and contemplate the Calcutta roadstead and even a voyage to England.

This is the India of the 1920s, an awakening India, an empire bound by stringent religious precepts which are physically debilitating and spiritually comforting, and yet uncertainly, slowly growing to realize its own strength.

The picture is well-edited and Ray's camera, direction and script are impressive. The principals are superb—indeed, they never seem to be acting—and Ravi Shankar's music, performed on native instruments, is a fitting accompaniment to a memorable film.

If "Pather Panchali" has box-office potential in U.S. art houses, so does "Aparajito." *Stef.*

I Only Arsked!

(BRITISH)

Cheerful, slapstick, army farce based on a tele series plenty of laughs provide brisk escapist fare.

London, Nov. 11.

Columbia release of a Hammer-Granada production. Stars Bernard Bresslaw, Michael Medwin, Alfie Bass, Geoffrey Sumner, Charles Hawtrey, Norman Rossington. Directed by Montgomery Tully. Screenplay, Sid Colin and Jack Davies; camera, Lionel Banes; editor, Alfred Cox; music, Benjamin Frankel. At Plaza Theatre, London. Running time, 82 MINS.

Popeye	Bernard Bresslaw
Corporal Springer	Michael Medwin
Excused Boots	Alfie Bass
Major Upshot-Bagley	Geoffrey Sumner
The Professor	Charles Hawtrey
Cupcake	Norman Rossington
Sgt. Chambers	David Lodge
Sir Redvers	Arthur Howard
King Fazim	Marne Maitland
Fred	Michael Bentine
Mahmoud	Francis Matthews
Azim	Michael Ripper
Salaman	Wolf Morris
Ferrers	Ewen McDuff

Based loosely on the successful Granada tv series, "The Army Game," this is another profitable dip into the realms of military farce. It covers little new territory and is content to reap the yocks from a well-tried anthology of army gags. It is a sound booking for most audiences who are looking for escapist entertainment.

The story line, such as it is, concerns the cockeyed adventures of a small bunch of misfit soldiers who, in error, are sent to a trouble spot in the Middle East. The crack regiment which the governor is expecting to guard against a possible revolution consists of an officer, a sergeant-major, a corporal and four privates. Much of the fun takes place in a harem and leads up to a hectic scrap with the rebels.

Scriptwriters, Sid Colin and Jack Davies, have not bothered overmuch to keep this a credible story, being content to provide dialog, gags and situations custom-made to the personalities of the tv characters. The one on whom the producers are obviously mainly pinning their faith is Private Popeye, a tall character, played by Bernard Bresslaw. Bresslaw has sprung to national fame as Popeye, whose catch-phrase, "I Only Arsked," provides the pic's title.

Other characters who fit into the charade are Michael Medwin, as a resourceful corporal; Alfie Bass, a lugubrious character comedian whose army gag is that he is "excused boots"; Norman Rossington, Charles Hawtrey, Geoffrey Sumner, as a dithering silly ass type of officer, and David Lodge as a loud-voiced sergeant major.

Marne Maitland, Arthur Howard and Francis Matthews all give useful assistance. Michael Bentine, as a native guide, gives the best-rounded comedy performance of all. A large group of delectable damsels in the harem sequences have little to do but look shapely, a task which they find easy.

Montgomery Tully's direction is brisk while Lionel Banes has done a fine job with his lensing. "I Only Arsked!" is unabashed slapstick and fills its task admirably. *Rich.*

The Rickshaw Man

(JAPANESE—C'SCOPE—COLOR)

San Francisco, Nov. 12.

Toho Corp. (Tokyo) production in C'Scope and Agfa Color, directed by Hiroshi Inagaki. Script, Mansaku Itami, Hiroshi Inagaki; camera, Kazuo Yamada; music, Ikuma Dan. Stars Toshiro Mifune, Hideko Takamine, Hiroshi Akutagawa. At San Francisco Film Festival (out of competition), Nov. 11. Running time, 98 MINS.

"The Rickshaw Man" is a most impressive film, combining superb visual imagery with humor, touching pathos and a simple story acted and directed beautifully.

It is merely the story of an uneducated rickshaw man in the early years of the 20th Century. He befriends a timid little boy, son of an Army Officer. The officer suddenly dies but the rickshaw man continues to befriend the widow and the little boy. Indeed, the rickshaw man inspires the little boy to grow up to be a strong, courageous man. In the final scenes the rickshaw man's love for the widow—a hopeless love because of their caste differences—becomes explicit, and the rickshaw man, realizing he can never marry the woman and realizing the little boy has grown up beyond him, drinks himself to death.

Central figure, as played by Toshiro Mifune, is a furious, unruly and tender fellow who dominates the whole picture. Story is told with some flashbacks which always add to audience understanding of the man's character and ugly early life. Mifune is tops, whether he is showing the little boy how to win a footrace (hands held high, as if he were pulling his rickshaw), ignoring a customer while he straightens out the boy's kite (a magnificently funny scene), beating a big drum in the town festival or confessing his abject, pitiable love for the widow.

Hideko Takamine, as the widow, is graceful, restrained and moving in the single-minded pursuit of manliness for her only son, and Hiroshi Akutagawa is excellent in the lesser role of the husband who dies suddenly.

Hiroshi Inagaki's direction is sure and deft. *Stef.*

The Precipice

(JAPANESE—COLOR)

San Francisco, Nov. 9.

Daiei Corp. (Tokyo) production in Agfa color, directed by Yasuzo Masumura. Camera, Hiroshi Murai; script, Kanento Shindo; music, Akira Ifukube. Stars Kenji Sugawara, Keizo Kawasaki, Fujiko Yamamoto, Hitomi Nozoe. At San Francisco Film Festival, Nov. 8. Running time, 94 MINS.

"The Precipice" is the Japanese version of a program picture, slick, well-made and somehow never very interesting because the audience isn't convinced of the illusion it is watching on the screen.

Two young mountain-climbers are involved here, one of whom is having an affair with the young wife of an aging scientist employed by a big corporation. She breaks off the affair, the two chaps climb a snowy peak and the fellow who was having the affair falls to his death because his nylon climbing rope snapped. The young wife has guilt feelings—she thinks her ex-lover committed suicide—but the remaining climber staunchly denies this and blames the rope. No one in Japan believes him and a test conducted by the aging scientist is supposed to prove a nylon rope can't break.

By that time the dead man's body is found—sure enough, the rope broke.

The dead man's sister is in love with the remaining climber and he is torn between her and his dead pal's ex-lover. He climbs the peak and gets killed in an avalanche. The two women are left grief-stricken.

All this is played in modern dress, against a background of electric kitchens, bachelor apartments, corporation offices and scurrying pedestrians. It looks like midtown Manhattan, except for the young wife, who by some quirk is still wearing a kimono.

Hiroshi Murai's color camera work, especially in the mountain snow scenes, is beautiful, and Hitomi Nozoe, as the sister of the climber who gets killed first, is one of the most strikingly handsome women gracing the screen today—she looks a bit like a Smith undergrad in her cablestitch ski sweater and ponytail.

Kenji Sugawara and Keizo Kawasaki are properly masculine as the two climbers, even though they emote somewhat like Actors' Lab grads, and Fujiko Yamamoto is a pretty, fearful young wife. Yasuzo Masumura keeps things hopping the way a competent director should, but the script and Akira Ifukube's overly Western music betray him.

Ludicrous scene: a dozen or so brawny young skiers gathered around the first dead climber's funeral pyre in a snowy forest singing Japanese words to "Clementine."

This doesn't figure to make the grade in the U.S. art circuit. *Stef.*

Two Eyes, Twelve Hands

(INDIAN)

San Francisco, Nov. 7.

Rajkamal Kalamandir Private Ltd., (Bombay production, directed by Shri V. Shantaram; script, G. D. Madgulkar; camera, G. Balkrishna; music, Vasant Desai. Stars Shri V. Shantaram, Sandhya. At San Francisco Film Festival, Nov. 6. Running time, 124 MINS.

A somewhat naive folk-tale focuses on the two eyes of an idealistic Indian jail official and the 12 hands of six Indian murderers, who play a sort of a Greek chorus to the hopes of their jailer.

The jailer theorizes that all men are basically good and to prove his point persuades higher authorities to let him take the six murderers to a desolate area. The murderers gradually come to cooperate with him and turn their barren area into a flourishing farm. When they go to a nearby village to sell their produce at what the jailer considers a fair price a villainous food broker, who enjoys a monopoly in the village, tries to wreck the jailer's plan and eventually lets loose a herd of cattle on the farm and has the crops burned. The jailer is gored to death by one of the cattle as he tries to save the lives of his murderers but his reforms are carried on by the murderers.

Film has humor, despite its macabre outcome, and Shri V. Shantaram, who also directed, is very good as the patient, idealistic jailer who becomes a demi-god to the six fat, swaggering, simple-minded cutthroats.

A marvelous addition is a swivel-hipped female toy-seller whose path leads directly by the farm and who become very fond of all the men. She is played by Sandhya, whose singing of several Indian songs throughout course of picture is a delight. Direction is excellent, camera work is satisfactory and Vasant Desai's score is terrific. Film probably has limited U.S. appeal but is very interesting. *Stef.*

Taiga

(GERMAN)

San Francisco, Nov. 10.

Bavaria Filmkunst A. G. (Munich) production, directed by Wolfgang Liebeneiner. Camera, Georg Kraus; script, Herbert Reinecker. Stars Ruth Leuwerik, Hannes Messemer, Gunter Pfitzmann. At San Francisco Film Festival, Nov. 9. Running time, 99 MINS.

Ruth Leuwerik turns in a top-notch job as a woman doctor sent to a German prisoner-of-war camp in mid-Siberia because she resisted a Russian officer after World War II. She is a sensitive actress who has a considerable resemblance to the Garbo of 25 years ago and she runs away with this rather drab film.

Story concerns the hopelessness of German POW's caught in Siberia. The woman doctor inspires new hope in all of them, clouts one swaggering lout, played by Gunter Pfitzmann, who tries to molest her and then defends him against the other 299 men in the camp. She and a fellow prisoner, played by Hannes Messemer, fall in love and film ends with her going free and her lover expecting to follow her shortly.

Aside from Miss Leuwerik, none of the characters seems to come alive very much—possibly that's because they're supposed to be only half-alive. Hopelessness of their situation, however, is never made very explicit and the Russian guards and commandant are only thin caricatures.

Audience see scenes of men complaining of sickness and men griping, but to anyone who's ever lived in a barracks this seems pretty commonplace. Indeed, one of these Germans' biggest gripes is lack of mail from home over a period of years — this, of course, was not exactly unknown among nonprisoners in the late war.

George Kraus's camera goes in heavily for shadow-shrouded scenes and Wolfgang Liebeneiner has apparently directed with an eye to keeping some of a POW camp's stark horror out of this picture so that film will be acceptable to German filmgoers.

Nevertheless, Miss Leuwerik, lovely, despite her unattractive prison garb, manages to rescue picture from mediocrity and it probably has some chance in U.S. art circuit. Title, incidentally, refers to the name of the vast Siberian forests. *Stef.*

Toi Le Venom

(You Are The Venom)

(FRENCH)

Paris, Nov. 11.

Pathe release of Jules Borkon production. Stars Robert Hossein, Marina Vlady, Odile Versois; features Helena Manson, Henri Cremieux. Written and directed by Hossein from novel by Frederic Dard. Camera, Robert Juillard; editor, Gilbert Natot. Preemed in Paris. Running time, 90 MINS.

Pierre	Robert Hossein
Eva	Marina Vlady
Helene	Odile Versois
Amelie	Helena Manson
Doctor	Henri Cremieux

Suspense and psychology are the two main themes of this melodrama. Though slickly mounted, pic does not quite bring off enough character perception to make the involved tale plausible. As a result, this emerges an okay local bet with mainly exploitation possibilities for international markets.

A jobless young man, Robert Hossein, is picked up one night by a girl in a big motor car. She disrobes and then throws him out, subsequently trying to run him down after a love bout. He does not see her face but grabs the car license number, and locates the house where there are two sisters, both with long blonde hair. One is confined to a wheelchair.

Plot has both falling for him but he is not sure which girl was the love marauder.

Marina Vlady and Odile Versois, being sisters in real life, have the proper resemblance. But it is hard to accept the hero's not having really seen the girl in the auto. Technical credits are good and the pic has some good narrative quality. However, Hossein has taken on too much as star, writer and director. He is best in his role of the befuddled man trying to identify a venomous woman. *Mosk.*

Foreign Capsules

Zurich, Nov. 11.

Zum goldenen Ochsen (Golden Ox Inn) Praesens-Film Zurich release of Unitas-Film (Oscar Dueby) production. Directed by Hans Trommer; screenplay, Schaggi Streuli, Werner Wollenberger; camera, Emil Berna; music, Hans Moeckel. Stars Schaggi Streuli, Margrit Rainer; features Ursula Kopp, Paul Boesiger, Lina Carstens, Willy Ackermann, Ruell Walter, Hans Grimm, Karl Meier, Friedrich Braun, Armin Schweizer, Valerie Steinmann, Elisabeth Wenger. At Urban Theatre, Zurich. Running time, 98 MINS.

First offering of new Swiss producing outfit, Unitas-Film, is a comedy with strictly home-market appeal, brought in at a (by U.S. standards) pint-size budget of $93,000 and filmed in 41 days mostly on location near Zurich, Basle and along the Rhine in Germany, Holland and France. Plot concerns a Swiss innkeeper who is so busy piling up money that he nearly wrecks his marriage and loses his daughter. He is brought to reason just in time to keep everyone concerned happy for the fadeout.

Best assets are some picturesque shots of the Rhine landscape and lively performances by Schaggi Streuli (who also co-authored the screenplay), Margrit Rainer, pert newcomer Ursula Kopp and especially Lina Carstens from the Munich Residenz-Theatre.

Paul Boesiger as the girl's fiance is wooden and unconvincing. Supporting roles are satisfactorily cast and technical credits average. *Mezo.*

Sez Wanger

Continued from page 2

yesteryear. "What is really needed are some hardheaded, realistic businessmen in the industry," he commented. "They've got to have a grasp of today and a vision of tomorrow. Our people go wandering down memory lane half the time instead of planning for a new age."

Wanger felt the business was woefully lacking in the basics of any major industry, i.e. research, the training of personnel, "indoctrination" of men going abroad, etc. "I once wanted to study the impact of a single film as it went around the world," he said. "Everybody liked the idea, but—as usual—nothing was done. It's that way with everything else. Look at our studios. There isn't one with a modern building. And how many brandnew theatres are there except for the art houses?'

Industry As Whole

For a good deal of the intra-industry lack of action Wanger blamed Eric Johnston who, he said, didn't exercise the kind of leadership the business needed. "He makes a good front man for Hollywood," he said, "but he has done little for the industry as an industry. For instance, I feel we might have gotten some of the foundations interested, the film after all being a vital export commodity and important in its impact on men's minds. But Johnston hasn't moved in that direction and my guess is he won't in the future either."

Wanger saw the need for the attractive and imaginative ads. "They would intrigue people. Today, the attraction itself has to do more than it should have n bringing people in. You can't re-create the film going habit 'that way." Producer also complained that offbeat pictures were being sold on a mass-production basis, killing their special appeal.

On the Coast, he said, things have changed under the pressure—but to the worse. "In the old days, the front office was open to ideas. A child could walk in and would be listened to. Today, the agents are the kings. You can't get to a studio head without them, and they're half the trouble." Wanger said one of the answers was not to take no for an answer—ever. "Sooner or later, things get done, despite all the soothsayers, witch doctors and pitchmen with memories of the past in the business."

As for "Cleopatra," it'll be shot on the Coast, Wanger said, noting that talent and facilities there were still the best anywhere. He said a new face should play Cleopatra, but the implications were he'd probably end up with a star.

Wonder Drugs Need Wonder Of Closed-Circuit to Reach Doctors

The era of wonder drugs demands "the newest wonder way"—closed-circuit television—to enable the pharmaceutical industry to "break through communications bottlenecks and reach the physician directly with life-saving information," Nathan L. Halpern, president of Theatre Network Television, told 300 members of the Pharmaceutical Advertising Club of N. Y. last week.

Halpern said a single closed-circuit telecast can reach three-fourths of the 226,000 practicing physicians in America at one time. He said he foresaw a scheduled monthly series of national medical telecasts which would provide doctors with the latest information in medicine and drugs and which would be sponsored by pharmaceutical firms either individually or in combination.

Rules Cabled TV Not Utility In Texas Statute

Houston, Nov. 18.

City Attorney Richard H. Burks ruled that the city cannot grant franchises for closed circuit or pay-television, and the City Council voted to defer any hearings on applications for authority to operate service of this kind until there is agreement between attorneys for the city and the applicants that the city has the right to grant special permission.

Burks said that, in his opinion, the city is prohibited by state law from granting closed circuit franchises and that the only remedy he sees for the applicants is the State Legislature.

The city attorney first said that a closed circuit tv business is not a public utility for which the city may lawfully grant a franchise when its primary purpose is the transmission of entertainment. He then held that the business of installing, maintaining and operating a two-way audio and video communication system over a wired closed circuit system is not a public utility for which the city may legally grant a franchise. And, on a third point, he held that the city could not grant a franchise to a business which is not a public utility entitling it to make use of streets for the purpose of installing underground cables.

Seven applications are on file with the city from firms wanting closed circuit tv franchises. One of the firms, Closed Circuit of Houston Inc., has amended its application to eliminate entertainment. Burks, in his opinion, differentiated between a franchise and a permit.

United Steel Workers' Film Grapples With Northern Prejudice Vs. Negroes

Washington, Nov. 18.

Under Government sponsorship, the United Steel Workers' public service film on the race problem was shown to an audience of 300 local church and community leaders here recently.

The film, made in Hollywood and previously shown in Philadelphia, New York, Boston, Detroit and on the Coast, is available without charge to community groups anywhere. Called "The Burden of Truth," it runs 65 minutes.

The Steelworkers' film tells the story of a young Negro who leaves the South because of racial discrimination, educates himself under the GI Bill and finds himself confronted with a riot when he moves into a white residential neighborhood. He meets apathy when he tries to find a suitable job.

It was shown here in the Interior Dept. auditorium and was introduced by D.C. Commissioner Robert E. McLaughlin.

Russian Film Savvy

Continued from page 2

sed with a number of things: (1) Mike Todd has talked about "Don Quixote"; they have it finished and in color; (2) "We have Cinerama but their Kinopanorama is equally as good as ours and compatible also for Todd-AO or any of the large-screen processes"; (3) Where Hollywood has done many of the Russian classics "for some strange reason they're just getting around to filming them," he observes.

Youngstein was impressed also with the hunger by the Russians, the lays and the pros, for American films; their advances in color cinematography and general studio techniques.

As with every tourist, the little personal closeups on the vox pop level are revealing. A midshipman on a Russian training vessel knew "Down by the River Side" phonetically and better—lyric content-wise—than did Youngstein and his wife, having heard it over the radio in his travels, but otherwise was limited in his English.

At one of the niteries the bandleader was the Russian road company of Glenn Miller apparently—he obviously copied disk after disk of Miller pop standards and after a session one of his dancing neighbors, in all friendly seriousness, asked the film exec, "How do you like *our* music?"

Under the tourist $30-a-day, all expenses prepaid deal, the Youngsteins were billeted in the Savoya, Moscow, a small but good-service hotel, and yet at the Astoria, Leningrad, for the same $30-a-day (which includes food and travel, as well), their suite there was four rooms in size.

Youngstein surveyed television and pop disk business as well as pix and has blueprinted everything so that if, perchance, a coproduction setup on any of these segments should crop up, he is set to go. The only working solution for such operation, as he sees it, would be ceding the Russians the Iron Curtain countries and the Yank partners the Western territorial rights and markets, with revenues to be retained by each.

'Manie's Friends'

Continued from page 1

Sacks personally handled so many of their contracts and otherwise mentored them on a personal friendship basis, may pose a problem on time but Sarnoff and Clyne figure that it should be held to 90 minutes instead of a possible two-hour salute.

The show itself, under the all-inclusive tag of "Manie's Friends," will be timetabled for next January or February so as not to interfere with personal commitments. All talent will work for scale. Their usual $25,000-$50,000 guest shots—more likely it will be a uniform 25G-per-name—will be donated in their name to the Sacks Memorial Foundation.

An RCA Victor album, transcribing the show for permanent home-use, will be another means of fund-raising.

Goldwurm

Continued from page 1

simple procedure of tying the opening to a given date which in turn is keyed to the convenience of the house where the distributor wants to slot his release.

Also, as VARIETY pointed out in a story on bidding some months back, distribs aren't above making adjustments on bids, particularly where a good customer is concerned and he has "over-bid" on a given picture. Apart from all this, the distributor, even on receipt of a high bid, has the right to say the bid isn't satisfactory.

One exhibitor-distributor last week, evaluating the situation, said it didn't make sense to press for bidding "as long as there is enough product around." He added he couldn't see a shortage. Others, however, hold that good films are very hard to get, and the east-west "split" aggravates the competitive feeling.

Indie Cinemas Fear Added British Tele

London, Nov. 11.

The Assn. of Independent Cinemas is worried about the possibility that there might be a second commercial tv channel. So it has decided to write to the Prime Minister, the Minister of Education, Members of Parliament and film trade organizations "deploring the possibility of a second commercial television channel."

Dennis Walls, a Manchester exhib, told a London meeting of the AIC that this possibility "gives reason for the greatest possible alarm, especially if a third channel went to Independent Television. "If that happened," he said, "the industry would be doomed, including Rank so far as cinemas are concerned," Harry Mears, AIC prexy, added that a third channel would mean the death of the theatre, and that every form of entertainment would suffer.

United Artists Topping 1957

Net of $2,623,000 for the first nine months of 1958, compared with $2,364,000 for the same period in '57, was reported yesterday (Tues.) by United Artists. Company's worldwide gross for the nine months hit $61,591,000, a hefty $9,000,000 rise over the prior year.

The nine months net represents earnings of $2.06 per share on 1,276,000 shares outstanding. This compares with $1.85 per share last year. The 39-week net adds up to an 11% increase over 1957.

British Film Producers Worried By Prod. Dip

London, Nov. 11.

British film producers are expressing anxiety about a fall in production which may result if the exhibitors' levy to the statutory British Film Fund is not increased. Representatives of producers met the Parliamentary Secretary to the Board of Trade last week to urge that the increase should be made in the levy for the second and ensuing years.

Arthur Watkins, president of the British Film Producers Assn., told a press conference after the meeting that the increase must come as speedily as possible if production in 1959 was not to suffer. He said the exhibitors' position had been taken into consideration and pointed out that if production did fall it would affect them too. It was because of this that producers wanted steps to be taken to insure that production could be maintained at a reasonable level. Watkins added that if there was reason to believe that there would be a decline in admissions, producers would have to have a revised levy to compensate. All the efforts of the industry had to be directed toward arresting a production decline.

Representatives at the meeting included, for the BFPA, Watkins, Robert Clark, John Davis, David Kingsley, J. G. Minter and John Woolf.

Find Arg. Pix Lack Draw

Buenos Aires, Nov. 11.

A good deal of ballyhoo was given here to the Argentine Film Week recently organized in Montevideo's Ariel Theatre, at which "Rossaura a las 10," "Behind a Long Wall," "The Kidnapper," Hugo del Carril's "Edad Dificil," "The Protegee" and "Too Young" were presented to the Uruguayan public. Admissions were priced at around 30c but the gross for the entire week barely hit $930.

Recently a new 1,650-seat theatre in Mar del Plata announced an Argentine film as an exclusive release. From Thursday to Sunday (four best days in a week), the gross take came to less than $150, of which 50% was for the producer, leaving the exhibitor with a heavy deficit. Nevertheless, some native screen talent likes to whisper in the ears of congressmen that the exhibitors are unpatriotic, and laws must be drafted to make them toe the line. Apparently, audiences are supremely unpatriotic.

France's Rene Clair Enthusiastic, Sees Tollvision Wave of Future

Spirited endorsement of pay-television as "the only solution for the future of French television" came in N.Y. last week from Rene Clair, vet French film director.

Noting that video in France was now state-controlled, but sooner or later would have to go into a different direction, Clair suggested that the time to prepare for the future was now. "If we have to change, commercial tv certainly is not the answer," he held. "Why go into the past when there's a way into the future?"

Clair, whose last was "Porte de Lilas," said exhibitors were foolish to fear toll-video inasmuch as, for them, it represented an ideal compromise solution. "It's much better than commercial tv," he said. "At least, here people have to pay for what they see. That gives the cinema a chance to compete What chance has it against free entertainment?"

Clair, who witnessed a demonstration of the Paramount Telemeter system while in Gotham, said the answer in good part was longevity. "People live a lot longer than they used to, and these old people don't go out to the theatres. So the theatres aren't losing them anyway. It's a different type audience that would stay home for pay-as-you-see."

There'll be a "commercial transition" between the current state-controlled tv and the future toll, Clair opined. He's a member of the board of governors in France which supervises radio and tv programming. "We have a certain influence over television, and we try to keep the level as high as possible," he said. "But it's foolish, as long as the state owns and runs the stations themselves, for the state also to have a monopoly on production."

Mexican Trouble

Continued from page 2

actress, executed in Rome in February of this year.

Under terms of contract Miss Pampanini agreed to do one film in Mexico for Torres. The producer at first had the idea of starring her in a film biography of Simon Bolivar. But financing difficulties delayed shooting and Sotomayer dickered for a coproduction deal with Columbia Pictures starring Pampanini in "Circus Woman."

Sotomayer said he was surprised to learn that the Italian actress was coming here to begin work on the 24th in producer Jesus Sotomayer's "La Luz" (The Light).

Torres stated that if Pampanini does not abide by his contract he intends to sue for a million pesos ($80,000).

Meanwhile, for unexplained reasons, ANDA (National Association of Actors) has not cabled the visa which will authorize Pampanini to enter and work in Mexico.

Mann-Weitzner

Continued from page 2

nephew of author Jimenez, Francisco Hernandez Pinzon Jimenez.

"Platero" will be lensed in color. Exteriors will be made in its original local, a small "pueblo" in Andalucia called Moguer; interiors in a Madrid studio. Film should be rolling in about a year, with the exception of some location shots, which will probably get under way well before that. Mann estimates production costs at $500,000 (about 25,000,000 pesetas.) "Platero's" background music will be mostly popular songs and dances of Andalucia, and Mann hopes to have top composer Joaquin ("Concierto de Aranjuez") Rodrigo for impressionistic pieces the film will require.

Jose Quintero will probaly direct, and Mann and Weitzner would like Gerard. Philipe for the part of poet Jimenez.

Schary

Continued from page 2

finds his own level," he said.

Regarding industry attitude re the critics, the producer said it wasn't justified. "Films aren't such a sacrosanct art," he opined. "They're continuously exposed to the public view. When the producers give out with their favorite melody, about being interested only in making a buck, they shouldn't be too surprised that, when they make their determinedly commercial films, they get bludgeoned by the critics. If Hollywood treats the screen with respect, as an art, the reviewers usually also treat it more respectfully."

Schary said today's film ads were "spotty" and much of the advertising "doesn't result in a nickel." The "vulgarized" ads, pitched inevitably to the lowest common audience and taste denominator, were part and parcel of a pattern of industry desperation and panic, he held.

Exhibs' Villains

Continued from page 1

tion can save the industry "because it is the theatre which is feeling the effect of the present crisis." He pointed out that "our plight" is not felt in Hollywood and "no one there is suffering." He added that "almost every person engaged in production is being paid more than ever before, and that is the reason for our plight." He noted that exhibitors do not realize that if the theatres close "all the creative talent in Hollywood will be working for television."

"The manufacturer," Skouras indicated, "will folow the demands of his customers."

Await Top Court Antitrust Views Re Eagle-Lion

Washington, Nov. 18.

With the arguments over, the film industry now awaits the U.S. Supreme Court's verdict in the Eagle-Lion case. The decision could be one of the most significant since the Paramount edict

Issue is whether Loew's and RKO excluded Eagle-Lion from the opportunity of showing its features on a competitive basis at first-run neighborhood houses controlled by Loew's and RKO in the New York metropolitan area, and thus violated antitrust laws.

Opposing sides had their day in the high court last week, although nothing new was said. Lawyers repeated points made months ago in briefs filed with the court. Eagle-Lion stuck to its claim that Loew's and RKO put their heads together in concocting a conspiracy to keep Eagle-Lion film showings to a minimum in their neighborhood houses. Firm is seeking $15,000,000 in damages.

Eagle-Lion counsel William L. McGovern conceded the company was not frozen out completely but had been relegated to second rental spot on double bills to a large extent.

RKO and Loew's attorneys denied any conspiracy against Eagle-Lion and said latter's films got the billing they deserved on the basis of quality.

Both sides showered the Justices with coin statistics. Eagle-Lion claimed a minimum $417,000 loss from rentals in New York, and said it got only 6.4% of its nationwide gross from showings in the area as compared to 8.9% gleaned by the major distributors. RKO countered that Eagle-Lion enjoyed a higher earning percentage in New York than the majors on $500,000 and less pictures.

Eagle-Lion lost out in lower courts which held that the basic question of whether Loew's and RKO illegally conspired to exclude independent exhibitors from competitive access to first subsequent run outlets was not directly determined by the Paramount case.

Tight Money Season Finds Webs More and More Selling Off Their TV Shows to Regional Sponsors

For the first time on any expanded scale, network properties are getting a hard regional look with some programs being snapped up.

Case in point is the Hills Bros. buy this season of "Walt Disney Presents," on ABC-TV Fridays at 8 p.m. The coffee house bought this show regionally in the midwest and on the coast but excluded the Atlantic seaboard. Hills Bros. also bought another ABC show, "Jubilee, USA," on a regional basis. Again the east was excluded in the sale.

General Foods, one of the top network advertisers, has employed the regional practice this semester on "The Bob Cummings Show" presented over NBC-TV on Tuesdays at 9:30. Partial sponsorship of the program was purchased in an unusual 13-week deal which started Oct. 7 and runs through the first of the year. GF will pick up the tab for six segments of the skein. The product being plugged is Tang and the marketing procedure calls for the household item to be regionally introduced in the east and after each week's tv exposure moving west into new markets. Eventually Tang will extend to the west coast.

The idea of introducing a product in one region and gradually extending the number of markets, backed by on-the-shelf merchandising support, has never been widely used in network television but General Foods is regarded as enough of a spender to set up a whole new pattern and concept for national advertisers in bringing out a new product for public consumption.

Still another case in point is the sponsorship of "Perry Mason" on CBS-TV, Saturday. Partial sponsorship has been picked up by the Gulf Oil Co. and Hamm's Brewery. Gulf will pay the bill in the east while the beer company will bankroll the show in the midwest.

The Shirley Temple specials were also sold regionally. While Breck carried one-half of the show nationally, two clients came in for regional pickups. Sponsorship east of the Mississippi finds National Dairy Products acting as host while Hills Bros. took the program in the west.

The use of network television shows by major regional advertisers could easily supplement the coffers of the webs, and while they may not be exactly hurting at this point, it would insure the network of some extra loot which is not currently available with all three networks carrying sustaining programs.

From the advertising point of view, regional sponsorship provides a more attractive showcase for the advertised products compared to syndication properties and reruns of the fast diminishing lot of films.

Trendex Top 10

(Week of Nov. 1-7)

Danny Thomas (CBS)	29.5
Wagon Train (NBC)	28.3
Perry Como (NBC)	27.6
Gunsmoke (CBS)	27.5
Rifleman (ABC)	26.7
What's My Line (CBS)	26.3
Real McCoys (ABC)	25.5
Chevy Show-Sid Caesar (NBC)	25.3
Person To Person (CBS)	25.2
Wyatt Earp (ABC)	25.1

ARB Top 10

(Week of Oct. 11-17)

Gunsmoke (CBS)	44.9
Wagon Train (NBC)	39.3
Perry Como (NBC)	36.8
Maverick (ABC)	34.7
Have Gun Will Travel (CBS)	33.8
I've Got A Secret (CBS)	33.1
Price Is Right (NBC)	32.7
Bob Hope (NBC)	32.6
What's My Line (CBS)	32.4
Wyatt Earp (ABC)	32.4

Seek Decision Vs. 'Wire-Pulling' As Miami Case Ends

Washington, Nov. 18.

Adversaries in the Miami Channel 10 rerun had their final brief encounter yesterday (Mon.) and now it's all over except for the verdict. Special FCC Hearing Examiner Horace Stern promised to get to work on this promptly.

Final oral argument was highlighted by a call from FCC's legal office for a decision which will serve as "fair warning to anyone who attempts to meddle" with decision-making by the FCC or any other agency.

Commission associate general counsel Edgar Holtz told Stern this should go for Congressmen as well as lawyers and others who take an interest in FCC goings-on.

Reiterating his recommendation for disqualification of three out or the four applicants for the Miami outlet, Holtz said the doctrine of "clean hands" should be brought into play and "now is the time" for an "abrupt stop" to the kind of wire-pulling he said was evident in the Miami affair.

The FCC attorney, however, advised Stern not to decide the question of whether FCC should open the door to new applicants for the channel, if the grant should be voided. This was suggested by the Justice Dept. Holtz maintained the commissioners themselves will have to make up their own minds on the issue.

Norman E. Jorgensen, attorney for Public Service Television Inc., which won the channel, asserted his company was guiltless and charged that the FCC "Rode Roughshod" over the facts in the case in an effort to give the administration a "face-scrubbing." In assailing the Justice Dept's indictment of Public Service's role, he admonished the Government not to be carried away in its anxiety to impress the public."

WKAT's spokesman, Paul Porter, similarly accused the Justice Dept. of a "completely partisan presentation" of the case in its brief.

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CBS GETS $250,000 FOR HARTFORD 'U'

CBS is selling WHCT, its UHF outlet in Hartford, Conn., to Edward D. Taddei. Latter is general manager of WNHC-AM-TV, New Haven, and former exec veep of Elm City Broadcasting Corp., New Haven, former owners of WNHC.

Purchase price is reportedly $250,000 and sale is subject to FCC approval. Taddei said a strong effort would be made to retain present employees of the outlet.

Who Quit Whom, WNEW or News?

It now develops that when WNEW, N.Y. radio indie, announced last week it was breaking its "round the clock" news association with the N.Y. Daily News, the newspaper had long since been mulling a break with WNEW.

In point of fact, WNEW did take the actual step of cancelling the 17-year arrangement whereby a team of the newspaper's writers wrote and edited copy for the station's hourly newscasts (in return for a substantial running plug). But the Daily News has for "several months," according to a spokesman for the corporation, been investigating ending the contract when it expires at the end of the year.

The News' management was first disturbed by WNEW's tv tieup. WNEW belongs to the same corporation, Metropolitan Broadcasting, as WABD, while the News owns rival WPIX. And when WABD recently changed its

(Continued on page 50)



THE HONEY DREAMERS

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

NTA's Mpls. O&O Now Shows Profit

The National Telefilm Associates station ownership department is at least "half a click" at this time. NTA only assumed command of Channel 13, Newark, last May and has nothing to report about its finances yet, but KMSP-TV, Minneapolis, which it took over a year ago this month, is operating on a month-to-month profit.

Billings at KMSP-TV are at least 60% ahead of the take prior to NTA. An NTA spokesman said the station, then KMGM, was losing substantially a year ago. The 60% gain represents a "reasonable" profit.

NTA bought the indie in the four-station market for a total of $750,000. Initially, NTA bought three-quarters of the station for $620,000, and then, a few months after the takeover on Nov. 28, 1957, NTA bought out Metro's 25% share for another $130,000.

According to NTA, KMGM did not have a single live program at the time of the acquisition, and it was pulling a 52.4% non-duplicated weekly cumulative audience. It is now up to 69.8% on the same basis, and the station is exposing live basketball and football games, has a live kidvid strip and a couple of other live stanzas.

GILLETTE STATUS QUO ON POST-SEASON GRID

Gillette is buying total sponsorship of NBC-TV's coverage of two major football jousts, the Blue-Gray game on Saturday, Dec. 27, and Rose Bowl fracas on New Year's Day.

This marks fifth consecutive year that razor outfit has sponsored Blue-Gray classic and eighth straight year at the Rose Bowl, via the Maxon agency. Gillette is also picking up the tab for NBC Radio's coverage of the two events.

Web's coverage of two other post-season outings, East-West Shrine game on Saturday, Dec. 27, and National Football League Championship game on Sunday, Dec. 28, is SRO. Sponsors for first game are Savings & Loan Foundation, R. J. Reynolds Tobacco and Whitehall Labs. Pro football game has Philip Morris, Clinton Engines and Hygrade Food Products picking up various segments.

Author - Humorist

H. Allen Smith

who admits he lost his campaign against finger-snapping on TV now is engaged in another mission:

Baldness Can Be Beautiful

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Which Rating Do You Read?

On the strength of the Trendex ratings on the Arthur Murray Monday night showcase on NBC-TV, Pharmaceuticals made quite a to-do about sharing co-sponsorship of the program with P. Lorillard, even going so far as to relinquish commercials on its Geritol program in favor of an after-shaving product, in order to keep Lorillard happy.

The Trendexes have since projected the Murray stanza into the bigtime Monday rating sweepstakes, with Pharmaceuticals subsequently shouting some fancy hallelujahs. Then along came the new Nielsens last week and, in sharp contrast to the Trendex-happy story, slowed the "Arthur Murray Party" down to a waltzy 14.4, putting it in 100th place on the Nielsen calendar.

Murray is all for exterminating Nielsen and perpetuating the fox-trotty Trendexes.

McConnaughey Calls Bribe 'Rumors' In Pittsburgh Case 'Unbelievable'

Washington, Nov. 18.

The Harris Subcommittee, which has staged many fascinating shows here, produced its biggest flop in a probe of "rumors" that ex-FCC chairman George C. McConnaughey's vote was for sale in the Pittsburgh Channel 4 case.

Subcommittee members admitted total failure in getting the truth after days of hearings, with a complete denial of the rumors by McConnaughey as the windup witness yesterday (Mon.).

Acting subcommittee chairman John Bell Williams (D-Miss.) concluded the hearings by saying the subcommittee had failed to uncover the facts, but the Justice Dept. should take over and do so. The case has been before a Federal Grand Jury here for months.

Williams, subbing for Rep. Oren Harris (D.-Ark.) who planed to Arkansas to watch his daughter become a college beauty queen, made two suggestions to the justice Dept.

(1) If the rumors are found to be true, prosecute McConnaughey.

(2) If they are found to be untrue, learn who started them and institute criminal libel proceedings.

McConnaughey called the rumors "unbelievable, inconceivable" and added there "has never been anything that hurt me and my family like this thing."

Senior GOP subcommittee member Charles A. Wolverton (N.J.) observed that the subcommittee had found no facts to justify the "rumors." Wolverton wondered at length out loud about who would benefit most by spreading the rumor. His personal conclusion that TV City Inc. would. TV City, opposed McConnaughey's vote, won the channel after a merger with Hearst's WCAE.

McConnaughey was accused in rumors of soliciting $50,000 from TV City and $200,000 over a 10-year spread from Hearst. After long hearings, the subcommittee learned only that the rumors had been widely circulated, but that no one could prove anything with facts. Only hearsay was heard.

McConnaughey admitted one TV City official, Earl Reed, suggested to him at lunch (the meeting was arranged by Broadcaster George

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All-Oscar 'Menagerie'

Hollywood, Nov. 18.

MCA is packaging "The Glass Menagerie" for a tv spec or as a special on "Playhouse 90."

Agency is negotiating for an all-Oscar-winning starring cast, namely Shirley Booth, Eva Marie Saint, Marlon Brando and Karl Malden.

'Videotown' Study Finds Housewives Yen Ayem Radio

For the eleventh consecutive year Cunningham & Walsh has made an intensive study of the changes in radio-tv in a typical American city, called Videotown. "The biggest news in Videotown this year is the return of housewives to morning radio listening with almost one out of every two women tuned in some time before noon, with favored listening hours between 8 and 10," the report notes.

Gerald W. Tasker, veepee and director of research at the agency, reports that on the five radio weekday mornings, the average housewife listened for a total of five hours and 48 minutes, a 109% increase over 1957.

Gains have also been made in tv viewing. "Our survey shows that viewing is somewhat higher than the peak of 1955, the slight decreases of the past two years having been wiped out. The total viewing time per person for the five weekdays is now 15 hours, 48 minutes; for the whole week (including weekends), the total is 22 hours, 7 minutes, or approximately 20% of one's entire waking life," Tasker said. Seventeen of these 22 hours are in the evening.

The report declares that "the average person spends somewhat over three hours watching television every day of the week and the only family members who have decreased their tv viewing are the children — both teenagers and youngsters. The decreases are not heavy (about an hour a week) and are far outweighed by the substantial increases in adult viewing."

Another area investigated by Videotown researchers was program preferences. Broken down by sexes, men preferred westerns followed by variety type shows, while

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GETTY DENIES ANY B.R. IN P.A.T., VIDPIX OUTFIT

Wilmington.

Editor, VARIETY:

We attach a copy of a clipping that recently appeared in an issue of VARIETY (mentioning oilman Jean Paul Getty as a "major backer" in the newly organized Producers Associates of Television Inc.).

For your information, Mr. J. Paul Getty is not interested in television financing. You further are advised that Mr. Getty is not acquainted with Peter M. Piech (veepee of the PAT outfit—Ed.) nor is he interested, in any way, in the affairs of Producers Associates of Television Inc.

Getty Oil Co.
(By Charles F. Krug, V.P.)

Helene Curtis Asks Out on CBS 'Line'

Chicago, Nov. 18.

Helene Curtis has asked CBS-TV for relief on "What's My Line," which it co-sponsors this season with Kellogg. Cosmetic firm wants out by Feb. 1, at which time 17 alternate weeks would remain till the termination of the contract.

After several years on the show, principally for Stopette deodorant and more recently for Enden, bankroller feels its line has reached a plateau of exposure with the "Line's" loyal audience. Also, with products divided between Gordon Best, Edward H. Weiss and McCann-Erickson agencies, there's some conflict over which products will shoulder the costs to sustain sponsorship.

If Helene Curtis gets relief it will probably withdraw from network for a time and place its money in spot. Company had co-sponsored such shows as "Dick and the Duchess," "Oh Susanna!" and "Washington Square" in the past.

TV'S DOWNBEAT MUSICAL NOTE

The 21 Under-20 Nielsen 'Flops'

Hollywood, Nov. 18.

If the customary agency-sponsor standard of a 20 Nielsen rating as the measure of the success or failure of a new show is still an index then the large majority of the season's new crop of entries are flops. Of 32 new shows bowing on the three webs, only 11 of them have hit a 20 Nielsen in the second October ratings.

Five of the 11 to make 20-or-over grade are westerns, with three of them, "Rifleman," "Wanted—Dead or Alive" and "The Texan," registering in the Top 20. Other two are well down the list but still top that average audience marker of 20. They are "Bat Masterson" and "Lawman."

Topping the list of new entries is "Ann Sothern Show," which registered a fat 28.7 to wind up in the Top 10, in ninth position. "Peter Gunn," with a 27.8, just missed the Top 10 list to place 11th. Then come "Rifleman," "Wanted" and "Texan" within the Top 20. Next new show is Milton Berle, in 40th place with a 23.3. After that, the only segments to top a 20 AA are "Alcoa-Goodyear Theatre" (show's not new but the producer, Screen Gems, is), "Masterson," Garry Moore and "Lawman." Last on the list, but in trouble in terms of its cost, is "Desilu Playhouse," with a 20.0 even.

Missing the boat in terms of a below-20 rating are "Northwest Passage," "Arthur Murray Party," Arthur Godfrey, "George Burns Show," "Naked City," "Donna Reed Show," Patti Page, "Buckskin," "Ed Wynn Show," "Concentration," "Behind Closed Doors," "Rough Riders," "Anybody Can Play," "Man With a Camera," "77 Sunset Strip," "Yancy Derringer," Jackie Gleason, "Ellery Queen," "Steve Canyon," "Cimarron City," and "Brains and Brawn," latter already yanked.

It's been traditional among agencies and sponsors to gauge the impact of a new show on the Nielsens by whether the rating hangs above or below that average audience mark of 20.

ABC-TV in 'Come of Age' Stance As Affiliates Gather in N.Y.C. to Hear That '59-'60 Season Bows in Spring

By ART WOODSTONE

ABC-TV is going into a fullscale station affiliates meeting today (Wed.) in New York to present a program plan which is a complete departure from traditional network patterns. ABC-TV prexy Oliver Treyz is expected to tip to executives from 73 basic affiliates a blueprint for launching as many new stanzas as possible six months before the usual fall program start.

Two programs have already been tagged for March or April starts. The first is "The Alaskan," an hourlong telefilm series by Warner Bros. It'll go into the 9-10 p.m. Sunday slot, following "Maverick" and "Lawman." Other program, decided upon this week, will be a half-hour western, again by Warner Bros. and called "Doc Holliday." It'll take the 9 p.m. Friday slot some time in March, to follow the Walt Disney 8-9 stanza.

ABC will be hedging a bet slightly, in that further spring commitments will be delayed to give Treyz & Co. time to see how ABC fares with "The Alaskan" and "Holliday." Web wants time to see how sponsors react to the idea of buying a major video stanza and paying for it throughout the summer, when most tv programs are either in rerun or, in the case of most live shows, vacationing.

Angle, according to the network (and this is probably what the affils will hear today), is that by advancing the timetable by five or six months, big new shows will be able to develop a substantive audience edge over weak summertime competition. In the case of "The Alaskan," the Warner hour will

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Johnny Ubiquitous

Jack Gould, N. Y. Times radio-tv critic, speaking at the N.Y. Chapter of American Women in Radio-TV at its luncheon Monday (17), was asked if critics ever got together to discuss programs.

"I've seen Johnny (Crosby) more on Channel 2 than I've seen him socially," Gould cracked.

British TV Shows For U.S.; CBS Eyes Two BBC Entries

London, Nov. 18.

British television, heavily loaded with American-originated shows, many of them on film, is getting some nibbles for transporting British shows to U. S. nets. If present plans jell, things will be looking up for a more equitable exchange of programming.

"Yakity Yak," the first British panel game to be sold to America, has been acquired by Mitchell Hamilburg on a royalty and participation basis. If the program gets into the top 10 it could return up to $100,000 a year to Michael Pertwee and Leslie Goldberg, who devised the show.

CBS may buy two BBC-TV comedy shows, according to the U. S. web's European representative Michael Burke. The programs, "Whack-O!," starring Jimmy Edwards, and "Hancock's Half-Hour," with Tony Hancock, are basically British in their humor content, but Burke says that this is a problem being worked out in preliminary

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Ed Sullivan's 'Man' Yen

Hollywood, Nov. 18.

Ed Sullivan is dickering the Nat Hiken-CBS Friars Club "Man of the Hour" roast-on-film as a once-every-six-weeks feature on his show. Negotiations were held up because of the AFTRA strike situation, but Sullivan is hot on the project following reaction to his one-shot Nov. 9, and will probably set the deal as soon as strike threat is removed.

K.O. Kitty' K.O.'s Kitty (Murray)

"K.O. Kitty," with Lucille Ball starring in the "Westinghouse Desilu Playhouse" segment on CBS-TV Monday (17), "gave it" to the strong-running Kathryn Murray femceed "Arthur Murray Party" on NBC-TV. With Miss Ball playing the manager of a boxer she inherited, the show ran off with the Trendex honors in the first half-hour, 10 to 10:30, posting 27.9 to its rival's 18.5.

"Desilu" drew a 28.2 for its network-unopposed second half, averaging out at 28.1.

NIELSEN ROUGH ON TUNESHOWS

By GEORGE ROSEN

Through the years in television, there's been one area of programming that's been tough to lick. That's the musical show, and particularly the singer showcases. Whereas the adventure stanza, the situation comedy, the anthology series, the panel-audience participation entry, the variety show, the half-hour and hour drama segments and other assorted formats have flourished with varying degrees of success, the musical-vocalist contributions to the medium, save for some notable exceptions, have met with a continued round of audience repudiation.

This season the picture seems even more bleak. Judging from the Nielsens (and, television being what it is, that's where the agency-man and the sponsor do their judging, regardless of the qualitative aspect of programming), the musical show, with particular emphasis on the singers, is taking it on the chin on audience receptivity.

Last year at this time, in a complete reversal of form, the networks had going for them an abundance of vocalistics, including, among others, Frank Sinatra, Patrice Munsel, Guy Mitchell, Gisele MacKenzie, Polly Bergen, Rosemary Clooney, "Club Oasis," "The Big Record," et al. They all died, suffering from rating anemia. The consensus was that everybody was trying to make like Dinah Shore and Perry Como. At season's end the webs took comfort in the thought that at least "Dinah and Perry will be back."

But if one is to believe the good Mr. Nielsen (and lacking any other measurement Madison Ave. wouldn't dare disbelieve him), even Como and Miss Shore have fallen upon lean days, not to mention such other current entries as Patti Page, Pat Boone and Lawrence Welk (the latter twice a week, yet).

Despite some critical bravos over the continued quality of the show, Dinah Shore's been taking the Nielsen count from CBS' "GE Theatre" and "Hitchcock Presents." Como, says Nielsen, is getting a drubbing not only from "Perry Mason" but from the "Wanted—Dead Or Alive" lowercase vidfilm entry. Similarly, Pat Boone on ABC is being rejected in favor of "Zane Grey Theatre," and what's been happening to Patti Page in competition with "I've Got A Secret" and "Bat Masterson," according to the Nielsen scorecard, shouldn't be allowed to happen to anyone near so pretty. Her 8.4 Nielsen is probably one of the lowest rated shows of the '58-'59 semester.

Lawrence Welk gets it on both counts—clobbered opposite "Wagon Train" on Wednesday nights and having its Saturday night sails trimmed by Gale Storm.

Thus far there's only been one exception— the "Hit Parade" (in new dress) on CBS-TV, which has taken the Friday night 7:30 lead from "Buckskin" and "Rin Tin Tin."

Eddie Cantor

has written a discerning short story on a thinly (very) disguised oratorical personality titled

Silence Is Not Golden

* * *

another bright Editorial Feature in the upcoming

53d Anniversary Number

of

VARIETY

AFTRA Seen Closer to Agreement With Networks at 11th Hour (Tues.); Fees on Vidtape Com'ls Chief Issue

TV Casting News

In a further expansion of the Casting News section, available jobs in Television will be found on Page 76 under TV Casting News.

The networks and the American Federation of Television & Radio Artists appeared relatively close to agreement on a new two-year radio-tv contract at deadline yesterday (Tues.). This is despite the fact that the networks and the union could not agree, even after several meetings in the last few weeks, on the wages to be paid for commercials made on tape.

At last Saturday's (15) session, AFTRA made what are considered marked concessions in the videotape area, cutting the previous demand by half. Union called for $425 for national rights to a single commercial, which is booked station-by-station, as opposed to network use. Other fees, such as the $620 asked in commercial fees for use of a tape in N.Y. alone, were also cut in half.

Initially, advertisers requested that the networks resist high AFTRA commercial fees, even to the point of taking a strike. The fees would eventually be translated into cost to the advertisers and not the networks. As of yesterday (Tues.) at 5 p.m., when the negotiations were slated to begin afresh, there was reason to believe that it wouldn't be too much longer—at most a couple of more days, at least a few hours—before the two sides agreed on the key tape commercial issue.

$425 Versus $260

The $425 AFTRA demand compares to a figure of $260 that the Screen Actors Guild now gets for similar blurb work. It is known that the networks were willing to go as high as at least $286.60, perhaps more. After early contract talks, the networks admitted publicly that they'd pay AFTRA 11% to 20% more in taped commercial fees than SAG now gets for film. The $286.60 is 11% more than the going SAG rate.

When AFTRA made the $425

(Continued on page 54)

High Court 'Deaf' To Protest Vs. CBS By St. L. Amus. Co.

Washington, Nov. 18.

The U. S. Supreme Court refused yesterday (Mon.) to hear the St. Louis Amusement Co.'s protest against CBS' switch to Channel 4 there.

It's the first time this fall that the high court has failed to vacate a lower judgment in a channel contest aired by the Harris Subcommittee. St. Louis Amusement had appealed from a Court of Appeals decision here which held it had no standing to protest FCC approval of CBS' transfer from Channel 11 to 4. The St. Louis film exhibitor was one of the losing applicants for Channel 11.

In its petition to the Supreme Court, company accused CBS president Frank Stanton and board chairman William S. Paley of devising a plan for Tex McCrary to see three FCC commissioners while the Channel 11 decision was pending. The case was touched on last spring in the House "influence" hearings.

Amusement argued that it had a standing in the case since, if the Channel 11 grant were ultimately set-aside, it could reapply and stand a chance for winning the outlet. FCC countered that in transfer proceedings, it can only decide whether the designated purchaser is qualified, and Amusement could not be construed as a "party in interest."

Supreme Court gave no reasons for its denial of Amusement's appeal. Company is currently petitioning the FCC for hearings on revocation of the Channel 11 permit, now held by 220 Television Inc.

The high tribunal so far this session has remanded to the Appeals Court three tv channel cases because of Harris Subcommittee disclosures.

NBC'S SPECIAL UNIT FOR 'IMAGE RUSSIA'

Separate production unit has been formed for NBC Radio's series "Image Russia." Al Capstaff, exec producer of "Monitor" and "Nightline," will head the project. His aides will be Peter Lassally, "Nightline" producer; Edward Stanley, director of public affairs, and Red Goad, manager of News. Bill Bales and Alice Wallace will script. Doreen Chu will be feature coordinator.

Plan is to launch audio documentaries on Jan. 5 using name Hollywood figure, prominent industrialist, national politicos for moderating roles and guest experts. "Image Russia" will take 30 or more hours of on-air programming over four-week period. Series will preempt "Nightline" on certain nights.

Danny 'Gunn'-ed Down

NBC-TV's "Peter Gunn" outscored CBS-TV's "Danny Thomas Show" on Monday (17) for the first time this season. Based on the Arbitron multi-city report, "Gunn" came up with a 21.8 to Danny Thomas' 20.6.

Ballot Holds Fate Of RTDG's Future

Rank-and-file vote on dissolution of Radio & Television Directors Guild will be counted on Dec. 1. NLRB ordered all the votes to be returned by mail yesterday (Tues.).

In past weeks, nearly 50 RTDG members working at ABC broke with the organization because, a spokesman for the dissidents alleged, RTDG had no bargaining strength. That group is currently seeking to join the National Assn. of Broadcast Employees & Technicians.

After the split, the RTDG high command petitioned the NLRB for a referendum on whether to continue the union. According to RTDG, the referendum offered the choices of a vote "for RTDG" or "no union." It is assumed that if the "no" vote wins, most RTDG'ers will seek absorption by NABET, which handles technicians, etc., at NBC and ABC. (Since CBS has a different technical union, it is not believed RTDG'ers working at that network can gain much in bargaining power by joining NABET.)

Lou Cowan's Mpls. Talk

Louis G. Cowan, prexy of CBS-TV, is scheduled to deliver a major address tomorrow (Thurs.) in Minneapolis before a combined meeting of the Men's & Women's Advertising Clubs of that city.

This will mark Cowan's second major address in two months. In mid-September he delivered an aggressive spiel before the Pittsburgh Advertising Club.

D.C. Loaded With News Bureaus For Stepped-Up Radio Demands

Washington, Nov. 18.

Radio stations, affiliated as well as independent, are showing a new hankering for special news coverage, the kind neither the networks nor wire services provide.

Radio news entrepreneurs in Washington believe they have spotted a solid trend and are setting up shop in Washington in increasing numbers to satisfy this appetite.

In the past, there've been many efforts to establish news bureaus here catering to the special needs of individual broadcasters. Most have been abortive, either through lack of know-how or apathy among potential clients.

But in the past six months, it's become a competitive, although still infant, phase of sprawling capital newsdom.

One of the oldest in the field is Laurence Associates, started by Jock Laurence about three years ago and now boasting over 50 clients. It had, at the most, only sporadic competition until last spring when a group of former International News Service staffers set up a rival operation, News Associates Inc., and now are going strong with over 30 clients. Still another, Broadcast News Bureau, entered the field this fall for a crack at the paydirt. Newly-launched Radio Press in New York has called on News Associates for its Washington coverage.

Generally, the emphasis is on providing stations with taped programs or capsules with a special local angle, although the bureaus provide a wide range of feature and interpretive coverage of the sort the networks provide. One of the key drawing cards is the tailor-made quality of their services, fitting the shifting desires of the client stations.

Significance in the fact that stations are buying the services is seen variously as:

A new sense of enterprise on the part of radio news editors, who no longer are content to rewrite wire service copy or depend solely on network news packages (News Associates and Jock Laurence have found as great a demand from affiliates as from the indies);

A realization of the prestige value lent by special Washington representation. (All reports, usually telephoned to tape recorders at the client's studios, are announced as coming from the individual station's "Washington Bureau" or "Washington Correspondent");

A similar discovery that newscasts can more readily find sponsors if they include "exclusive" reports of the kind the Washington services are striving to provide;

A desire for regional and local treatment of Washington news of the sort most large newspapers receive from their Washington bureaus.

Gimmick for Peanuts

San Francisco, Nov. 18.

Skippy Peanut Butter, a Best Foods product handled by the San Francisco advertising agency, Guild, Bascom & Bonfigli, has been getting some daffodil reactions via a gag-contest on its ABC-TV program, "You Asked For It."

Showing how the public's fancy may be engaged by inexpensive offbeat gimmicks, the elements of the stunt were (a) a regular Skippy commercial film run backward and (b) listeners competed in deciphering.

These were the gag prizes for the stunt:

First, $2.98 cash.

Second, three hours of free parking in downtown Ashtabula, O.

Third, Skippy Peanut to start a tree, than harvest its peanuts and start a peanut orchard.

Ashtabula papers gladly co-operated. Over 5,000 entries.

Stations' Misleading Rating Week Promos Target of Pulse Shift

In an effort to abolish what it considers misleading rating week special promotions by stations across the country, Pulse in January is revising its radio-tv rating reports for 140 markets.

Company is dropping its practice of doing a report based on one week out of every four and is substituting a report based on a full month. Besides affording a greater sampling, the four-weeks running report will make it difficult, Pulse believes, for stations to sustain promotional hypoes for that long, especially where the money promos are concerned, some stations run money giveaways during rating week.

Twenty-five of the top 26 tv markets will continue being reported on a one-out-of-four week basis until the middle of next year. That's when Pulse figures it can adequate provision for the full four week rundown.

Nat'l Audience Board Names Ridgeway Again

London, Nov. 18.

Philip Ridgeway will again rep the National Audience Board in the U.S. as public information coordinator for 1959. He will work under the supervision of Bernard Kamins, exec v.p., Hollywood.

With the growth of English television, Board expects to take a prominent part in its program of raising the standards of tv. Its roster in America is composed of members of 55 civic and educational organizations, and its London chapter also is representative of cultural groups.

Packagers to Aid Of Indicted Producer With Offers of Job

Almost directly after his indictment by a Grand Jury for alleged perjury in the investigation of "Twenty-One," the program's Al Freedman was approached about jobs with two other companies.

Producer Joe Cates who has been in Florida, said through a spokesman that Freedman was offered the job of writer on a package that Cates is prepping. He said Freedman, who was producer until NBC took over production of "Twenty-One," began in tv as a scribe.

Since the indictment a week ago Friday, Walt Framer also approached Freedman. Through a spokesman, Framer said that he had talked to Freedman about the possibility of work and "I am going to talk to him again." Framer declared that no definite position had been discussed.

It was disclosed that the writing job, if Freedman wanted it, would begin "as soon as he (Freedman) could free himself of his present association."

If this advance excerpt by
MILTON BERLE &
JOHN ROEBURT
about
The Case of the Wife-Shorn Adman—A Huckster's Dilemma
is any criterion, then their Spring 1959 novel,
"EARTHQUAKE,"
to be published by Random House, looms as a bestseller
* ** *
one of the many Editorial Features in the upcoming
53d Anniversary Number
of
VARIETY

Cleve. News Chief Almost Lost His Head But Loves The USSR Just the Same

Cleveland, Nov. 18.

Ken Armstrong, WJW-TV news director, conked on the head by a mad Russian while touring Russia, reported he was excellently treated by Soviets during his brief six-day hospital stay. The Russian, Armstrong said, apparently mistook him for someone else and popped him with a rock while he was watching a parade. Later the Russian either fell or threw himself under a trolley bus.

Armstrong said the State Dept. asked him to keep the incident hushed, and details were not released until much later. Arriving home (12), Armstrong said, in addition to being hit over the head, he lost his baggage and light meter for six days, broke out in hives, lost a tooth, and caught the flu, but "I'd love to go back—the Russians are an interesting people and there should be more tourist trade."

Lever to Co-Sponsor CBS-TV 'Keep Talking'

Lever Bros. has signed to co-sponsor the "Keep Talking" program currently being presented on CBS-TV Sunday night at 10. Short-term deal started last Sunday (16) and runs until the first of the year. P. Lorillard is alternate sponsor.

Products to be showcased by Lever include Whisk, Imperial Margarine and Lucky Whip. Deal was set via J. Walter Thompson.

"Keep Talking," an Ed Wolf package, is slated to be replaced by "Richard Diamond" series in January.

Patti Page's Wed.-to-Mon.

Patti Page is switching as of Dec 1. from her present Wednesday 9:30-10 p.m. slot on ABC-TV to Monday at 10. Both the network and sponsor Oldsmobile have been seeking a stronger spot for the past couple of weeks.

One slot proposed by ABC, and apparently rejected by Olds, was an every-third-week outing on Monday at 7:30.

Jack Paar's Electronic Couch

Students of the lively arts will probably look back on such ad lib tv items as Oscar Levant's excursion on the Jack Paar show, originating for a limited period from the West Coast, and fully understand the phenomenon, circa 1958, of the sick-sick-sick brand of humor (?). It will be a grievous libel, too, and not altogether a true reflection of either Levant or Paar, whose comedy is adult and by no means psychotic. However, out of context and within the orbit of this particular segment (last Wednesday, Nov. 12) this brand of humor must impress as something strictly out of Loew's Menninger or the RKO Matteawan.

Some of the barbs are beauts, too, viz., "I wear a black tie and a straitjacket"; "They wanted to do 'This Is Your Life' but they couldn't find a friend for me" And then the personal political cracks: "I'm like Eisenhower, once I make up my mind I'm full of indecision," and also the barbs vis-a-vis Paar who, rightly observed, "It's hard being your friend, Oscar."

Whatever the analysis of Levant—be he the angry middle-aged man, the complete iconoclast, the canny showman who's making capital of his perhaps studiously 'crazy-mixed-up-kid' character, or what—the demonstration in the cold black-and-white of the telecamera is startling at times. Also bewildering. To the auditor as well as the cast of characters.

The wit is there but the humor is gloomy. How can you not think what the mass viewers throughout the land must think about a brand of comedy (?) whose script is based on schizophrenia, "electric shock treatments," deep depression and nembutal? Yet Levant-Paar gave off some strangely delightful albeit ghoulish moments of the riposte magnificent, the conversation piece at its perhaps too advanced state. *Abel.*

TV-Radio Production Centres

IN NEW YORK CITY . . .

Tom Donovan replaces **Sidney Lumet** as director of "U. S. Steel Hour" drama "One Red Rose for Christmas" with **Helen Hayes.** Lumet bowed out due to illness of his wife, Gloria Vanderbilt . . . **Jack Sterling** will bring his WCBS "musical gang" with him at annual Christmas benefit party of the Admen's Post of American Legion at Hawaiian Room Monday, Dec. 15 . . . **Jimsey Somers** will have femme lead on "My True Story" over NBC Radio tomorrow (Thurs.) and as Barbara in "Edge of Night" on CBS-TV Friday (21) . . . **Garry Moore** CBS-TV series has new theme by **Joe Hamilton** titled "Thanks for Dropping By." . . . **Lowell Thomas** back in Gotham from Puka-Puka in Cook Islands where his film crew shot rocket observations of sun's eclipse . . . WCBS Radio promotion manager **Dick Stahlberger** in St. Louis for annual Broadcasting Promotion Managers Assn. convention . . . **Ted Baughn** to narrate two industrial training films for GE at their labs in Schenectady. He's also transcribing flock of Coke spots for holiday season via Marschalk & Pratt . . . **Jessica Jones** back from four months in Hollywood where she was featured in upcoming **Ed Wynn** episode and also cut tv commercials thru Hal Roach Studios . . . **Joe Given** recorded radio spots for Saturday Evening Post thru BBDO and filmed some Noxzema Skin Cream blurbs via SSCB and did batch of tv spots for Narragansett Beer via Cunningham & Walsh . . . WCBS Radio's **Jack Sterling** doing series of personal appearances on behalf of his new book, "So Early in the Morning." . . . **Dave Garroway,** having recovered from what medics described as "physical exhaustion," will be back at his "Today" post over NBC-TV Monday (24) . . . **Jules Dundes,** veep in charge of station administration for CBS Radio, returns from the Coast today (Wed.) after two-week tour of web installations and speaking engagements . . . **Robert L. Joseph** left for the Coast Monday (17) to fashion his adaptation of **Pierre Boulle's** novel, "Face of a Hero," for "Playhouse 90" Dec. 18 . . . **Mel Allen** will emcee N.Y. Herald Trib Fresh Air Fund "Jazz Band Concert III" Monday (24) at Hotel Lexington under auspices of Ad Men's Post No. 209, American Legion.

WRCA-TV director **Mike Gargiulo** addressing members of Fordham U.'s tv production course tonight (Wed.) . . . **Eddie Albert,** going into the legit production of "Say Darling" next week, tapped for two CBS-TV guest stints, the **Garry Moore** show last night (Tues.) and "Zane Grey Theatre" Nov. 27 . . . **Al Slep,** manager of exploitation and publicity for WRCA and WRCA-TV, returns tomorrow (Thurs.) from the BPA convention in St. Louis . . . "Lamp Unto My Feet," CBS-TV religious series, chalks up 10 years on the air Sunday (22) . . . WRCA-TV publicity staffer **Johnny Falk** and N.Y. Times field and stream columnist **John W. Randolph** off to North Carolina on seven-day hunting trip . . . **Frank Jacoby,** META staff director, giving course in tv production and direction at NYU . . . **Patricia Farrar,** manager of public affairs programs for WRCA-TV, cited by Hispanic Young Adult Assn. for station's Spanish-English speaking program . . . WNYC is looking for staff announcer with salary range from $4,000 to $5,080. Qualifying oral test will be held in February, 1959. Filing period for exam is through Nov. 25 . . . **Alice White** signed for **Ann Sothern** guester on CBS-TV . . . **Ed Herlihy,** pilot of WNBC's noontime cross-the-board "Guest of Honor" show, on a week's vacation with his wife in the Virgin Islands.

Dorothy Globus is new production assistant on the **Arthur Godfrey** night show . . **Sir John Williams,** chairman of board and managing director of Herald-Sun Television, Melbourne (Australia), along with **Keith Cairns,** station manager of H-SV, are in N.Y. this week, headquartered in the **Charles Michelson** office, to buy vidfilm for the station which starts operating some time in 1959 . . . **Theodore Bikel** doing one-man videotape stanza Sunday (23) on "Eternal Light," based on development of the Hebrew language . . . **Martin Starr** began an 11:15-30 p.m. strip on WABC Radio this week . . . **Thomas A. Mager** becomes WABC Radio merchandising manager, succeeding the resigning **Jack Dunn** . . . **John D. Craig,** "Danger Is My Business" host, on a promo swing through the Great Lakes states plus Iowa, Nebraska and Missouri, returns to L. A. on the 23d . . . **Clark Tyler** of ABC press penned the new theme song for WABC's **Del Sharbutt** stanza with **David DeNoon** of Olmstead Sound Studios doing lyrics . . . WOR Children's Christmas Fund drive is underway for the 14th consecutive year, with WOR radio and tv personalities delivering pitches. Fund collections are used to provide gifts to children who are in Metropolitan area hospitals . . . **Hal Jackson,** WLIB's eye-opener d.j., received a surprise testimonial for aiding Harlem community organizations . . . **John Esau** and **Norman J. Ostby** appointed eastern and western district managers, respectively, of Programmatic Broadcasting Service, a subsid of the Jack Wrather Organization. Esau was formerly general manager of KWWL, Cedar Rapids, Ia., and Ostby had been general manager of Mutual's West Coast division . . . **Larry Fuller,** noontime deejay at WLIB and legit actor, has a part in tomorrow night's (Thurs.) Hallmark version of "Kiss Me Kate" on NBC-TV.

Pat Boone, Don Adams, Hildegarde and dance team of **Augie & Margo** will be on the Nov. 30 **Steve Allen** Show . . . CBS Newsman **Charles Collingwood** assigned to Pan African conference in Accra Ghana, Dec. 5-12 . . . CBS newsman **Dick Kalisen** this week winds up his Vienna vacation and returns to Beirut . . . **Sidney Marshall** takes over reins of NBC-TV's "Behind Closed Doors" for next few weeks while producer **Sam Gallu** is in Europe making several episodes for series . . . Contract for book based on NBC-TV's "Project 20" program "The Jazz Age," which featured late **Fred Allen** as narrator, has been signed with Putnam's for publication next year . . . **Mrs. Audrey Grinker,** wife of **Charles Grinker** of NBC Radio "Monitor" production staff, is recovering from an operation in Mt. Sinai Hospital . . . **Singer Julie Wilson** will be "Today's" "girl of the week" starting Monday (24) . . . NBC's "Buckskin" starts new series Nov. 28. Previous shows were reruns of summer series.

Dr. Richard M. Haywood, NYU associate prof of classics, is new instructor for "Classics, H-1" on WCBS-TV's "Sunrise Semester." He succeeds **Dr. Casper J. Kraemer,** who died Nov. 5. Prof Haywood will give course from Dec. 8 to Jan. 16 . . . **Karl Lukas** set for role in upcoming segment "The Runaway" of "Lawman" tv series. He'll also be seen in "Man With a Camera" Friday (21) . . . "This Day in Fear," an original by **Malcolm A. Hulke** and **Eric Paice,** on "U.S. Steel Hour" over CBS-TV tonight (Wed.).

IN HOLLYWOOD . . .

Jack Benny flew to New Orleans for his eighth benefit appearance with symphony orchestras for which he has helped raise an aggregate of $1,500,000. He and **Irving Fein,** prexy of his J & M Productions, confer in N.Y. with his American Tobacco sponsor and agency before returning to Hollywood . . . CBS celebrates 90th issue of "Playhouse 90" with a party at Television City Monday night . . . Global **Zobel** started a new series of travel films on KRCA with a cliffhanger appeal. He'll do Paris and London in five parts . . . **Herbert Carlberg,** CBS' director of editing, passed a few days at Television City with **Bill Tankersley** who wields the blue pencil here . . . **Robert Light** reactivated his production company and has two tv properties in the hopper . . . **Parke Levy's** description of his first plane ride would make

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TELEVISION ON A 'TALK' KICK

When In Trouble Call 'Lucy'

There's a whole new career shaped out for "I Love Lucy," which already enjoys the distinction of being probably the alltime high billings bonanza for CBS-TV, what with its multiple rerun schedules, etc.

"Lucy" is now going daytime for the network, stripped Monday-through-Friday, in the 11 o'clock period, as the back-to-back attraction with Arthur Godfrey, who is being moved ahead to 10:30. The schedule goes into effect Jan. 5.

For a while it looked like "Lucy," with approximately a 200-episode backlog on hand, would be tossed into the CBS Films syndication hopper, with a multi-million-dollar potential on tap in that area. But there's method in CBS' apparent madness in passing up such syndication loot and channelling "Lucy" into the cross-the-board daytime network arena.

CBS has been having itself a rating field day in all daytime areas except 10:30 to noon. NBC's "Price Is Right," slotted at 11, has been the principal thorn in its side, leaving the opposition Godfrey stanza with its low Trendexes and Nielsens showing. Thus CBS figures that, with a rejuvenated Godfrey stanza (by virtue of the big noise he's been making with his talkfests) moving into 10:30 and "Lucy" taking over 11, it stands to take the play away.

Even forsaking "Lucy's" potential as a syndication entry, CBS estimates a $6,000,000 annual bonanza in sale of quarter-hour network segments cross-the-board. Within 24 hours after the Columbia boys let its strategy be known around the agencies, the orders were coming in.

Just Call Him Holt .45

'There'll Always Be a Western' Sums Up Philosophy Of Guy Who Should Know

Hollywood, Nov. 18.

There will always be westerns on television because "you can't take away from the public something it really wants." It's that simple to Nat Holt, vet oater producer who switched from motion pictures to television with the successful "Tales of Wells Fargo" and now is readying his second series with partner Frank Gruber, "Shotgun Smith."

"The public really likes westerns. I remember a year ago when the comedians said they'd laugh the western off the air. They couldn't do it because people want westerns, and you can't take away something they want. Of course, they want good westerns, and just as in any other business, if the product isn't good, it won't survive."

Holt reminds that westerns have always been an entertainment staple, that since the beginning of the film industry, the oaters have constituted over 25% of the total motion picture output. Even when theatremen complained of too many westerns and the studios cut back, the following year they'd be

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Go Fight It!

To add to NBC-TV's current headaches was the note from a woman viewer who squawked about the use on "Today" of the expression "Take One!"

She wailed: "My husband is a drinker. Everytime you say 'Take One!' he does and he says he wishes you'd say 'take two!'"

Hailey to Get a Taste Of His Own 'Medicine' With Vidshow as Novel

More tv scripters are turning their video writings into novels. Latest is Arthur Hailey who is converting his two-hour tv script, "No Deadly Medicine," into a novel which his agent, Maeve Southgate, sold to Doubleday on the strength of two chapters and an outline. The play, on "Studio One" in two parts last year, won him an Emmy nomination.

"No Deadly Medicine" will be Hailey's second book, based on one of his teleshows. His first, "Zero Runway Eight," written with John Castle, will be published by Doubleday next spring. It is from Hailey's tv original, "Flight Into Danger," which was made into a film last year. Novel also has been bought as a one-shot by the Ladies Home Journal.

Hailey is currently researching in hospitals for his second "Playhouse 90" script, "Diary of a Nurse."

Too Much Liquor On TV: Protestants

Youngstown, O., Nov. 18.

Directors of the 2,400-member Organization of Protestant Men, Youngstown, have sent letters to the three major television networks, expressing alarm at "the increasing use of alcoholic beverages" in plays and skits. The letter, sent to NBC, CBS and ABC, said:

"We cannot accept this type of thing as a standard for entertainment . . . We are alarmed at the number of programs where alcoholic beverages are served somewhere in the program. For example, a recent program had several characters singing a religious song followed by a 'drink up' episode which, to us, was completely obnoxious . . . Juveniles watching several hours of tv during a week could be greatly influenced by such presentations. We cannot believe that this is the accepted way of life."

'Golovin' for TV

Despite brief Broadway showing of Gian Carlo Menotti's "Maria Golovin," NBC-TV plans to present the musical drama in a Sunday afternoon slot some time in January or February.

"Maria Golovin" was taken off the boards after five performances.

WITTY CHITCHAT IN RENAISSANCE

Chicago, Nov. 18.

The very instrument that silenced the mouth of conversation around a decade ago now seems to be sponsoring a renaissance of that noble and neglected art. In fact, a number of hep broadcasters see the enlightened and/or witty tete-a-tete as the next major trend in video programming.

Of the hit shows of last year, Jack Paar's lateniter on the NBC-TV net and Oscar Levant's localer in California were standout conversation pieces that made for a lot of backfence talk and copped many a newspaper headline. And among the new shows of the current season, one of the few artistic clicks thus far is Ed Murrow's "Small World" on CBS-TV, on which the chatter bout is anything but small talk.

But mostly the appeal of an earnest man-to-man breast-beating was verified a couple of weeks ago on Arthur Godfrey's CBS-TV daytimer, when Jackie Gleason guested, glass in hand, with some cross-the-board cheeky and irreverent observations. For a change, television did not pretend that sex, drinking, and commonplace debauchery do not exist. What Gleason had to unload, trippingly on the tongue, may not have been popular with the good folks in the Bible Belt but shouldn't have offended anyone living in a neighborhood with a saloon on the corner. Not only was the Godfrey-Gleason exchange lively and frequently witty, it was unpredictable—a rare quality in television today.

Lotsa F'rinstances

Talk, like the hula hoop, may well prove the maiden's prayer to tv in the 1958-59 season. The cracker barrel sessions between Gleason and Godfrey apparently lit a bonfire at CBS-TV and a similar series with other guest gabbers is in the works for the Godfrey show.

NBC-TV, also conscious of the sudden interest in talkfests, is contemplating a Hal March cross-the-board show starting in January that will assuredly contain elements of conversation, specifically old fashioned sitdown chinning with guests.

When tv was in its diapers, so-called video authorities exclaimed that "talk isn't television; it is radio" and further pontificated that "tv is movement" and sternly admonished those who scorned this cockeyed notion.

Straight conversation on tv today is almost as fashionable as group therapy in psychoanalysis. David Susskind's marathon talkfests, slugged "Open End" on WNTA-TV, N. Y., are also cited as entertaining yak seminars. Moreover, there are other similar type

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Dire Need for AM-TV Joint Drive To Flex Muscles as Major Media, McGannon Tells BPA at St. Loo Gabs

By GEORGE ROSEN

St. Louis, Nov. 18.

In the face of mounting criticism from without, it's high time radio and television came to grips with the need for a concerted campaign, involving all elements of broadcasting, to promote themselves, Donald H. McGannon, prexy of Westinghouse Broadcasting Co., cautioned the broadcasters' promotion Assn., at the opening of its three-day convention here.

Addressing some 300 broadcasting execs at the third annual conclave, McGannon warned that much of the future growth of radio and television will depend on how effectively the professional promoters of the industry—networks, stations, broadcasters' associations—"sell" the magnitude, the impact and the influence of the medium to the American viewer and listener.

"Let us face the reality that broadcasting as the branch of show business that reaches most people most often lives in a world of criticism," McGannon declared. "The principal and most vociferous critics are the print media, which have an understandable concern with the fact that radio and television are the branches of the advertising business that reach most people with the most selling impact.

Versus The 'Negative'

"As our competitive situation improves, the criticism and negative attitude will accelerate. Many have complained of what they feel is a concerted press campaign to build a negative image for radio, and especially television. I say to them that this is a condition that is not going to get any better as broadcasters prosper. Let us be realistic—broadcasting and the print media are competing for the same advertising dollar . . ."

McGannon deplored the fact that, unlike the print media which make effective use of the printed word in spelling out why advertisers should buy space, radio and tele-

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The Serutan Stomp

Hollywood, Nov. 18.

Those teenage dance-parties on local and network television have become a national institution.

But vet Hollywood disk jockey Al Jarvis, who recently expanded from a daytime strip to a late-night slot as well on KABC-TV, stages his dances as adult parties, with the Serutan Set as participants.

WNTA-TV 'World of Heart' Draws 2,000 Volunteers Within First 24 Hours

Within the first 24 hours after a four-hour "World of the Heart" show on Sunday (16) over WNTA-TV, Newark, the New York Heart Assn. received approximately 2,000 calls from persons who volunteered to work on the upcoming Heart Fund drive. Instead of asking for contributions, the program—produced for the Heart Assn. by Milton Robertson—sought only to spread information of heart diseases.

Show was a followup to last spring's on-the-air heart operation over rival WABD (now WNEW-TV). The WNTA-TV special, from 1 to 5 p.m., was broken up into entertainment and educational segs, i.e., "Heart of the Theatre," with Bill Leonard as "catalyst," Armina Marshall, Lawrence Langner, et al.; "Heart of Opera," hosted by Arlene Francis, with Met-opera cooperation; "Heart of Comedy," a roundtable with Jonathan Winters, Hermione Gingold, Gertrude Berg, Marie Marchowsky, Alice Pearce, Jimmy Savo, Harry Hershfield and Elsa Maxwell. Final seg was "Heart of Music," emceed by Art Ford with a variety of jazz soloists on tap.

Bing's Sing

CBS Radio plans to have Kathryn Grant (Mrs. Bing Crosby) participate in the fourth annual Christmas "Sing with Bing" on Wednesday, Dec. 24, from 9 to 10 p.m. Sponsor, as in the past, will be Insurance Co. of North America.

There'll be pickups from Vatican choir and St. Peter's bells for midnight mass at the Basilica in Vatican City. Christmas music also will be heard from Canada, Australia, The Hague, Alaska, Cannes, Hawaii, Salt Lake City and N.Y.

Bill Morrow will produce and direct.

1st NLRB Case On $100,000 Grossers

Washington, Nov. 18.

The National Labor Relations Board yesterday (Mon.) applied for the first time its recently announced policy of asserting jurisdiction over radio and tv stations doing a yearly gross of at least $100,000. Previous floor had been $200,000.

In the case, NLRB extended its authority over the labor-management relations of radio station WCTC-AM and FM, Middlesex and Somerset Counties, N. J., and ordered an election to determine whether employees wanted to be represented by the American Federation of Television & Radio Artists.

NLRB's policy stems from a Supreme Court decision denying states the right to exercise jurisdiction in areas where the Federal agency declined to assert its statutory authority, thus creating a "no-man's land" in which both labor and management had no administrative recourse.

Hallmark's All-Star 'Xmas'

Hallmark's Yule show will be tagged "Hallmark's Christmas Tree" on NBC-TV Sunday, Dec. 14 from 7 to 8 p.m.

Cast will include Ralph Bellamy, Carol Channing, Maurice Evans, Tom Poston, Cyril Ritchard, Jessica Tandy. Helen Deutsch will script the special.

D. C. As Radio-TV's New Bible Belt

Washington, Nov. 18.

Television is feeling the impact of the return to religion.

Here in the capital of the free world, supersensitive to man's search for survival in face of mammoth scientific developments for his destruction, is mirrored the evidence of this new restless interest in matters spiritual.

Foreseeing this, the Washington, D.C., Council of Churches employed, as a fulltime radio-tv director five years ago, Ella Harllee, an energetic young woman with a knack for getting church leaders and tv directors together. The result? Today there are 2,300 religious programs seen or heard in the Washington area each year to provide the largest community religious programming in the country.

But it is the Bible itself that has proved the real sleeper.

A telecourse, "The Life and Teachings of Jesus," sponsored by American University and the Council, has made real history among public service shows here.

Registration for credit for the course had to be cut off at 200 because the teacher, Dr. Edward W. Bauman, couldn't grade any more papers. But 1,700 others paid a $2 registration fee for non-credit participation, and bought the textbooks necessary for the course which runs like a school year, September to May.

Credit for the success of the Saturday morning, 12:30-1 show, goes primarily to the 31-year- old American U. chaplain, Dr. Edward Bauman, the teacher.

WMAL's station manager Ted McDowell explains: "The reason the Bible telecourse has brought more response than any other public service show we have produced is because it is well done, and its teacher, Dr. Bauman, has an astounding ability to project his personality."

Dr. Bauman's straightforward approach is so nonsectarian, the station has not received one complaint.

With a lively panel of 12 students who pose questions occasionally, Dr. Bauman conducts his lecture with wit, zest, and tough assignments. (One small evidence of his success is that tv columnist Larry Laurent, of Washington's Post & Times Herald, is a paying pupil.)

"The thing which has been astounding to us, and heartening," explained Dr. Bauman, "is that the general revival in religion has brought with it people who really ask for facts. They want to know more specifically about Jesus, his teachings, prayer, and Christian living."

But there is another explanation, too. Dr. Bauman is apparently giving his viewers something that the churches are not. Mail indicates more than 50% of the viewing audience is composed of non-churchgoers.

Requests for additional courses has the Council now exploring the possibility of a Seminary of the Air to meet this demand with a fuller schedule of telecourses.

Telefilm Houses, Resenting Brushoff, Nix Future Affiliation With NAB

Most of the telefilm syndicators were requested by the National Assn. of Broadcasters to renew their associate memberships in the trade organization by Sept. 30. So far, NAB has not received a single reply from any of the major syndicators.

Eight of the 12 companies surveyed have not decided yet whether they'll rejoin NAB. Three others while none of them were emphatic in the decision, said they'd probably not join. Fourth said no positively. The 48-day delay in replying to the last NAB missive and the seeming general disinterest in continuing ties with NAB were attributed by some of the syndicators to the enduring feeling that the telefilm houses are being treated as "second-rate relatives."

NAB hierarchy ruled that after the annual convention last spring the associate member telefilm companies would no longer be allowed to exhibit their wares on the convention floor. Some of the syndicators objected strongly, since they considered the annual associate membership fee, which averages out at about $1,500 per company, was not worth it unless they could exhibit.

For the coming annual conclave, the associate members would only be permitted to establish "hospitality suites" at convention hotels. This in itself was a concession in light of NAB's first stand, which some syndicators construed would cut them out completely at all forthcoming conventions.

National Telefilm Associates itself won't be joining NAB, but a spokesman declared NTA Film Network, as a full member, will exhibit at the convention.

California National, the NBC film subsidiary, Guild Films and Official Films probably won't ride as associate members this year. While Guild made no official reply as to its stand, it was commented that "we'll probably pass it up this year." Official said, "Our feeling is 'no.'" CNP was the first of the network owned-operated telefilm subsids to reply with a "no"—probably.

Because the parent companies are full members in NAB, the three network subsids are in a somewhat different position than any of the other telefilm houses. It seems that ABC Film, CBS Film and even CNP are waiting to see what the others plan to do. CNP's nix is only tentative, although it was still the first to take a stand

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N. Y. Court Nods Showing 'Mr. Hulot' on WRCA-TV; Trial to Weigh Damages

An attempt to bar WRCA-TV, N.Y. from telecasting "Mr. Hulot's Holiday" on its "Movie 4" showcase Saturday (15) was struck down by N.Y. Supreme Court Justice Saul Streit on the eve of the scheduled telecast.

He declined to issue a temporary restraining order sought by the plaintiffs, Discina and Cady Films. Justice Streit said he reserved decision in the light of all the conflicting claims and documents filed with the court. Discina and Cady Films contended that the deal for tv rights made by GBD International Releasing Corp. and Flamingo Telefilm Sales was invalid.

Court move was made by the plaintiffs following the recent opening of the "My Uncle" pic at two N.Y. first-run houses, the Guild and Baronet. Jacques Tati is the producer, director and star of both "Uncle" and "Hulot."

In his decision, Justice Streit also refused to fix the requested bond of $100,000 for the defendants, NBC, GBD and Flamingo. He said a trial could fix the damages and the defendants are financially responsible.

In their motion, plaintiffs contended that GBD had no right to sell the U.S. tv rights to Flamingo for a flat sum of $18,000. They maintained that their deal on "Hulot" with GBD provided for a percentage of gross and any flat sum arrangement was contrary to the basic agreement.

Lotsa Merchandising Loot on 'Price Is Right'

"The Price Is Right" has grossed over $1,500,000 in four months through sale of a boxed game bearing the title of the NBC-TV stanza. Report comes from California National Productions, which handles part of the merchandising licensing for the show.

Packager Goodson & Todman shares merchandising rights on the game (retailing at $2.98) with CNP, the NBC subsidiary. Game debuted on the toy market last July, and is made by Lowell Toy Manufacturing.

UA-TV Making Its Vidpix Life Just Like Father's

Hollywood, Nov. 18.

United Artists Television's telefilm distribution setup will be modeled closely after its parent pix company in terms of dealings with indie producers. Under the UA-TV setup, according to exec v.p. Bruce Eells, the company will make straight distribution deals on a 35-25-10% basis, and when it finances, will take a profit participation but no ownership in the negatives.

One unique arrangement with producers will be a buy-up clause, a form of guarantee under which UA promises to purchase a series from a producer at the end of two and a half or three years. UA will pay the difference between the cost of the series to the producer and the amount the producer has already received on the show, thus guaranteeing the producer against loss.

For example, if a series costs $2,000,000 to produce and at the end of the specified period the producers has recouped only $1,500,000, he may sell the series to UA for the difference, $500,000. In this instance, UA takes over full ownership.

UA prefers a producer to come in with his own financing. If he can raise only part of it and UA likes the property and the producer's track record, it will put up the rest of the coin for a profit participation, but no ownership. Nature of risks being what it is, UA doesn't expect to make money out of the profit participations; it will be happy to break even on the financing.

Company's profit will come out of distribution itself, Eells feels. The distribution fee setup, he believes, is among the most equitable in the business, 35% for station-by-station sales, 25% for regional deals, and 10% for network sale. UA-TV will be staffed by telefilm vets—Eells hasn't started hiring yet—in 33 cities, with extensive facilities including teletype links across-country. A powerhouse sales setup, Eells feels, is what can make money for UA and can make indie producers a lot less reluctant to commit to syndication deals.

WILDING'S SEPARATE ORG FOR VIDBLURBS

Chicago, Nov. 18.

Wilding Picture Productions, largest film studio in the midwest occupying the old Essanay lot, has formed a separately administrated production unit for tv commercials to be known as Wilding-TV. Joseph Morton has been appointed general manager of the new Wilding arm; Michael Stehney (formerly of Kling studios), executive producer, and Carl Nelson editorial supervisor.

Wilding, which specializes in industrial films and the packaging of industrial shows, has in the past involved itself in tv blurb production but never before on the scale Wilding-TV is setting out for.

Sterling's Animated Feature for Yule Sale

Sterling Television is prepping video's first full-length animated Christmas film show.

Film, as yet untitled, will run 54 minutes. The holiday fairytale concerning a stepchild and a magic flower should be ready for selling in March for following Christmas. The animation is being done in Europe.

French Pressure To Ease Off On Yank Telefilms

Paris, Nov. 11.

The 14 Yank vidpix series sold to the nationalized, one channel French video setup, Radiodiffusion Television Francaise, have about run out by now. And, according to RTF program director Jean D'Arcy, none will be renewed, for the RTF has decided to treat directly with Yank vid stations for series buys rather than with indie packagers. Poor dubbing of most of the series, since they had to be done cheaply, was one of the factors involved.

D'Arcy admitted there had been French video syndicate pressures to cut down on Yank buys to increase French time and thus work. But he opined that the RTF desired American series but wanted to pick them on to conform to French tastes and needs.

He said that the 45 to 50 hours per week of time on the one channel made it more selective than the highpowered Yank setup. He stated that the RTF had already approached NBC, CBS and ABC in the U.S. to buy series and kinescopes from them. RTF would dub the films themselves. He expected to pay about $600 apiece and spend $1,500 each in dubbing. It would probably make its cost on other French speaking networks.

It seems that packaged Yank product which could just about pay off in rentals on the same French speaking network (France, Switzerland, Belgium and Canada) had to be dubbed on skimpy resources to get by.

According to records, the Yank vid series that had runs here this year were "Brave Eagle" from CBS Film Sales, "Hopalong Cassidy" of Fremantle, "O'Henry Playhouse" of Gross-Krasne, Frankie Laine, Liberace, and Florian Zabach of Guild, "The Thin Man" of Metro, "Circus Boy," "Rin Tin Tin," "All Star Theatre" of Screen Gems, "Disneyland" and "Mickey Mouse Club," Ziv's "The Cisco Kid," "The Sea Chase," and "Sci-Fi Theatre," and "Alfred Hitchcock Presents."

Dec. 15 Rolling Target On Guy Madison's 'Arrow'

Hollywood, Nov. 18.

New Guy Madison series, "The Sword and the Arrow," goes into production Dec. 15 at Hal Roach Studios, with Arthur Lubin inked to direct the entire series. Madison and his agent-producer, Helen Ainsworth, have scheduled 78 episodes covering two years on the series, which is a co-production with Roach. Plan is to go ahead with production regardless of the sales picture.

Initial script is by Palmer Thompson, with Madison playing a swashbuckling southerner at the turn of the century. Fred Cavens, Hollywood fencing instructor, has been inked to work with Madison for the series.

Ex-Critic Barnes Pacted For 'Counter-Thrust'

Howard Barnes, former N. Y. Herald Tribune drama and motion picture critic, will be producer and writer of a projected series "Counter-Thrust," to be distributed by Official Films.

Series, in the mystery adventure vein dealing with the fight against Communist infiltration in southeast Asia, will be made under the banner of Lynn-Romero Productions. Outfit is a newly-formed company headed by Kane Lynn and Edgar Romero. Pilot will be shot in Hong Kong and Manila

Metro TV's Bud Barry Joins In Protests Against 13-Week Deals

Charles (Bud) Barry, MGM-TV v.p., has joined the parade of telepix producer-distributor execs coming out against 13-week network deals for vidpix.

Barry contends that no network show can properly be evaluated within such short a time. A program needs a full season for a fair determination of its popularity wth the public. The 13-week deal, he maintains, only adds to the tension in the biz and doesn't allow any problems in the series to be worked out as the episodes are unreeling.

Asked whether MGM-TV, in light of his feelings, would accept a 13-week deal in the future, he declined comment. MGM-TV made a 13-week renewal deal on "The Thin Man" with Colgate for the current season. Outlook on Northwest Passage" is dim after completion of its 26-week ride. Although NBC-TV has given Metro no official notice about the show's future, the current sponsor is RCA, and no outside sponsor has been lined up for an additional ride. Web, which bought the show, also is planning to move "Passage" out of ts Sunday 7:30 p.m. time slot. Decision, as to where to put it hasn't been firmed up yet.)

Only major telefilm producer to come out in favor of a 13-week deal is Jack Webb, who proposed that telefilm producers gamble with the sponsor on a show and not tie him up for a longer period until the show has proved itself.

The roster of producer-distributor firms opposed to the short-term deal include: United Artists Television, CBS Films, Official Films, and ABC Films.

But on the crucial question of whether they would accept such short-termers, most of the producer-distributors, like Metro's Barry, decline to go on record. Despite their opposition, such firms as Official Films and ABC Films have made short-term deals. Official's "Invisible Man" on CBS-TV is a 13-weeker and ABC Films-Don Sharpe's "Man With A Camera" is a 14-week deal. There's been a rash of similar deals this season on telepix.

'Million Dollar Movie' Ratings in Oct. Up 22%

"Million Dollar Movie" on WOR-TV, N.Y., now in its fifth season as a 16-per-week cinematic showcase, continues to evidence rating strength.

According to the Nielsen report on the Oct. 5-18 period, "MDM" ratings were up 22% over the same period last season. Nielsen gave "MDM" a 56.6 as a weekly average, representing the total ratings for the 16 showings. The pix shown during that period were "Godzilla," "Clash by Night" and "Androcles and the Lion."

Brit. Granada TV Exec Defends U.S. Co-Production Tie

A swipe at Hollywood talent guilds for protesting the increase in the number of foreign co-productions was taken by Eddie Pola, director of light entertainment for the Granada TV Network in England.

Pola, here on a business trip, said the ratio of American telefilms playing in Britain against the number of U.K.-originated vidpix being telecast in the U.S. is about 10 to 1 in favor of American telepix. He was of the opinion that the number of co-productions should be increased rather than narrowed. He said Granada, which services the Lancashire and Yorkshire areas, also eventually hopes to enter co-production arrangements.

He said that the 14% quota on foreign film product allowed to be telecast by British contractors limits the programming potential of the contractors.

In Hollywood, the Screen Extras Guild recently warned that if the foreign production trend continues sponsors will see their products boycotted by the AFL-CIO. Such a proposal would be presented to the national AFL-CIO convention in San Francisco next fall, according to an SEG spokesman.

Pola described Granada as "perfectly happy" with the product of American syndicators. On kid telepix, he said there was a problem of too much violence in U.S. vidpix. He said Granada had to reject a number of episodes of "Annie Oakley" on those grounds. But he expressed satisfaction with "Rin Tin Tin," "Cisco Kid" and others.

Pola said he was here to line-up talent for Granada's "Chelsea at Nine" live showcase. He said he's already signed Alan King. While in the U.S., he'll also scout the advisability of opening offices in N.Y. for Granada for the booking of talent and the buying of properties, etc.

REPUBLIC BACKLOGS ON SECTIONAL BASIS

Republic's tv wing, Hollywood Television Service, is franchising distribution rights to its old pictures, both pre- and post-'48, on a sectional licensing basis. First deal under the new sales policy was concluded by Earl Collins, HTS prexy, with Edward Salzberg of Cincinnati for the territory comprising Ohio, Kentucky and part of West Virginia. Salzberg is prez of Screen Classics of Cincinnati and named George Kirby, formerly with Republic pictures, as his general sales manager.

Collins set up a similar deal with Charles Simpson for Georgia, Florida, Alabama and Tennessee. Heading sales will be Edward Brauer, who was also with Republic.

Under the new sales arrangement, Collins' crew in the field will be disbanded. Before licensing state rights to the oldies for tv, Collins handled most of the key market sales.

Screen Gems in Tie With That Blurb Co. Who Made Bert & Harry ApPIELing

Screen Gems' merchandising department is going to handle the business of Goulding, Elliott & Graham, the radio-tv blurb production company. It's one of those rare occasions in which a blurb-maker gets into a merchandising tie on a regular basis.

GEG does not own rights to Bert & Harry, which it conceived for Piels Beer, nor to Emily Tipp, made for Tip Top Bread, but the company plans hereafter to retain ownership of all characters it creates. Ed Graham, company topper, sez GEG already owns rights to the animated character it used to pitch liquid Soilax and to a few other characters doing radio and video pitches.

Since it is unusual for a production company to negotiate ownership to characters it makes specifically to sell in behalf of an advertiser, Graham says there is no hard rule as to the terms of ownership. Allowing that he expects each deal to differ, he said, "We'll take what we can get, and if business is good we certainly can retain rights to the character."

In one instance, GEG owns a royalty interest in characters it made to appear in commercials, meaning that should the character have renewed value either in future commercials or entertainment or merchandising vehicles, the bankroller has to return a certain percentage of the profits to GEG.

Eighteen months ago, Graham publicly informed a trade group that GEG was "on the verge of getting out of commercials," because the advertisers weren't going for GEG's variety of soft sell. But company changed its mind a few months later, when Tip Top came in and Piels renewed. Outfit started Gifford Animation as a subsidiary company last January.

'CABLE & TAPE' SYNDICATION?

Goldwyn Warns 'No Butchering'

There are things other than money holding up a deal on the Goldwyn pix.

Vet producer Samuel Goldwyn has a lot of pride in his backlog of 55 pix now being peddled to tv distributors. He wants some guarantees that they will be showcased properly—and he has some definite ideas on how that could be accomplished. He also wants it done in such a way that it would redound to the credit of the motion picture industry in Hollywood. In short, he doesn't appear to want pix with his label mangled by station film editors for commercial insertions and for fitting into tv schedules.

Price for the pix, titles of which were published in the Nov. 5 issue of VARIETY, is said to vary from $8,000,000 to $10,000,000. Understanding is that the talks concern a licensing arrangement, with theatrical reissue rights included. One of the active negotiators has been National Telefilms Associates.

Shooting in N.Y.—Heaven or Hell?

Unions and 'Reluctant' City Officials Cited as Dual Problem in 'Naked City' Lensing

Battery of executives working on the production of "Naked City" found unions and "reluctant members" in the lower echelons of city government the two most serious problems they have faced in producing telefilm in New York. A seven-man team faced a group of industry observers as they participated last week in a forum sponsored by the Gotham chapter of the Academy of Television Arts & Sciences.

Forum was called "TV Filming in New York—Heaven or Hell?"

Sam Manners, associate producer of "Naked City," on ABC-TV by Brown & Williamson and Quaker Oats, said, "The union—this is the greatest problem we have to face and will have to face for some time, until something is done."

Hal Schaffel, who works in behalf of "Naked City" with city and quasi-administrative officials in N. Y. and apparently with some or all of the unions, said that "non-standardization of contracts" among N. Y. film's various labor and technical unions has been costly and troublesome. He gave a for instance: the grips, propmen and electricians of Local 52 have a contract which says their workday begins at 8 a.m., while cameramen have one beginning at 8:30. "This," he declared, "limits you to the worst contract."

Manners had said earlier that to begin before the regular contract workday costs double time. Coast unions, he noted, were on the same workday. He added that the hour-long lunch periods for N. Y. union

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Syndicators Push Yuletide Specials

With the yuletide season approaching, syndicators are peddling Christmas filmed specials to stations.

National Telefilm Associates has five holiday programs. They are: "The Lamb in the Manger," story of the birth of the Christ Child as told by Maureen O'Sullivan to her children; "Man's Heritage," story of the Bible, starring Raymond Massey as host-narrator; "The Story of the Pope," a presentation of the life of the late Pope Pius XII, "The Great Gift," and Dickens' "A Christmas Carol," with Vincent Price as narrator.

United Artists Associates (nee Associated Artists Productions) has "A Christmas Carol," feature starring Alastair Sim; "The Emperor's Nightingale," 70-minute puppet film; "Star in the Night," a 22-minute Warners short; and "Silent Night," produced by Douglas Fairbanks Jr.

Trans-Lux also has five specials produced by Encyclopaedia Britannica Films. They are "Night Before Christmas," "Christmas Through the Ages," "Christmas Rhapsody," "Jerusalem, the Holy City," and "Santa and the Fairy Snow Queen." Latter is a half-hour film, with the remainder subjects slotted for 15-minute programs.

NTA's 'Millionaire' Snares Revlon Coin

Revlon has picked up sponsorship of National Telefilm Associates' "How to Marry a Millionaire" in major Canadian markets.

Deal was set by David Greisdorf, prez of NTA Telefilm (Canada) Ltd., and C. T. Thomas, prez of Thomas Products Corp., manufacturers and distributors of Revlon in Canada.

CBS Woos 2 More A-R Joint Series; BBC Deals on 3

London, Nov. 18.

CBS is currently negotiating two British co-production deals with Associated-Rediffusion, the commercial tv program company which operates the London outlet on weekdays, in addition to the "Rendezvous" skein currently in the works with A-R. The new projects are "The Man from Antibes" and "Criminologist," which, if deals jell, will start rolling early in 1959.

Additionally, CBS will go it alone in the production of "The Diplomat" tv series, the pilot for which was made last month at the Metro-British studios. It has virtually been decided to make the skein in Britain, provided agreement can be reached with British Actors' Equity to import an average of two U.S. name actors for each episode. Clare Booth Luce will femcee the series, which is based on actual stories of American foreign service officers taken from the State Dept. files. James B. (Jim) Faichney is due back in New York on Thursday (20) with the pilot which was filmed last month with Philip Abbott in the title role.

In addition to its production activities, CBS has been busy on the sales side. It has made a deal with BBC-TV for "Small World," with Associated-Rediffusion for "Have Gun, Will Travel" and with Associated TeleVision for "Gunsmoke" (known locally as "Gun Law") for the Midlands and the South of England.

'D.A.'s Man' in N.Y.

Location filming on "The D. A.'s Man," new Mark VII series, has begun in N. Y. with a crew to lens the series in Manhattan for three weeks. Series goes on NBC-TV first week of January, with Liggett & Myers bankrolling.

Series is about experiences of a special investigator in the N. Y. District Attorney's office. Robert Leeds is second unit director and head of the crew in Gotham. John Compton is the star.

Shooting in the Coast studio begins Dec. 8 at Republic, with Jack Webb directing. Frank La Tourette is producer and James Moser is story ed.

COULD STIR UP HORNET'S NEST

By MURRAY HOROWITZ

Networks, because of their coaxial cable link, have an ace up their sleeve when large-scale syndication of taped shows becomes a reality.

Whether the tv webs will get to use that "ace" is a "delicate" question at this time.

The question is this: Why not use coaxial cable facilities and feed taped shows to the purchasing station. That method would eliminate the necessity of making on the average of 1,500 dupes in a series. It also would do away with shipping charges, most of which are borne by stations.

Reasnn the three webs, CBS, NBC and ABC, are in a good position to use the AT&T coaxial method of tape distribution is that they seldom utilize all the contracted time for cable facilities. Coaxial cable distribution of taped shows in syndication could be a by-product utilization of their cable facilities.

Before any move in that direction takes place, many more stations would have to be equipped with tape recorders. But that's only a matter of time. Tape is seen as a major factor in syndication in from five to 10 years. All of the webs, interestingly enough, have syndication subsids, now trading in telefilms along with other outfits.

Use of cable facilities for syndicated distribution of taped shows is seen as economically feasibly only for the webs. Day-by-day users of coaxial cable facilities such as the webs receive discounts for their volume use. Even with the discounts it's an expensive proposition, but it's a cost the webs must bear to stay in business.

For a less than volume user, it reportedly would be cheaper to use the traditional method of syndication distribution.

Cost of making prints runs about $30 per episode in film, or about a tab of $45,000 per series of 39 half-hours, on the basis of using 50 prints per episode. Cost of tape at this time is about $150 per episode. That cost is expected to come down in time, but it still is expected to represent hefty coin for the syndication market to absorb. For the nets' syndication operation, use of the coaxial cable would eliminate the bulk of these print costs.

The web feed in a projected syndication operation tape operation could be to most any station in a given market; it need not be to the affiliate of the transmitting web.

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'Tombstone Territory' On New Ziv Go-Round; Mebbe in Syndication

Hollywood, Nov. 18.

Ziv Television resumed production of "Tombstone Territory" this week, with two episodes in the Pat Conway-Richard Eastham starrer already underway. Series, produced by the "Bat Masterson" team of Frank Pittman & Andy White, on a coproduction basis with Ziv, will go for an additional minimum of 13 episodes and quite possibly a second full cycle of 39, thus giving Ziv a total of 78 shows in the series.

Resumption of filming will necessitate an expansion of the Pittman & White unit at Ziv. Marion Parsonnet, story editor on "Masterson," is already doubling over in that post on "Tombstone," while Pittman & White will probably sign on additional production personnel so they can oversee both series. Team has a backlog of seven scripts from last season and is buying an additional six to round out the first cycle of 13. Richard L. Bare is directing one of this week's shows, from scripts in the backlog. Series looks headed for syndication.

Distribs,' Stations' Favorite Query: When Will Economic Plight Force Majors to Unfreeze Post-'48s?

Nesbitt 'Passing Parade,' 'Our Gang' Sales Spurt

MGM-TV has racked up fresh sales on John Nesbitt's "Passing Parade" and "Our Gang" comedies.

"Passing Parade" sales include WDEF-TV, Chattanooga; KPRC-TV, Houston; WBNS-TV, Columbus, and McDonald Advertising Agency for its client Hester Batteries in Nashville.

Licensing "Our Gang" were KPRC-TV, Houston; WDEF-TV, Chattanooga, and KFVS-TV, Cape Girardeau, Mo.

Four Star Going Into Syndication By Fall; 30G Segs

Hollywood, Nov. 18.

Four Star Films' entry into the syndication field will be launched by next September, according to its topper, Dick Powell.

"We intend to begin making pilots specifically for syndication, with budgets that won't go over $30,000. One of these will be based on the Malibu Beach Patrol, another will be a less-expensive western," Powell said.

In addition, the telefilm outfit has a film backlog of a couple of hundred segments adaptable for syndication, plus a sizable library of stock film footage, most of it shot on location in Arizona, he declared.

Powell also opined that many of the present syndication companies will soon begin to merge, principally because the market is increasing to vaster worldwide proportions. He envisions that, in five years, the foreign market should measure up to 75% of the domestic field. Four Star is currently finalizing negotiations for sale of "Zane Grey Theatre" in South America, and has already sold "Rifleman" and "Trackdown" to the Australian market, he said.

The Four Star chief is planning a return to production of "Hey, Jeannie," projected videseries topplining Jeannie Carson for which five segments were lensed last season in anticipation of network sale. Full-scale lensing will be resumed in hopes of a network deal in January. Powell is also hopeful that company's David Janssen starrer, "Richard Diamond," will return to the air, but said series could not be ready for January revival, as rumored, since time would not permit lensing of enough episodes by that date.

Despite fact that "Zane Grey" has consistently notched ratings in the Top 15 national teleseries this season, Powell, paradoxically, expressed concern that it should have done even better, declaring that its high budget ($51,000-$56,000 per segment) demands a rating in the 30s.

Satevepost-ITC Deal

The completed 18 half-hour segments of the projected Satevepost teleseries have been acquired by Independent Television Corp. in a deal calling for further production to wind up with 39 episodes.

Contract was signed by Jack Wrather, ITC board chairman; Robert Gibbon, secretary of the Curtis Publishing Co.; and Robert J. Enders, prez of the production firm bearing his name. Segments, as in the past, will be based on Satevepost stories.

Favorite guessing game among tv distributors, station film buyers and others in the trade is when will the thaw set in on the post-'48s of the Hollywood majors?

Informed speculation is that the freeze will end as soon as the flow of millions of dollars yearly stops coming from the tv licensing of pre-'48s. That should be in about another two to three years.

Universal currently is understood to be getting about $3,000,000 yearly for the licensing of its pre-'48 backlog; 20th-Fox, $6,000,000; Paramount, $10,000,000. Metro, although it already has sold its pix in most of markets, also is racking up millions of dollars yearly in licensing fees.

But in another two or three years those hefty fees to many of the majors, either direct from stations or from tv distributors, are due to end, or be sharply diminished. (Paramount, the last of the majors to sell its backlog, has five years to go, with a $10,000,000 yearly income slated from MCA-TV.)

Can the affected majors, without such coin coming in, sustain their companies without unfreezing the post-'48s for additional coin?

Those on the tv end feel that the answer is obvious. Despite the clamor in the motion picture industry to "hold the line at '49," the argument goes that economic necessity will force a few to begin selling off the post-'48s.

When the need is there, a much stronger motivation to get together with the Hollywood talent guilds on residual payments will be present. The talent guilds are demanding a cut in the residual tv grosses for all pix produced after August, '48.

There have been on and off

(Continued on page 34)

NTA's 3-a-Year New-Series Gait

Add National Telefilm Associates to the syndication outfits planning fresh first-run skeins yearly.

NTA's syndication arm, operating under Leslie A. Harris, has been going through a reorganization the past six months. For one thing, there is an acceleration in the use of the same salesmen in the field to pitch half-hour skeins and features. For another, the rerun department, which had been headed by Stanley Florsheim, has been disbanded. Florsheim now is a general sales exec.

The use of salesmen in the dual capacity of pitching half-hour and feature product and the abandonment of the rerun department runs counter to the trend of ever-increasing specialization in film sales. The rerun department is expected to be reactivated in about two years, when NTA is due to have an additional backlog of repeat product.

Currently, NTA has about a 30-man syndication sales organization for both features and half-hour product.

Tentatively slated for syndication next season by NTA are three properties, Britain's Harry Alan Towers vidpic series starring Mantovani and his orchestra; "High Noon," and "Third Man."

Mort Abrahams, NTA's director of creative programming, left for the Coast for confabs with Felix Jackson, producer of "Third Man." He also will work on the "High Noon" project.

Other outfits planning three fresh skeins a year for the syndication mart include Screen Gems, Telestar, United Artists Television and Flamingo.

See Ratings of 3 New York Outlets Cut by NTA Web's Triple Exposure

WOR-TV is the rating winner in New York's first triple exposure plan, incepted by the NTA Film Network for the No. 1 market in the U. S., according to Arbitron's data spanning the Oct. 5-31 period.

Runner-ups are the two other indies, WNTA-TV and WPIX, in the Arbitron rating meter. The plan has the three indies playing the same episode of NTA Film Network series at different times over the course of a week. It was started to give the sponsors riding the NTA web a bigger shake in the N. Y. market, via the utilization of three stations playing the shows at different times in the same week.

The Newark based indie, NTA's o&o, came out second best in the rating meter, although with the exception of one of the series "Man Without A Gun," it has first-crack at the shows. WOR-TV came out first, despite the fact that it plays two of the half-hour series last, and has no first-crack at any of the NTA web shows.

Situation could be viewed as a rating embarrassment for WNTA-TV, which has done some heavy promotion on Tuesday night as the NTA Film Network night. But the other two indies really can't crow either. All the ratings are low, perhaps indicative of the fact that audiences are being split three ways among the stations. When WCBS-TV and WRCA put the nix on double exposure this season, it was their contention that a second showing on an indie takes away audiences (rating points) from their station.

Taking the four-week period from Oct. 5-31, the three nighttime series "This Is Alice," "How to Marry A Millionaire," and "Gun" garnered an average Arbitron rating of 3.2 on WOR-TV. WNTA-TV had an average Arbitron of 2.6; and WPIX, 2.0. On the off-network rerun of "Hour of Stars" telecast in the afternoons by WNTA-TV first, followed later by WOR-TV, WNTA drew a four-week average of 1.4, against 1.6 for WOR-TV. WPIX telecasts the strip from 11:15 to 12:15 p.m., averaging a 0.7 Arbitron.

Live & Tape Also On TCF Roster

Hollywood, Nov. 18.

20th-Fox's reorganized television operation under Martin Manulis may move into the networks to tape some shows, and may produce some live entries as well. Manulis' premise in helming the operation is that "we're in the television business, not just in the film business."

Manulis, who was one of the first to experiment with tape when producing "Playhouse 90" at CBS-TV, believes that some properties, particularly comedy shows, lend themselves to tape as readily or more so than film. While he does not envision installation of tape equipment on the 20th lot "we might go over to NBC or CBS and use their tape facilities to produce shows for Fox."

20th tv arm is still in the formulative stage, with Manulis rounding out his staff and just beginning to look at properties. He expects to have some pilots ready for the March selling season, however. One of the early series projected by Manulis, a series based on Elick Moll's "Sizeman & Son" property, has now been temporarily delayed, due to Moll's decision to do a play on the characters. Series would prove harmful to the play, Manulis believes, but could be undertaken after the legiter's run.

C-W's Chi Sublurbia

Chicago, Nov. 18.

Colmes-Werrenrath Productions is closing its downtown offices in Chi and will move its sales, editing and projection departments to suburban Glenview, where they will be housed under one roof with the production facilities.

Company, which specializes in filming commercial spots, has acquired additional space at the Glenview studios to accommodate the consolidation.

ATV's New London Site

London, Nov. 18.

Associated TeleVision is at present negotiating for a site for new London tv studios. The plot, reported to be worth somewhere around $2,800,000, is situated on the south side of the River Thames.

The programmers are holding talks with the owners of the land, the South Easteren Gas Board, but before the deal can be finalized planning permission, etc., has to be obtained from the London County Council.

WOR-TV Program Chief Says Tape 'Salvation Of the Local Operator'

WOR-TV, N. Y., which has two Ampex tape recorders in operation, has found the machines saving the station some hefty coin weekly and bringing in new business.

In the cost department, station program chief Bob Smith estimates that the machines are saving the outlet several thousand dollars weekly. The $100,000 investment, he feels, can be written off in a year or thereabouts.

As to new biz, station is doing commercials for its advertisers with its machines. But more importantly is bringing in local sponsors who never before were in tv because satisfactory commercials were too high for their blood. Smith compared the cost of a tape commercial to a filmed one by referring to the cost of a taped commercial as being in the hundreds, as opposed to the thousands of dollars for filmed commercials.

The two Ampex machines, as well as the cutback in hours of telecasting for the station, now allows the station to function with a 40-hour-a-week operating crew (Station opens later in the day now). Outlet puts all of its stripped hosted-kiddie shows on tape. Going for the tape routine are Ginger MacManus, who hosts "Looney Tunes," and Claude Kirschner who emcees the "Terrytoone" strip. Filmed "Looney Tunes" and "Terrytoones" are not transferred to tape, but the hosting act for each half-hour segment is. The engineer on such shows integrates both portions by using both the film projector and the Ampex machine. It's very similar to a taped deejay show on radio, with the engineer playing the records and the deejay's comments.

Station also is taping its "Ethel Thorsen Fashion Show," telecast Saturday nights, and an hour religioso program for Sunday telecasting. Program topper Smith is so high on tape that he calls it the "salvation of the local operator."

WALDMAN'S GLOBAL TREK FOR BBC-TV

London, Nov. 18.

Ronald Waldman, BBC-TV's business manager, will be leaving London before the end of the year on a round-the-world business trip, which will include New York, Los Angeles, Canada, Australia, Japan, India, etc. He will be on a buying and selling mission, as well as discussing co-production activities in all parts of the world.

In Hollywood Waldman will be on hand for the beginning of "The Third Man" series, which BBC-TV is making in conjunction with National Telefilm Associates and British Lion Films. Half the skein will be filmed in Hollywood and the other half at BL's Shepperton Studios. In Toronto he will be around when production begins on "The Mounties," which is another BBC-TV co-production venture.

Waldman will also explore co-production possibilities in other centres to be visited on his global tour, particularly within the Commonwealth. It will be his first visit to the Far East and he intends to survey the prospects of distribution and production in that area.

Vidpix Chatter

Burton I. Lipman named comptroller for National Telefilm Associates, replacing **Leonard S. Holstad**, resigned. Lipman had been assistant comptroller since 1956. . . . **John P. Rohrs** appointed v.p. in charge of Telestar Films' central division, headquartering in Chicago. He formerly was v.p. and midwest sales manager for Gross-Krasne. Telestar plans to hire regional v.p.'s for the east and west . . . Four new account execs have joined the national sales department of National Telefilm Associates' o&o tv and radio stations. They are **Lawrence Gersham, John Fernandez, Marshall Karp** and **Peter Yaman** . . . Novelist-playwright **Marc Brandel** has left for England for a scripting assignment on Sapphire Productions' "Four Just Men," to be distributed by Independent Television Corp . . . French film animator **Andre Sarrut** visiting the U.S. to enter the field of tv commercial production for the American market . . . **William Gilbert** named assistant to managing director **Vernon Burns** of National Telefilm Associates (U.K.) Ltd. Gilbert formerly was associated with Granada theatre and tv enterprises.

Tapped for Tape, 'White Elephant' Studios Jumpin'

WNEW-TV has decided to keep the five-studio "white elephant" it inherited from the defunct DuMont Television Network, and put part of it to use in renting out tape production facilities. Metropolitan Broadcasting, which owns and operates WNEW, was thinking until early October of selling the massive 67th St. plant and finding itself appropriately smaller quarters from which to run the tv station but CBS-TV took a new three-year rental on the operation's two largest studios.

Members of the Film Producers Assn. of N.Y., who as recently as last month planned to organize their own collectively operated tape production plant, instead now intend to throw their blurb-making biz to Metrotape Inc., the brand new Metropolitan subdivision. FPA members got a looksee Monday (10) at the two studios in which Metrotape plans to operate.

FPA hopes to negotiate a discount price for members who end up using Metrotape facilities the most. Metrotape has set a one-shot price scale of $60 for a half-hour's use of its tape machinery and a $1,650 top for a full day's use of one of the studios.

One of the principal reasons why FPA, which has a contract with IATSE, is reportedly anxious to consummate a deal with Metropolitan is because WNEW-TV cameramen and technicians have a contract with the same international union. While WNEW and FPA are covered by different locals in IA, FPA has an agreement with Dick Walsh, IA international boss, that he'd personally settle any intra-IA jurisdictional differences during the present IA-FPA contract.

As for use of actors, the union situation is not yet clearly defined, but the station's feeling that FPA will not be producing material exclusively for WNEW exposure, producers have the right to use Screen Actors Guild performers, since that is the union with which FPA is signed. WNEW is signed with American Federation of Television & Radio Artists.

Jon Hall's Own Vidpix Setup for 'Malolo' Series

Hollywood, Nov. 18.

Jon Hall, star of "Malolo of the South Seas," has obtained all rights and properties of proposed teleseries from RKO TeleRadio, following foldup of RKO vidsubsid, and will produce program under his own banner, Hall-Cowan Enterprises. Arthur Cowan, firm's prexy, is partnered with him.

Filming after first of year is now projected in Mexico City. Properties include 39 scripts and more than 60,000 feet of underwater color film lensed last year in the South Seas.

AFTRA Tape Tussle Slows KTTV's Distribution of 'Court Martial'

Hollywood, Nov. 18.

Although Guild Films has racked up sales in 10 markets on its "Divorce Court," KTTV, the Los Angeles indie, is holding off on a distribution deal for "Court Martial," its newest courtroom-located hourlong tape entry. Station may get into the distribution business itself, though not on a market-by-market basis.

On the basis of interest expressed by advertisers in "Court Martial," KTTV is examining the possibilities of selling the series on a national spot or regional basis. It hasn't worked out the details yet on who would handle midwest and eastern sales—it could easily set its own regional deal in the west, but on the basis of interest so far, is holding off on all syndicated deals. One factor delaying a decision is a hassle with AFTRA on payment schedules, with KTTV unhappy with the formula AFTRA has offered.

"Divorce Court," meanwhile, is on a one-shot temporary AFTRA deal, and station reportedly will net over $200,000 annually from sales thus far on the series. Show has been sold in New York (WPIX), Boston (WHDH-TV), San Francisco (KRON-TV), Seattle (KING-TV), Salt Lake City, (KLOR - TV), Toledo, Detroit (WJBK-TV) and Tampa. Guild also has verbal orders for the stanza from Cleveland and Pittsburgh.

Cleveland's ETV'er

Cleveland, Nov. 18.

The first tangible move to give this area an educational television station is being engineered by the Greater Cleveland Educational Assn., composed of reps from educational and civic agencies.

Plans call for usage of Channel 25, now assigned to the Cleveland School Board, to be used as a nonprofit venture.

Syndicators, Clients Hypo Their Budgets On Promoting Stanzas

Milwaukee, Nov. 18.

Schlitz Brewing is "sold" on the idea of promotion for its syndication packages, especially during the kickoff. So says Bruce Butcher, the brewery's coordinator of field advertising, and evidently the half-hour syndicated stanzas are getting a heavy amount of promo play lately, in the form of window streamers, truck cards, giveaway jewelry and toys, right down to the standard press parties and previews for corporate personnel and wholesalers.

Schlitz sponsors California National's "Flight" and "Silent Service," Ziv's "Sea Hunt," Flamingo's "Citizen Soldier" and MCA's "State Trooper." Butcher says that heavy promotion for syndicated shows has a "decided impact on the public, and, more important, builds enthusiasm on the part of our wholesalers and their sales personnel for these local tv shows."

A Calnat spokesmen last week said that several thousands of dollars are being spent by advertisers (and by syndicators) on each show in syndication.

'Cable & Tape'

Continued from page 33

Any station connected to the coaxial cable could be switched to take the feed of any network.

Still Some Iffy Questions

But "delicate" areas still unresolved concern the questions of tarrifs and preferential treatment. Will AT&T allow the networks to use their unused cable time to transmit syndicated taped shows without boosting the tariff to the webs

If AT&T allows the webs to use that method of distribution as a "by-product use," what about the howls of the non-affiliated syndicators such as Ziv, Screen Gems, et al? They could claim that the webs are being given "preferential treatment" by AT&T, whose tariff structure bars them economically from using the same efficient method of distribution. Such claims have a lot of antitrust implications.

At this time, one web is known to be exploring the cable tape distribution method for syndication. Others also are giving the idea a once-over. But everyone is treading softly for fear of kicking up a hornet's nest.

Distribs

Continued from page 33

talks between the studios and guilds on the post-'48 residual question. But nothing has been resolved. The prediction is that it will be a different story when the majors are hard up for cash to replace the millions now coming in from the pre-'48's. Then and only then, it's stated, will there be negotiations in earnest.

What may come about—as an initial step—is the movement forward of the cutoff '48 date to '51 or '53, with the guilds being given a share of the tv gross pie on an agreed-upon formula for the unfrozen period.

Shooting in N.Y.

Continued from page 33

men was also a bother on a shooting day, especially during the relatively short daylight hours of Eastern Standard Time.

Schaffel said that "Naked City," sold by Screen Gems, was working out its various difficulties rather easily with top N. Y. officials, but he felt that the "reluctant members of the lower echelon sometimes resent your presence on the street."

Schaffel, who perhaps spoke at greater length than any other member of the company, said that "Hollywood people had a misconception about the ability of N. Y. film crews." The "public relations" executive felt that Gotham crewmen were very capable and worked as tight-knit units. He also paid a compliment to the Coast Guard, stationed in N. Y., saying that they would go to any length "to please" and help crews.

Jess Kimmel, casting director for "City," felt that N. Y. "had better talent" than Hollywood, and offered a "greater selection." Kimmel pointed out that N. Y. talent costs "are 10% under Hollywood's." But, he noted, extras in N. Y. do not have a separate union, as they do on the Coast, but fall under the regular Screen Actors Guild contract. While this enables a casting director to "select" individuals from the SAG roster, it is time-consuming. He said that on the Coast extras can simply be hired in bunches. (Kimmel reported that 500 extras and 200 name players had been hired since the series began lensing here.)

Schaffel, in furthering the discussion on Gotham unions, said another labor problem presented itself in that frequently the unions negotiated separate contracts for the so-called majors and minors in N. Y. production. Inference was this type of schizophrenia created difficulties in evolving a modus operandi for an indie company, such as "City's" Shelle Productions, which works in tandem with "major" Screen Gems.

In the second part of the ATAS program, Wallace Ross, public relations chief for the N. Y. Film Producers Assn., said the industry accounts for over $100,000,000 volume in N. Y. He noted that in the first 10 months of the year, there has been an "enormous" rise in the amount of N. Y. location shooting, with 513 permits issued by the city, as against 296 for the like 1957 period.

CONQUEST
With Eric Sevareid, host; George Herman, others
Producer: Michael Sklar
Directors: Harold Mayer, Frank De Felitta
Writer: De Felitta
60 Mins., Sun., 5 p.m.
MONSANTO CHEMICAL
CBS-TV, from N.Y. (film)
(Gardner Advertising)

New season for "Conquest" got off to a fine start on Sunday (16) when the camera was focused to explain the human brain and explore the devastating effects of ocean waves.

Both subjects really are miles apart. But the elements that united them on the show were the scientific spirit of inquiry and the effective translation of highly-specialized knowledge for comprehension by the layman.

Deserving credit for popularizing this segment of science were all hands on the show. Host-reporter Eric Sevareid handles himself ably, as did reporter George Herman. The scientists on the show also evidenced a skill in simplifying, without losing dramatic impact and distorting meaning.

The most electrifying moments were those taken of a brain operation on an epileptic male patient. The patient apparently was under a local anesthetic. The operating surgeon touched a portion of his brain with an electrode to spot the scarred area. The viewer saw the physical reactions of the man, a twitching wrist, etc., and his mental reactions when his memory brain area was touched by the electrode. All the while, the patient was conscious and responding to inquiries by the surgeon.

The brain operation took place at Johns Hopkins University; other portions of the brain chapter of the show emanated from the U.'s of Michigan, Yale and McGill. The participating scientists were Drs. Robert Livingston, Earl Walker, Edward Evarts and James Olds.

In comparison to initial segment of the show, the study of ocean waves was not as exciting, yet had a high degree of interest, with excellent footage and adroit commentary. CBS Public Affairs and Monsanto are filming the shows for later use in public schools, colleges, etc. It surely deserves further exposure. *Horo.*

CONTACT
With Les Lye, Margaret Morris, Dr. Emmett O'Grady, guests
Producer: Rod Holmes
30 Mins.
CBOT, Ottawa

The Canadian Broadcasting Corp.'s oldest web show is an informal magazine-style stint called "Tabloid." It's been running since tv has been running in Canada. Now CBOT, the corporation's English-language Ottawa tv station, opens a localized "Tabloid," titled "Contact," using exactly the same format. While new to Ottawa, this idea has been going on in other CBC cities including Halifax, Toronto, Vancouver, presumably to give showcasing to local persons of interest.

"Contact" headlines Les Lye, staffer with an Ottawa indie AMer, CFRA, and from initialer he would seem too cute for video. If Lye would get some depth into his monitering, he might give the chore okay handling, but his thrusts at wit were weak. In great contrast was Dr. Emmett O'Grady, a U. of Ottawa professor and a "Contact" interviewer. Third on hand was Margaret Morris, pleasant-voiced and pleasant to watch. Opener guests were Ottawa chant star, Paul Anka (filmed, for he's in Europe now); a veteran railroader who sounded, when he talked, like Walter Brennan; and a student of Ottawa U. from Nigeria.

"Contact" is a good idea but it will have to strengthen its overall production and speed its pace to garner maximum rating. *Gorm.*

Tuesdays as Variety Nite for Brit. Com'l TV

London, Nov. 18.

Tuesday night is going to be commercial tv's combined variety night in 1959. On a three way rotation, Granada-TV, Associated-TeleVision and Associated-Rediffusion, will present their own light entertainment program in a nine p.m. 60-minute slot on a once every three weeks basis.

Granada-TV's contribution will be its "Chelsea At Nine" show which makes its 1959 bow on Jan. 15. ATV will present a new program entitled "New Look," to be produced by Brian Tesler, while A-R will pitch in with its scheduled international variety show, tentatively entitled "Hippodrome."

Tele Follow-Up Comment

Milton Berle Show

After some weeks of indifferent success in attempting to showcase new talent on his NBC-TV "Kraft Music Hall," Milton Berle has wisely switched to a top-name guest format. Whereas before he'd use one name and one unknown, Wednesday's show employed names in both cases, Jimmy Durante and Polly Bergen.

Laudable as the intent is, the young talent idea is not for Berle within the confines of a half-hour. With unknowns, all Berle can do is throw a spot on them and let them do their routine, then off. With the names, who've been around for a while, Berle can and does work them into the show, and work with them. It makes for far better results.

The Berle-Durante-Bergen trio made for a delightful and breezy half-hour. Format is basically the same, with Berle's opening monolog mixing hits and misses this time out but overall satisfactory. Then on came Durante and the girls for one of those good special material numbers, then Miss Bergen with some pleasant tomfoolery with Berle revolving about her "To Tell the Truth" panel stint before doing a fine vocal of her new Columbia release, "Come Prima."

Durante turned in a wonderful spoof of "Thank Heaven for Little Girls," with the curtain opening on four beautifully gowned femme heavyweights, at least 250 pounds apiece, with Durante then strolling past each and dancing with one. Miss Bergen, Durante and Berle then combined for a good closing number, "The 11 O'Clock Song," with the trio working well together. As an example of how a seasoned performer can work with Berle, Miss Bergen, breaking up a mock quarrel between Berle and Durante, kept shouting, "Boys! Boys! Boys!" Then broke them both up with "Boys? That's the best line I've had all night."

Red Skelton appeared briefly in his Freddie the Freeloader costume to trailerize his appearance on the show next week. It was a good stint, far and away the best trailer of the year.

Berle, incidentally, was featured just an hour after his NBC-TV show in "Sun Valley Serenade," one of his old films (1941)) on local KNXT's "The First Show." Y'know, he's improved. *Chan.*

Desilu Playhouse

Lucille Ball was without Desi Arnaz in this "K.O. Kitty" hour outing Monday (17) on CBS-TV. But what was most sorely missed in this farce was not Desi, Bill Frawley or Vivian Vance of the "Lucy" team, but a script.

The story of a lady fight manager was full of trivia, hackneyed lines and situations. It was a struggle for the few good gag lines and situations to shine through. Aldo Ray, as the cornfed fighter, was likable. Bill Lundigan, as the stuffed shirt fiance of Miss Ball, played the foil okay. But the yock nonsense chores fell on Miss Ball's talented shoulders. She had a tough time delivering in the script penned by Quinn Martin, Bob Carroll Jr. and Madelyn Martin. *Horo.*

Person to Person

The theatre provided the guests for CBS-TV's "Person to Person" Friday (14) and it was a half-hour of pleasantries as Edward R. Murrow "visited" choreographer Agnes de Mille and playwright Russel Crouse. Here was an opportunity for an adult discussion of the new season or what-have-you, but the program's time-honored format prevailed.

Thus Miss de Mille, who lives in a brownstone home which includes her studio, showed viewers her first editions and old prints. Her ample library was also stocked with works on political economy. These represented a heritage of her grandfather, Henry George, who espoused the "single tax" theory and had a cigar named after him.

After introducing her small son and explaining that business prevented her husband from being present, the gracious and articulate Miss de Mille answered what seemed to be a couple of stock questions. "First I have to have an idea," she said, in handling the query. "How does a choreographer go about creating a dance?" Other question concerned her writing routine (she's also an author).

Looking remarkably like something out of "Life With Father" was the high ceilinged, Victorian town house of the Crouse family. As most theatregoers know, Crouse not only collaborated with Howard Lindsay on such hits as "LWF" but "State of the Union" and a flock of others in their 25-year association.

"What play gave you the most satisfaction?" Murrow asked. "They've all given me satisfaction," Crouse replied, "but the most came from 'Life with Father.' It ran eight years and I think that would give almost anybody satisfaction."

Mrs. Crouse, the former Anna Erskine, discussed how she collaborates with her husband on the "Landmark" books, a children's series. Also on hand were the couple's two children, a boy and girl, who said they were aiming at careers in science and teaching. *Gilb.*

Lux Playhouse

Hate is a strong word but a dilution of it would aptly apply to some elements of this dreary, pointless play on suspense. Perhaps in a mad moment of desperation this narrative, called "A Game of Hate," was passed on to the director to make something of. That Kathryn Grayson read and accepted it is a maddening thought. It did nothing for her and the homebodies dialed to CBS-TV on Friday (14) must have heaped their sympathy on this commercialization of her fine talents. It proved only a glaring exposition of how a story can be thrown together to make ends meet that dangled perilously but not for long. Assembly line production at best.

As a teacher of gifted children, Miss Grayson is confronted with a psychopathic killer, Tom Laughlin. He holds her prisoner at gunpoint for most of the footage and it's then up to director John Brahm to worm her out of it. She tries every manner of subterfuge to win him over or disarm him rather clumsily, but this doesn't happen until late in the story for those who suffered it through. Despite that she had many opportunities to escape his hostage or summon help, she stood her ground even to the point of discussing a love affair with him.

Finally and at long last she wrestled the gun from him and whimperingly he submitted to complete capitulation. Miss Grayson had little to do dramatically other than act composed and under the domination of the mad killer. Laughlin wasn't very at all believable or impressive as the psycho and lacked dramatic finesse. Brahm's direction from the shoddy script of John Kneubuhl plodded to achieve the contrived suspense. *Helm.*

Open End

The highly successful cashmere branch of video tv scripters (Paddy Chayefsky, Robert Alan Aurthur, Sumner Locke Elliot, Tad Mosel, David Shaw, James Lee and J. P. Miller) spent two hours free associating anent their literary labors on David Susskind's "Open End" over WNTA, N. Y., Tuesday (11).

This was in the nature of a mammoth whodunit tagged "The Case of the Missing Typewriter" or "Come Back Chayefsky, et al., TV Sighs For You." But the writers, apparently, refused to be thimblerigged by Susskind. There were just too many other-side-of-the-street blandishments to force the writers to return to the oppressive, lacklustre video lanes.

Despite the fact that the seven scripters on the program were spawned by tv, they left the tattooed impression that the fifth estate was hemmed in by a score of taboos and debased writing standards. Who were the arch villains, the heavies, in this piece, Susskind asked, and the writers didn't hesitate to let him have it. They heaped their abuse on such stalwarts as sponsors, advertising agency execs who insist on happy shows for happy people and newspaper tv critics who don't know their aspect ratio from Robert Alan Aurthur. Moreover, they turned on Susskind and said he too, on occasion, might weasel and pull punches in watering down their scripts.

Susskind's squawk was that tv drama in the hour or longer form was almost extinct and that the gentlemen gathered in the studio were letting the American people down by forsaking the medium for supposedly greener pastures, notably the screen. Mosel said all tv plays today look alike and Shaw noted that sponsors are afraid to take chances on originals, preferring adaptations of great novels, films, etc.

Aurthur, most belligerent of the lot, insisted writers did not forsake tv but that the latter drove scripters away. Looking Susskind in the right eye, he charged: "I remember being in meetings with you and the advertising fellows where the howl was 'No more of that stuff, no more, that's the end, no more' . . . this you know was never easy. And it was easy in those days because economic pressure wasn't as great. There was no threat for ratings until later on."

Chayefsky lamented that the tv writer carries "a low mark of prestige in that little world we call drama." He saluted Fred Coe, pioneer tv producer, for courage and conviction in the early days of video.

Shaw brought up a touchy point, namely that critics watch live shows and "leave the series and the westerns and all the junk alone." He maintained critics come "after you and you can make the most honest effort in the world and they'll dismiss you in a little black box on the back page of the Times. And sponsors read the reviews. Agencies read the reviews. They have their effect." He ended by charging critics with helping exterminate live tv.

Aurthur was particularly bitter toward Jack Shanley of the N. Y. Times for the latter's brushoff of a recent "Playhouse 90" production of a Joseph Conrad story. He described Shanley's review as "an incredibly brutal dismissal . . . and I think this bum thinks he's still writing obituaries." Susskind, at this point, possibly sensing libel, tried to mollify Aurthur by saying: "You're in the heat of prejudice" but Aurthur pooh-poohed this. "No, I'm in the heat of nothing," he shouted.

And on and on it went for 120 minutes. Some of it stimulating, some of it exasperating, some of it highly repetitious. It would have made for a better, tighter, more effective seminar if "Open End" on this occasion had been cut down to 60 minutes or less. *Rans.*

Shirley Temple Storybook
('Ali Baba And The 40 Thieves')

Screen Gems and Henry Jaffe Enterprises turned out a satisfactory version of "Ali Baba and the 40 Thieves," but the hourlong telefilm on NBC-TV last Wednesday (12) might have been an outstanding one if writers F. William Durkee Jr. and Norman Lessing hadn't attempted so hard to make a morality play out of the Arabian Nights tale on a so-called characterization of Ali Baba, turning him from a simple peasant into a sort of greedy monster who's reformed at the last minute, Durkee and Lessing detracted from the charm and the action of the story. They also forced some impossible demands on the actors, and even one with the capabilities of Nehemiah Persoff couldn't quite cope with the script.

As Ali Baba, Persoff went overboard in his role of the woodchopper caught up by greed, overplaying sometimes to the point of absurdity. Apparently, it was infectious, for Rafael Campos, as his son, gave vent to the fervor occasionally through retaining somewhat more discipline in his stint. Vivian Nathan was okay as the highly moral wife, Thomas Gomez played it broadly as Ali's rich and greedy brother, Mirian Colon was attractive as the inventive slave girl who saves Ali's life, and Bruce Gordon was fine as the menacing leader of the thieves. Alfred Ryder, Robert Carricart and Joe Duval were okay in support.

James Nielson overdid matters in his direction of the cast, but staged the action nicely. Technical credits were okay. *Chan.*

NBC Kaleidoscope

The Federal Government and in particular the Bureau of Indian Affairs of the Dept. of the Interior were subject to some strong criticism Sunday (16) on the "NBC Kaleidoscope" program which dealt with the problems of the American Indians.

Through some excellent camerawork by Tom Priestley and spot interviews plus narration by Robert McCormick, the Indians finally got "equal time" from the score of current westerns which have painted a distorted picture.

The "American Stranger" was a mature, hard-hitting tv program which devoted itself to the financial plight of the Indians and the "do-nothing" attitude of the Government. From start to finish the show was smooth running with excellent direction by George Murray. Instead of trying to cover many themes, Murray wisely stuck to economic problems of latterday Indians. The coverage included visits to the Blackfoot and Flathead reservations in Montana as

(Continued on page 52)

THE WINSLOW BOY
(DuPont Show of the Month)
With Fredric March, Florence Eldridge, Rex Thompson, Denholm Elliott, Siobhan McKenna, Noel Willman, others
Producer: David Susskind
Director: Alex Segal
Adaptation: Sumner Locke Elliott (from Terence Rattigan play)
90 Mins., Thurs. (13), 9:30 p.m.
DU PONT
CBS-TV, from N.Y.
(BBDO)

In the dozen years or so since its initial presentation on Broadway, "The Winslow Boy" has played the grand circuit, up to and including tv's "Late Show" reruns. As such it's become something of a modern day warhorse. Yet it's doubtful if Terence Rattigan's absorbing examination into human emotions and British miscarriage of justice has ever been treated to such a painstaking or highly skilled production as the one bestowed on it last Thursday (13) by Du Pont's "Show of the Month."

On all counts—acting, directing, adaptation, production—it was stunningly executed; the kind of devotion to a medium (and theatre) that pops up occasionally on a "Playhouse 90" or a "Hallmark Hall of Fame," but otherwise is pretty much lost to tv. And if only for the fact that producer David Susskind and Talent Associates finally came out from behind their sorely-tried costume pieces, it was a refreshing and welcome interlude.

"Winslow Boy" boasted a marquee lure that even a topflight Broadway production would envy, its superlative cast headed by Fredric March, Florence Eldridge, Siobhan McKenna, Denholm Elliott, among others, and introducing a tv newcomer, Noel Willman, who displayed some rare and subtle gifts as a performer.

"Winslow Boy" is, of course, the celebrated based-on-fact story of the cadet school lad who is wrongly accused of stealing, and the father's subsequent fight in the highest courts to exonerate him (at loss of health and security) creating repercussions in Parliament as a cause celebre of the day. It lost none of its power, force or effectiveness in Sumner Locke Elliott's fine adaptation and Alex Segal was back in rare directorial form in achieving a fluidity that kept it moving for maximum dramatic values.

March, long absent from tv, gave still another of his distinguished portrayals in capturing all the agonies and tortures inflicted on a man bent on right. Even his silences had emotional impact. Miss Eldridge as the mother, Rex Thompson in the title role of the wrongly-accused boy, Denholm Elliott as a suitor, and particularly Miss McKenna as the boy's sister brought deep understanding and expertness to their roles. But it was newcomer Noel Willman as the defense attorney who was the major surprise of the evening. In a role too easily susceptible to hamming-it-up, he vested it with all the proper nuances and shadings.

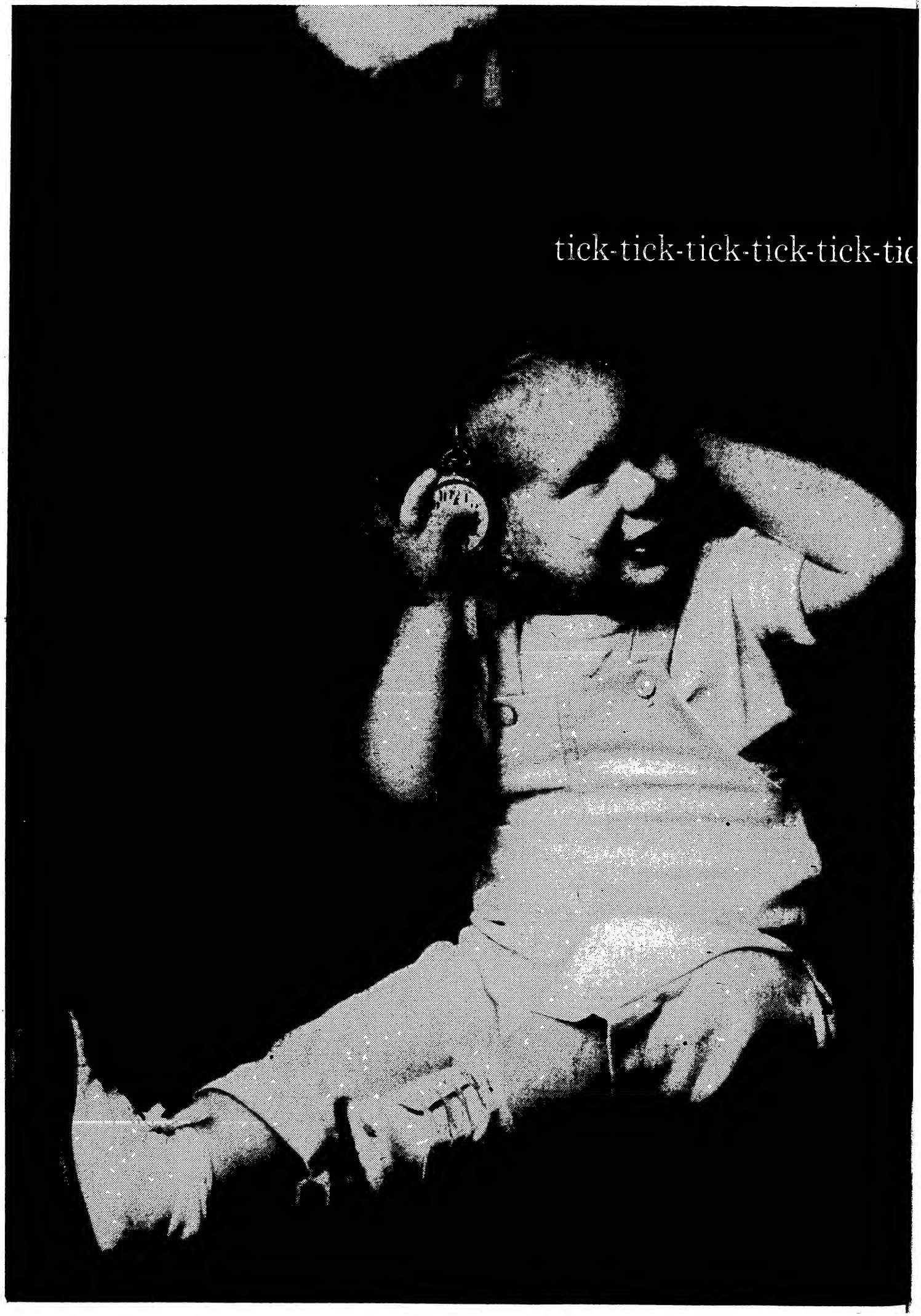
"Winslow Boy" might represent the "play it safe" school of dramaturgy, but one could not have asked for a better translation. *Rose.*

Foreign TV Reviews

THE GREATEST MAN IN THE WORLD
With Patrick McGeohan, Donald Pleasence, Wensley Pithey, Jon Sullivan William Hutt, Ludovic Kennedy, Gerry Wilmot, Macdonald Parke, Alec Ross, Janet S. Brandes, Peter Madden, Mark Baker, Cal McCord, Michael Balfour, Elaine Dundy, Arnold Bell, Launce Maraschal, James Dyrenforth, Guy Kingsley Poynter, Michael Preston, Susan Crawford, Patricia Moffat, Roland Brand, Margaret Boyd, Alene Daniels, Spencer Teakle, others
Producer: Sydney Newman
Director: William Kotcheff
Writer: Reuben Ship
65 Mins., Sun., 10:15 p.m.
ABC-TV from Manchester

Reuben Ship has developed a James Thurber short story into a sizable television comedy which knocks at American political administration. The laughs come at the expense of the Government in the year 1961, though the then President is drawn as a keen golfer. The mammoth cast in this ABC-TV production was headed admirably by Patrick McGoohan as a good-for-nothing nobody who earns the distinction of being the first man to reach the moon, and Donald Pleasence as the all suffering President. Direction by William

(Continued on page 52)


tick-tick-tick-tick-tick-tic

To a child, one minute is as fascinating as the next. To a timebuyer, minutes are not child's-play. Judging each one by the company it keeps, he demands program surroundings that will show his client's commercials off to best advantage.

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INNER SANCTUM • IT'S A GREAT LIFE • MEDIC • PANIC • PARAGON PLAYHOUSE • STEVE DONOVAN,
WESTERN MARSHAL • THE ADVENTURES OF HIRAM HOLLIDAY • THE GREAT GILDERSLEEVE
THE LILLI PALMER SHOW • THE VISITOR • VICTORY AT SEA • WATCH THE WORLD

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

DETROIT

Stations: CKLW, WJBK, WWJ, WXYZ. TV Homes: 1,044,900. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	WJBK	40.2
2.	**Wyatt Earp** (Tues. 8:30-9:00)	WXYZ	34.5
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WJBK	32.5
4.	**Wagon Train** (Wed. 7:30-8:30)	WWJ	32.0
5.	**Real McCoys** (Thurs. 8:30-9:00)	WXYZ	30.9
6.	**Perry Como** (Sat. 8:00-9:00)	WWJ	30.7
7.	**Maverick** (Sun. 7:30-8:30)	WXYZ	29.6
8.	**Loretta Young** (Sun. 10:00-10:30)	WWJ	29.0
9.	**Sugarfoot** (Tues. 7:30-8:30)	WXYZ	28.4
10.	**Hall of Fame** (Mon. 9:30-11:00)	WWJ	27.7

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**Popeye** (M-F 6:00-6:30)	CKLW	21.1
2.	***American Bandstand** (M-F 4-5:30)	WXYZ	18.3
3.	***Mickey Mouse Club** (M,W,F 5:30-6)	WXYZ	14.0
4.	***Adventure Time** (T, Th 5:30-6:00)	WXYZ	13.7
5.	†**News.-J. Legoff** (M-F 11:00-11:15)	WJBK	12.7
6.	***Price Is Right** (M-F 11-11:30 a.m.)	WWJ	12.5
7.	†**11 O'Clock News** (M-F 11:00-11:15)	WWJ	11.2
8.	†**Life of Riley** (M-F 6:30-7:00)	WWJ	11.1
9.	***Treasure Hunt** (M-F 10:30-11 a.m.)	WWJ	10.7
10.	†**Detroit Bandstand** (M-F 5:30-6:00)	WJBK	10.6
10.	***Guiding Light** (M-F 12:45-1:00)	WJBK	10.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Honeymooners** (Sat. 10:30)	WJBK	CBS	26.5	55
2.	**Sea Hunt** (Sat. 7:00)	WJBK	Ziv	22.9	52
3.	**Popeye** (Mon.-Sun. 6:00)	CKLW	AAP	21.3	49
4.	**Death Valley Days** (Mon. 7:00)	WWJ	U. S. Borax	19.2	44
5.	**Superman** (Wed. 6:30)	CKLW	Flamingo	16.5	40
6.	**Dr. Hudson** (Tues. 10:30)	WWJ	MCA	16.2	34
7.	**Woody Woodpecker** (Tues. 6:30)	CKLW	Official	15.5	38
8.	**Federal Men** (Sat. 7:00)	WXYZ	MCA	15.2	37
8.	**Wild Bill Hickok** (Fri. 7:00)	CKLW	Official	15.2	33
9.	**26 Men** (Fri. 7:00)	WXYZ	ABC	14.9	30
10.	**Amos 'n' Andy** (Wed. 10:30)	WWJ	CBS	14.5	31
10.	**Brave Eagle** (Tues. 7:00)	CKLW	CBS	14.5	30
11.	**Panic** (Wed., Sun. 10:30)	WWJ	CNP	13.5	27
11.	**Tracer** (Thurs. 10:00)	WXYZ	MPA	13.5	23
12.	**Casey Jones** (Sat. 7:00)	WWJ	Screen Gems	12.5	28
12.	**Harbor Command** (Fri. 10:30)	WJBK	Ziv	12.5	24
12.	**Racket Squad** (Sat. 6:30)	WJBK	Hal Roach	12.5	33
12.	**Sky King** (Thurs. 6:30)	CKLW	Nabisco	12.5	28
13.	**State Trooper** (Mon. 7:00)	CKLW	MCA	12.0	27
14.	**MacKenzie's Raiders** (Wed. 7:00)	WXYZ	Ziv	11.9	25

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Target	WXYZ	11.5
Casey Jones	WWJ	12.5
Annie Oakley	WXYZ	10.5
State Trooper	CKLW	12.0
Curtain Time	WXYZ	9.2
Garry Moore	WJBK	18.5
Life of Riley	WWJ	9.2
Saturday News, Final	WJBK	16.7
Wea., Sports Final	WJBK	10.0
Life of Riley	WWJ	13.5
Driver Appeal Board	WWJ	13.5
MacKenzie's Raiders	WXYZ	11.9
Arthur Murray	WWJ	17.5
What's My Line	WJBK	17.5
Playhouse 90	WJBK	27.2
Sea Hunt	WJBK	22.9
77 Sunset Strip	WXYZ	23.4
Bowling Champs	WXYZ	10.5
Curtain Time	WXYZ	14.9
Death Valley Days	WWJ	19.2
Amos 'n' Andy	WWJ	14.5

ST. LOUIS

Stations: KMOX, KSD, KTVI. TV Homes: 570,000. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KMOX	38.5
2.	**Danny Thomas** (Mon. 8:00-8:30)	KMOX	30.9
3.	**Have Gun Will Travel** (Sat. 8:30-9)	KMOX	29.2
4.	**What's My Line** (Sun. 9:30-10:00)	KMOX	28.9
5.	**Wagon Train** (Wed. 6:30-7:30)	KSD	27.2
6.	**Perry Como** (Sat. 7:00-8:00)	KSD	26.7
7.	**Lineup** (Fri. 9:00-9:30)	KMOX	26.5
7.	**Loretta Young** (Sun. 9:00-9:30)	KSD	26.5
7.	**Red Skelton** (Tues. 8:30-9:00)	KMOX	26.5
7.	**Restless Gun** (Mon. 7:00-7:30)	KSD	26.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†**10 O'Clock News**, (M-F 10-10:15)	KMOX	14.8
2.	†**Eye on St. Louis** (M-F 10:15-10:30)	KMOX	12.7
3.	†**S.S. Popeye** (M-F 4:00-4:30)	KMOX	11.8
4.	***Edge of Night** (M-F 3:30-4:00)	KMOX	11.7
5.	†**News, Wea.** (M-F 10:30-10:45)	KSD	11.3
6.	***Verdict Is Yours** (M-F 2:30-3:00)	KMOX	11.2
7.	***Brighter Day** (M-F 3:00-3:15)	KMOX	11.0
8.	***Secret Storm** (M-F 3:15-3:30)	KMOX	10.9
9.	†**Late Show** (M-F 10:30-Signoff)	KMOX	10.6
10.	***Price Is Right** (M-F 10-10:30 a.m.)	KSD	10.6

1.	**Frontier Doctor** (Thurs. 10:00)	KSD	HTS	21.9	53
2.	**Whirlybirds** (Tues. 10:00)	KSD	CBS	21.5	54
3.	**Highway Patrol** (Thurs. 9:30)	KSD	Ziv	21.2	42
4.	**Harbor Command** (Wed. 9:30)	KSD	Ziv	20.9	38
5.	**State Trooper** (Tues. 9:30)	KSD	MCA	20.5	39
6.	**U. S. Marshal** (Wed. 10:00)	KSD	NTA	18.5	50
7.	**Mike Hammer** (Fri. 10:00)	KSD	MCA	17.5	44
7.	**Whistler** (Mon. 10:00)	KSD	CBS	17.5	51
8.	**Annie Oakley** (Sat. 6:00)	KMOX	CBS	16.2	60
9.	**Gray Ghost** (Sun. 9:30)	KSD	CBS	15.9	31
10.	**Search For Adventure** (Thurs. 6:30)	KSD	Bagnall	14.9	37
10.	**Man Without A Gun** (Sat. 10:00)	KSD	NTA	14.9	36
11.	**Star Performance** (Tues. 6:30)	KMOX	Official	13.5	32
12.	**Sheriff of Cochise** (Mon. 9:30)	KTVI	NTA	12.9	23
13.	**Popeye** (Sat. 12:30)	KMOX	AAP	12.5	42
14.	**Popeye** (Mon.-Fri. 4:00)	KMOX	AAP	11.8	45
15.	**Woody Woodpecker** (Tues. 5:30)	KSD	Official	11.3	42
16.	**Captain David Grief** (Tues. 9:30)	KTVI	Guild	9.9	19
17.	**Western Marshall** (Fri. 5:30)	KSD	CNP	9.8	33
18.	**Patti Page** (Thurs. 10:45)	KSD	Screen Gems	9.3	34

10 O'Clock News	KMOX	16.3
Eye On St. Louis	KMOX	14.3
10 O'Clock News	KMOX	14.0
Eye On St. Louis	KMOX	12.7
Playhouse 90	KMOX	23.9
Ginger Rogers	KMOX	23.9
Garry Moore	KMOX	22.9
10 O'Clock News	KMOX	15.3
Eye On St. Louis	KMOX	13.7
10 O'Clock News	KMOX	15.3
Eye On St. Louis	KMOX	12.3
10 O'Clock News	KMOX	13.3
Eye On St. Louis	KMOX	10.7
Sammy Gardner	KTVI	6.2
What's My Line	KMOX	28.9
I Love Lucy	KMOX	13.5
10 O'Clock News	KMOX	22.3
1st Run Theatre	KMOX	21.0
Sugarfoot	KTVI	15.5
Desilu Playhouse	KMOX	23.5
St. Louis Hop	KSD	9.9
American Bandstand	KTVI	9.5
Early Show	KMOX	9.9
Garry Moore	KMOX	22.9
Early Show	KMOX	9.9
Late Show	KMOX	12.7

SEATTLE

Stations: KING, KIRO, KOMO, KTNT, KTVW. TV Homes: 258,900. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Bob Hope** (Tues. 9:00-10:00)	KOMO	32.3
1.	**Maverick** (Sun. 7:30-8:30)	KING	32.3
2.	**Wagon Train** (Wed. 7:30-8:30)	KOMO	31.5
3.	**Walt Disney Presents** (Fri. 8:00-9:00)	KING	31.3
4.	**Real McCoys** (Thurs. 8:30-9:00)	KING	30.9
5.	**Sugarfoot** (Tues. 7:30-8:30)	KING	27.5
6.	**Lawman** (Sun. 8:30-9:00)	KING	26.9
7.	**Boxing** (Fri. 6:00-6:45)	KOMO	26.8
8.	**Gunsmoke** (Sat. 9:00-9:30)	KIRO	26.5
9.	**Lawrence Welk** (Sat. 9:00-10:00)	KING	26.2
9.	**Restless Gun** (Mon. 8:00-8:30)	KOMO	26.2

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Early Edition** (M,T,Th,F 6:30-7:00)	KING	17.4
2.	†**Shell News** (M-F 6:00-6:15)	KOMO	14.8
3.	***NBC News** (M-F 6:15-6:30)	KOMO	14.7
4.	***Mickey Mouse Club** (M,W,F 5:30-6)	KING	12.4
5.	***American Bandstand** (M-F 4:00-5)	KING	10.3
6.	†**Stan Boreson** (M-F 5:00-5:30)	KING	10.0
7.	***Adventure Time** (T, Th 5:30-6:00)	KING	9.4
8.	†**World Today** (M-F 10:30-10:45)	KING	8.5
9.	†**10 O'Clock Report** (M-F 10-10:30)	KIRO	8.3
10.	†**Telescope** (M-F 8:00-9:30 a.m.)	KING	7.8

1.	**Death Valley Days** (Mon. 7:00)	KING	U. S. Borax	25.5	49
2.	**Highway Patrol** (Thurs. 7:00)	KOMO	Ziv	24.9	44
3.	**Sheriff of Cochise** (Fri. 7:00)	KING	NTA	22.5	42
4.	**Rescue 8** (Mon. 7:30)	KING	Screen Gems	21.5	35
5.	**Mike Hammer** (Sun. 9:00)	KING	MCA	18.9	31
6.	**Dial 999** (Sat. 9:30)	KIRO	Ziv	18.5	30
7.	**Gray Ghost** (Wed. 7:00)	KING	CBS	17.5	36
8.	**Divorce Court** (Sat. 8:00)	KING	Guild	17.2	26
9.	**People's Choice** (Tues. 7:00)	KOMO	ABC	16.2	34
10.	**Annie Oakley** (Fri. 6:00)	KING	CBS	14.5	32
10.	**Badge 714** (Mon. 8:00)	KING	CNP	14.5	22
10.	**Citizen Soldier** (Thurs. 7:00)	KING	Flamingo	14.5	26
10.	**Sky King** (Sun. 6:00)	KING	Nabisco	14.5	39
11.	**Michaels In Africa** (Tues. 6:30)	KOMO	Guild	14.2	32
11.	**Woody Woodpecker** (Tues. 6:00)	KING	Official	14.2	36
12.	**Tugboat Annie** (Wed. 6:30)	KOMO	TPA	13.7	29
13.	**Wild Bill Hickok** (Sat. 6:00)	KING	Official	13.5	45
14.	**Decoy** (Tues. 10:00)	KING	Official	13.2	32
14.	**N. Y. Confidential** (Fri. 10:00)	KOMO	TPA	13.2	26
15.	**Danger Is My Business** (Sat. 7:00)	KING	NPC	12.5	25

Texan	KIRO	11.9
Citizen Soldier	KING	14.5
Shell News	KOMO	17.5
NBC News	KOMO	17.3
Father Knows Best	KIRO	20.8
Dinah Shore	KOMO	20.8
Lawrence Welk	KING	26.5
Buckskin	KOMO	19.5
Perry Como	KOMO	22.7
Success Story	KING	18.9
Boxing	KOMO	26.5
Restless Gun	KOMO	26.2
Highway Patrol	KOMO	24.9
Meet The Press	KOMO	8.9
Early Edition	KING	19.5
Shell News	KOMO	16.0
NBC News	KOMO	15.7
Boxing	KING	23.7
Saturday News Review	KIRO	9.5
Californians	KOMO	15.2
77 Sunset Strip	KING	24.4
Perry Mason	KIRO	26.9

COLUMBUS

Stations: WBNS, WLW-C, WTVN. TV Homes: 180,400. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WBNS	41.5
2.	**Wyatt Earp** (Tues. 8:30-9:00)	WTVN	36.9
3.	**Have Gun Will Travel** (Sat. 9:30-10)	WBNS	36.5
4.	**Sugarfoot** (Tues. 7:30-8:30)	WTVN	35.7
5.	**Danny Thomas** (Mon. 9:00-9:30)	WBNS	34.5
6.	**I've Got A Secret** (Wed. 9:30-10:00)	WBNS	32.9
7.	**Millionaire** (Wed. 9:00-9:30)	WBNS	30.5
8.	**Perry Mason** (Sat. 7:30-8:30)	WBNS	30.4
9.	**Maverick** (Sun. 7:30-8:30)	WTVN	29.8
10.	**Perry Como** (Sat. 8:00-9:00)	WLW-C	29.8

TOP TEN MULTI-WEEKLY SHOWS

1.	***CBS News** (M-F 7:15-7:30)	WBNS	18.9
2.	†**Looking with Long** (M-F 7:00-7:15)	WBNS	18.7
3.	†**News-Pepper, Wea.** (M-F 11-11:15)	WBNS	17.9
4.	***Amos 'n' Andy** (T, Th 7:30-8:00)	WBNS	13.9
5.	***Mickey Mouse Club** (M,W,F 5:30-6)	WTVN	12.7
6.	†**Caspers Capers** (M-F 3:30-4:30)	WTVN	11.7
7.	***Amer. Bandstand** (M-F 4:30-5:30)	WTVN	11.4
8.	†**Flippo-Clown** (M-F 5:00-6:00)	WBNS	11.3
9.	***Art Linkletter** (M-Th 2:30-3:00)	WBNS	10.3
9:	***As The World Turns** (M-F 1:30-2)	WBNS	10.3

1.	**Boots and Saddles** (Sat. 10:30)	WBNS	CNP	24.5	49
2.	**Death Valley Days** (Sun. 9:30)	WBNS	U. S. Borax	23.5	37
3.	**Honeymooners** (Sat. 7:00)	WBNS	CBS	22.5	49
3.	**Sea Hunt** (Mon. 7:30)	WBNS	Ziv	22.5	47
4.	**Annie Oakley** (Sat. 6:30)	WBNS	CBS	20.9	46
5.	**Gray Ghost** (Fri. 7:30)	WBNS	CBS	19.9	42
6.	**Highway Patrol** (Wed. 8:30)	WBNS	Ziv	18.9	31
7.	**Casey Jones** (Tues. 7:00)	WTVN	Screen Gems	17.9	42
8.	**Our Miss Brooks** (Sun. 6:30)	WBNS	CBS	16.5	44
9.	**Woody Woodpecker** (Tues. 6:30)	WTVN	Official	16.2	50
10.	**Mama** (Sun. 6:00)	WBNS	CBS	15.5	52
10.	**Uncommon Valor** (Fri. 9:00)	WTVN	RKO	15.5	26
11.	**Laurel & Hardy** (Sat. 6:00)	WBNS	Governor	14.5	49
11.	**Man Without A Gun** (Mon. 7:00)	WTVN	NTA	14.5	33
12.	**Amos 'n' Andy** (T, Th 7:30)	WBNS	CBS	13.9	27
12.	**San Francisco Beat** (Wed. 7:00)	WTVN	CBS	13.9	34
12.	**Whirlybirds** (Thurs. 7:00)	WTVN	CBS	13.9	36
13.	**Frontier Doctor** (Mon. 6:30)	WTVN	HTS	13.5	42
13.	**Honeymooners** (Wed. 8:00)	WBNS	CBS	13.5	22
13.	**Silent Service** (Fri. 7:00)	WTVN	CNP	13.5	38

Something Different	WBNS	24.5
Dinah Shore	WLW-C	22.9
Midwestern Hayride	WLW-C	14.9
Name That Tune	WTVN	16.5
Midwestern Hayride	WLW-C	16.2
Rin Tin Tin	WTVN	21.5
Ozzie & Harriet	WTVN	23.9
Looking with Long	WBNS	19.7
CBS News	WBNS	20.3
Swiss Family Robinson	WLW-C	12.2
Outdoors-Don Mack	WBNS	9.5
Best of Scarlett Gray	WTVN	8.9
Phil Silvers	WBNS	28.5
Best of Hollywood	WTVN	8.9
Looking with Long	WBNS	19.3
CBS News	WBNS	19.7
Sugarfoot	WTVN	36.5
Looking with Long	WBNS	18.3
CBS News	WBNS	18.7
Looking with Long	WBNS	17.3
CBS News	WBNS	17.7
Traffic Court	WBNS	11.5
Wagon Train	WLW-C	27.5
Looking with Long	WBNS	18.7
CBS News	WBNS	18.3

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

LOS ANGELES

Stations: KNXT, KRCA, KTLA, KTTV, KABC, KCOP, KHJ. TV Homes: 1,980,100. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 9:00-9:30)	KNXT	36.4
2.	**Wagon Train** (Wed. 7:30-8:30)	KRCA	29.2
3.	**Danny Thomas** (Mon. 8:00-8:30)	KNXT	27.2
4.	**Alfred Hitchcock** (Sun. 9:30-10:00)	KNXT	26.2
5.	**Desilu Playhouse** (Mon. 9:00-10:00)	KNXT	25.9
6.	**Tales of Wells Fargo** (Mon. 8:30-9)	KRCA	25.4
7.	**Perry Como** (Sat. 9:00-10:00)	KRCA	25.3
8.	**G. E. Theatre** (Sun. 9:00-9:30)	KNXT	25.2
9.	**Have Gun Will Travel** (Sat. 8:30-9)	KNXT	24.7
9.	**Loretta Young** (Sun. 10:00-10:30)	KRCA	24.7

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**10 O'Clock Report** (M-F 10-10:30)	KNXT	13.0
2.	***CBS News** (M-F 6:15-6:30)	KNXT	10.1
3.	***Queen For A Day** (M-F 2:00-2:30)	KRCA	9.9
4.	†**6 O'Clock Report** (M-F 6:00-6:15)	KNXT	9.8
5.	***Art Linkletter** (M-F 1:30-2:00)	KNXT	9.1
6.	†**Popeye** (M-F 6:00-6:30)	KTLA	9.0
7.	***Mickey Mouse Club** (M,W,F 5:30-6)	KABC	8.9
8.	†**News-Geo. Putnam** (M-F 10-10:15)	KTTV	8.7
9.	†**Little Rascals** (M-F 7:00-7:30)	KHJ	8.1
10.	***Country Fair** (M-F 2:30-3:00)	KRCA	8.0

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Divorce Court** (Wed. 9:00)	KTTV	Guild	16.7	25
1.	**San Francisco Beat** (Sat. 9:30)	KNXT	CBS	16.7	28
2.	**Mike Hammer** (Wed. 10:30)	KRCA	MCA	14.1	35
3.	**People's Choice** (Tues. 7:00)	KNXT	ABC	13.7	32
4.	**U. S. Marshal** (Sat. 7:00)	KTTV	NTA	13.4	27
5.	**Mr. Adams & Eve** (Sat. 9:30)	KNXT	CBS	13.2	28
6.	**Highway Patrol** (Sat. 7:30)	KTTV	Ziv	12.4	25
7.	**Huckleberry Hound** (Tues. 6:30)	KNXT	Screen Gems	11.4	29
7.	**MacKenzie's Raiders** (Fri. 8:00)	KTTV	Ziv	11.4	18
8.	**Union Pacific** (Wed. 7:00)	KRCA	CNP	10.9	24
9.	**Sheriff of Cochise** (Wed. 8:30)	KTTV	NTA	10.7	16
10.	**Death Valley Days** (Thurs. 7:00)	KRCA	U. S. Borax	10.2	20
10.	**Whirlybirds** (Mon. 7:30)	KHJ	CBS	10.2	20
11.	**Burns & Allen** (Wed. 6:30)	KNXT	Screen Gems	9.9	23
12.	**Citizen Soldier** (Fri. 7:30)	KTTV	Flamingo	9.7	18
12.	**How To Marry Millionaire** (Fri. 8:30)	KTTV	NTA	9.7	15
12.	**Man Without A Gun** (Sat. 8:00)	KTTV	NTA	9.7	16
13.	**Honeymooners** (Sat. 6:00)	KNXT	CBS	9.4	23
14.	**Popeye** (Sun. 5:00)	KTLA	AAP	9.2	28
14.	**Reader's Digest** (Sat. 9:00)	KTTV	Tele Star	9.2	13

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Ginger Rogers	KNXT	17.2
Cimarron City	KRCA	14.2
{ Big Hit Movies	KNXT	6.6
{ First Show	KTTV	6.6
Little Rascals	KHJ	6.4
Perry Mason	KNXT	17.4
San Francisco Beat	KTTV	16.7
People Are Funny	KRCA	14.4
{ Frontier Doctor	KTTV	6.5
{ News-Geo. Putnam	KTTV	7.3
Phil Silvers	KNXT	19.9
Little Rascals	KHJ	9.2
I've Got A Secret	KNXT	18.7
December Bride	KNXT	14.2
Father Knows Best	KNXT	19.4
Boxing	KABC	9.5
Jackie Gleason	KNXT	22.4
Playhouse of Stars	KNXT	21.9
Perry Como	KRCA	27.4
Lawrence Welk	KABC	16.9
76 Sports Club	KNXT	7.8
Gunsmoke	KNXT	36.4

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WJW	33.2
2.	**Maverick** (Sun. 7:30-8:30)	WEWS	31.8
3.	**Perry Como** (Sat. 8:00-9:00)	KYW	30.3
4.	**Real McCoys** (Thurs. 8:30-9:00)	WEWS	29.3
5.	**Lawrence Welk** (Sat. 9:00-10:00)	WEWS	29.2
6.	**Zorro** (Thurs. 8:00-8:30)	WEWS	26.9
7.	**Leave It To Beaver** (Thurs. 7:30-8)	WEWS	26.5
8.	**Danny Thomas** (Mon. 9:00-9:30)	WJW	26.2
9.	**Wagon Train** (Wed. 7:30-8:30)	KYW	25.8
10.	**Ozzie and Harriet** (Wed. 8:30-9:00)	WEWS	25.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***American Bandstand** (M-F 4-5:30)	WEWS	16.3
2.	†**Sohio, Reporter, Press Box** (M-F 11:00-11:15)	WJW	14.0
3.	†**Popeye and Friends** (M-F 5:00-5:45)	KYW	13.9
4.	†**Early Show** (M-F 5:45-7:15)	KYW	13.5
5.	†**Home Edition, Wea.** (M-F 7:15-7:30)	KYW	13.4
6.	†**11th Hour News** (M-F 11:00-11:15)	KYW	13.2
7.	†**News, Tom Field** (M-F 11:00-11:15)	WEWS	12.8
8.	†**City Camera** (T-F 7:00-7:15)	WJW	12.2
9.	***CBS News** (M-F 7:15-7:30)	WJW	11.9
10.	†**News-T. Field, Wea.** (M-F 6:45-7)	WEWS	11.5

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Silent Service** (Sat. 10:30)	WJW	CNP	20.5	48
2.	**Death Valley Days** (Thurs. 10:30)	KYW	U. S. Borax	16.5	34
3.	**Man Without A Gun** (Sun. 9:30)	WEWS	NTA	16.2	30
4.	**Union Pacific** (Wed. 10:30)	KYW	CNP	15.9	31
5.	**If You Had A Million** (Thurs. 7:00)	WEWS	MCA	14.5	37
6.	**This Is Alice** (Tues. 10:00)	WEWS	NTA	14.2	30
7.	**Annie Oakley** (Sat. 6:30)	WJW	CBS	13.9	47
7.	**Highway Patrol** (Tues. 8:00)	WJW	Ziv	13.9	26
7.	**Popeye** (Mon.-Fri. 5:00)	KYW	AAP	13.9	41
8.	**Kit Carson** (Sun. 6:30)	WEWS	MCA	13.2	45
9.	**Harbor Command** (Sat. 10:30)	KYW	Ziv	13.0	30
10.	**MacKenzie's Raiders** (Thurs. 7:30)	WJW	Ziv	12.9	26
11.	**Dial 999** (Tues. 10:30)	WEWS	Ziv	12.7	29
12.	**Count of Monte Cristo** (Sun. 6:00)	WEWS	TPA	12.2	42
12.	**Tracer** (Wed. 7:30)	WJW	MPA	12.2	21
12.	**Walter Winchell** (Tues. 7:30)	WJW	NTA	12.2	25
13.	**How To Marry Millionaire** (Sat. 6:30)	WEWS	NTA	11.9	40
14.	**Little Rascals** (Fri. 7:00)	WEWS	Interstate	11.7	30
15.	**Sea Hunt** (Sat. 7:00)	WJW	Ziv	11.5	45
16.	**Ellery Queen** (Tues. 10:30)	KYW	TPA	11.4	26

PROGRAM	STA.	AV. RTG.
Harbor Command	KYW	13.0
Playhouse 90	WJW	23.2
Alfred Hitchcock	WJW	21.5
Ginger Rogers	WJW	19.2
Early Show	KYW	12.9
Garry Moore	WJW	20.2
How To Marry Millionaire	WEWS	11.9
Sugarfoot	WEWS	23.5
{ American Bandstand	WEWS	14.5
{ Mickey Mouse Club	WEWS	11.0
Masterpiece Theatre	WJW	10.2
Silent Service	WJW	20.5
Leave It To Beaver	WEWS	26.5
Garry Moore	WJW	19.2
Masterpiece Theatre	KJW	11.4
Wagon Train	KYW	26.2
Sugarfoot	WEWS	24.5
Annie Oakley	WJW	13.9
Early Show	KYW	15.3
Landmark Jubilee	WEWS	7.5
Garry Moore	WJW	19.2

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Wagon Train** (Wed. 6:30-7:30)	WDSU	41.2
2.	**Price Is Right** (Wed. 7:30-8:00)	WDSU	38.5
2.	**Restless Gun** (Mon. 7:00-7:30)	WDSU	38.5
3.	**Tales of Wells Fargo** (Mon. 7:30-8)	WDSU	37.5
4.	**Perry Como** (Sat. 7:00-8:00)	WDSU	36.5
5.	**Gunsmoke** (Sat. 9:00-9:30)	WWL	35.5
6.	**Boxing** (Fri. 8:00-8:45)	WDSU	35.3
7.	**Dinah Shore** (Sun. 8:00-9:00)	WDSU	33.8
8.	**Bob Hope** (Tues. 8:00-9:00)	WDSU	33.0
9.	**This Is Your Life** (Wed. 9:00-9:30)	WDSU	31.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***NBC News** (M-F 6:15-6:30)	WDSU	27.0
2.	†**Esso Reporter, Wea.** (M-F 6:00-6:15)	WDSU	26.7
3.	***Price Is Right** (M-F 10-10:30 a.m.)	WDSU	15.6
4.	***Queen For A Day** (M-F 3:00-3:30)	WDSU	14.7
5.	***Treasure Hunt** (M-F 9:30-10 a.m.)	WDSU	13.3
6.	***Concentration** (M-F 10:30-11 a.m.)	WDSU	13.0
6.	†**Popeye-Pals, Misc.** (M-F 5:00-5:30)	WWL	13.0
7.	†**Uncle Henry's Club** (M-F 5:30-6:00)	WWL	12.5
8.	†**Esso Rptr, Spts, Wea.** (M-F 11-11:15)	WDSU	12.3
9.	†**Today-Spts, Esso Rptr** (M-F 5:45-6)	WDSU	12.2

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Sea Hunt** (Tues. 9:30)	WDSU	Ziv	27.9	49
2.	**Highway Patrol** (Fri. 10:00)	WDSU	Ziv	27.2	64
3.	**Colonel Flack** (Wed. 9:30)	WDSU	CBS	26.9	49
4.	**Sheriff of Cochise** (Sat. 9:30)	WWL	NTA	25.2	55
5.	**Whirlybirds** (Mon. 10:00)	WDSU	CBS	24.5	61
6.	**Frontier** (Fri. 6:30)	WDSU	CNP	21.5	45
7.	**Target** (Wed. 10:00)	WDSU	Ziv	21.2	57
7.	**26 Men** (Fri. 10:30)	WDSU	ABC	21.2	62
8.	**Casey Jones** (Sat. 6:00)	WDSU	Screen Gems	19.9	48
8.	**Union Pacific** (Thurs. 9:30)	WDSU	CNP	19.9	40
9.	**Silent Service** (Mon. 10:30)	WDSU	CNP	19.7	60
10.	**State Trooper** (Tues. 10:00)	WDSU	MCA	19.5	53
11.	**Sky King** (Sat. 11:00 a.m.)	WDSU	Nabisco	17.9	74
12.	**Badge 714** (Wed. 10:30)	WDSU	CNP	17.5	67
12.	**Decoy** (Thurs. 10:00)	WDSU	Official	17.5	49
12.	**Frontier Doctor** (Sat. 6:00)	WWL	HTS	17.5	42
13.	**How To Marry Millionaire** (Sat. 10)	WWL	NTA	16.9	43
14.	**Code 3** (Tues. 10:30)	WDSU	ABC	16.7	55
15.	**African Patrol** (Sat. 5:00)	WWL	Gross-Krasne	16.2	55
16.	**Playhouse 15** (Sun. 10:00)	WWL	MCA	15.3	40

PROGRAM	STA.	AV. RTG.
Garry Moore	WWL	24.5
Man Without A Gun	WWL	13.7
Ginger Rogers	WWL	21.2
Brains & Brawn	WDSU	17.2
Walter Winchell	WWL	11.5
Your Hit Parade	WWL	25.9
Video Sound Stage	WWL	14.2
{ News, Wea.	WWL	12.3
{ Wea., Sports	WWL	11.7
Frontier Doctor	WWL	17.5
Playhouse 90	WWL	28.7
{ News, Wea.	WWL	10.3
{ Wea., Sports	WWL	10.0
Citizen Soldier	WWL	12.5
Town-Country Journal	WWL	6.5
{ News, Wea.	WWL	9.0
{ Wea., Sports	WWL	8.0
10-4	WWL	16.2
Casey Jones	WDSU	19.9
{ World, Sports & Wea.	WDSU	19.7
{ Falstaff Theatre	WDSU	18.3
{ News, Wea.	WWL	9.0
{ Wea., Sports	WWL	9.7
Jeff's Collie	WDSU	10.5
{ Playhouse 15	WDSU	20.3
{ Sunday Spectacular	WDSU	19.0

PROVIDENCE

Stations: WPRO, WJAR. TV Homes: 198,500. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WPRO	41.8
2.	**Restless Gun** (Mon. 8:00-8:30)	WJAR	37.8
3.	**Tales of Wells Fargo** (Mon. 8:30-9)	WJAR	36.8
4.	**Danny Thomas** (Mon. 9:00-9:30)	WPRO	34.3
5.	**I've Got A Secret** (Wed. 9:30-10:00)	WPRO	33.8
6.	**Have Gun Will Travel** (Sat. 9:30-10)	WPRO	33.3
7.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WPRO	32.8
8.	**Millionaire** (Wed. 9:00-9:30)	WPRO	32.8
8.	**Eddie Fisher** (Tues. 8:00-9:00)	WJAR	31.0
9.	**Ed Sullivan** (Sun. 8:00-9:00)	WPRO	29.5
9.	**Hall of Fame** (Mon. 9:30-11:00)	WJAR	29.5

TOP TEN MULTI-WEEKLY SHOWS

1.	***Salty Brines Shack** (M-F 6:00-6:30)	WPRO	17.5
2.	†**Esso Reporter, Wea.** (M-F 11-11:15)	WJAR	17.1
3.	***CBS News** (M-F 6:45-7:00)	WPRO	14.9
4.	†**News, Spts, Wea.** (M-F 6:30-6:45)	WPRO	14.3
5.	†**News, Wea.** (M-F 11:00-11:15)	WPRO	13.5
6.	***Mickey Mouse Club** (M,W,F 5:30-6)	WPRO	12.8
7.	†**Big Show** (M-F 11:15-Signoff)	WJAR	11.2
8.	***Search Tomorrow** (M-F 12:30-12:45)	WPRO	10.3
9.	***Guiding Light** (M-F 12:45-1:00)	WPRO	10.1
10.	***Adventure Time** (T,Th 5:30-6:00)	WJAR	9.6

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Death Valley Days** (Mon. 7:00)	WJAR	U. S. Borax	27.8	75
2.	**Sea Hunt** (Sat. 10:30)	WPRO	Ziv	23.3	46
3.	**26 Men** (Sun. 7:30)	WJAR	ABC	20.8	58
4.	**Harbor Command** (Sat. 7:00)	WPRO	Ziv	20.3	54
4.	**Silent Service** (Wed. 7:00)	WJAR	CNP	20.3	60
5.	**Union Pacific** (Tues. 7:00)	WJAR	CNP	18.8	52
6.	**Honeymooners** (Thurs. 7:00)	WPRO	CBS	17.3	54
6.	**Whirlybirds** (Tues. 7:00)	WPRO	CBS	17.3	48
7.	**Patti Page** (Fri. 7:15)	WPRO	Screen Gems	16.5	49
8.	**Patti Page** (Mon. 8:15)	WPRO	Screen Gems	16.0	30
9.	**Highway Patrol** (Tues. 10:30)	WJAR	Ziv	15.8	43
10.	**Man Without A Gun** (Sat. 6:30)	WJAR	NTA	14.8	46
11.	**Popeye** (Sat. 8:00 a.m.)	WPRO	AAP	14.0	83
12.	**Annie Oakley** (Fri. 6:30)	WJAR	CBS	12.3	47
13.	**Woody Woodpeckers** (Tues. 5:00)	WPRO	Official	11.8	60
14.	**Sky King** (Thurs. 6:30)	WJAR	Nabisco	11.3	40
15.	**This Is Alice** (Wed. 6:30)	WJAR	NTA	10.3	39
15.	**Wild Bill Hickok** (Wed. 5:00)	WPRO	Official	10.3	56
16.	**Superman** (Mon. 5:00)	WPRO	Flamingo	9.8	55
17.	**Mama** (Mon. 7:00)	WPRO	CBS	9.3	25

PROGRAM	STA.	AV. RTG.
Mama	WPRO	9.3
Big Show	WJAR	19.8
Bachelor Father	WPRO	15.3
Rifleman	WJAR	17.5
Political	WPRO	13.8
Whirlybirds	WPRO	17.3
Walt Disney Presents	WJAR	14.8
Union Pacific	WJAR	18.8
Rin Tin Tin	WJAR	17.5
Restless Gun	WJAR	37.5
Garry Moore	WPRO	21.3
Sugarfoot	WPRO	17.3
Saturday Cowboy	WJAR	5.3
{ News, Sports, Wea.	WPRO	13.5
{ CBS News	WPRO	14.0
Early Show	WJAR	8.0
{ News, Sports, Wea.	WPRO	16.5
{ CBS News	WPRO	17.0
{ News, Sports, Wea.	WPRO	16.0
{ CBS News	WPRO	16.5
Early Show	WJAR	8.0
Early Show	WJAR	8.0
Death Valley Days	WJAR	27.8

SHIRLEY



VARIETY November 5, 1958

New Acts

SHIRLEY JONES & JACK CASSIDY

Songs, Dancing
45 Mins.
Statler-Hilton, Dallas

Debuting as a nitery team, Shirley Jones and hus
Jack Cassidy have tidied up the finest, liveliest du
seen here, and act should click wherever they
their talents. From the reception accorded t
some pair at opening (30) in the Empire Roo
Mrs. Cassidy can continue the plush pub pat
They offer an exciting, delightful evening
interspersed with dancing bits, all abetted
assets. Performance is smooth, slick an
but warm enough to reach the back ro

Clever intro by Cassidy is "Ha
Jones?" and she's an eyeful in a clin
coming on for a duet of "Marriage
into "I Am Loved." Light patt
"Two Lost Souls" and light da
"Bess, You Is My Woman N
Cassidy solos "Wish You W
(in one of four costume ch
cut getup for a vocal med
efforts in "Oklahoma!"
receptive "You'll Neve
for "April Love" bef
in a brief sequinne
joins Cassidy for
Powell, with "42d
terp bits. Satir
Jeanette MacD
28 of our fa
sporting cu
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JONES AND JACK CASSIDY



nd
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vocalizing,
y their visual
sophisticated.

You Met Miss
ng, strapless gown,
ype Love," segueing
precedes dueting of
e steps. Follow with
w" for good response.
re Here," as she appears
iges) in a knee-length, low-
y of w. k. tunes from her film
nd "Carousel," and the very
Walk Alone." They join again
e the takeoffs start. Miss Jones,
leotard, revealing shapely gams,
imitation of Ruby Keeler and Dick
treet" and "Off to Buffalo," aided by
al stint continues with an impression of
nald-Nelson Eddy: "Time for us to sing
rite songs." This fast bit has Miss Jones
and a floppy hat, under which Cassidy
unt his lyrics. Windup is "Ginger Rogers-
ire," with the Cassidys doing "Cheek to

ng show, strictly clean, builds throughout and pair
beg off. Musical director George Kent gets top
ort from the Bob Cross band for the intricate show.
reography, neatly interlacing the boff show, is by
nathan Lucas, with Miriam Nelson's assist. *Bark.*

Personal Management: **RUTH HUGHES AARONS** • Representation: **WILLIAM MORRIS AGENCY**

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CLEVELAND

Stations: KYW, WEWS, WJW. TV Homes: 484,100. Survey Dates: October 10-17, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "BEST OF THE BADMEN"— Robert Ryan, Claire Trevor, Walter Brennan; RKO; 1951; CSC	Repeat	Early Show Mon. Oct. 13 5:45-7:20 p.m. KYW	14.4	15.7	12.4	43	Mickey Mouse Club Big Show— "Khyber Patrol" (Repeat) Highlights of the News News—Tom Field Bishop Sheen	WEWS WJW WEWS WEWS WEWS	11.3 9.5 10.7 10.3 10.0
2. "CAPTAINS COURAGEOUS"— Spencer Tracy, Lionel Barrymore, Freddie Bartholemew; MGM; 1939; MGM-TV	1st Run	Academy Award Theatre Sun. Oct. 12 10:30 p.m.-S.O. KYW	14.1	15.3	12.7	39	What's My Line Sunday News Final, Sports Forecast Wrestling	WJW WJW WEWS	21.4 10.9 8.5
2. "SON OF KONG"— Robert Armstrong, Helen Mack; RKO; 1934; CSC	Repeat	Early Show Fri. Oct. 10 5:45-7:20 p.m. KYW	14.1	15.3	12.4	40	Mickey Mouse Club Big Show—"Public Enemy" (1st Run) Highlights of the News News—Tom Field Political	WEWS WJW WEWS WEWS WEWS	11.3 9.5 12.3 12.7 11.7
3. "UNEXPECTED UNCLE"— Charles Coburn, Anne Shirley, James Craig; RKO; 1941; CSC	Repeat	Early Show Thurs. Oct. 16 5:45-7:20 p.m. KYW	13.3	13.7	12.4	38	Adventure Time Men of Adventure Highlights of the News News—Tom Field If You Had A Million	WEWS WEWS WEWS WEWS WEWS	10.8 10.5 12.3 12.7 14.5
4. "MALTESE FALCON"— Humphrey Bogart, Mary Astor, Sydney Greenstreet; Warner Bros.; 1941; AAP	1st Run	Premiere Theatre Sat. Oct. 11 11:20 p.m.-S.O. WJW	13.1	13.7	12.7	42	Home Theatre—"Random Harvest" (Repeat)	KYW	10.7
5. "TREASURE ISLAND"— Wallace Beery, Jackie Cooper, Otto Kruger; MGM; 1934; MGM-TV	Repeat	Early Show Wed. Oct. 15 5:45-7:20 p.m. KYW	13.0	13.3	12.4	40	Mickey Mouse Club Big Show—"Slight Case of Murder" (1st Run) Highlights of the News News— Tom Field City Camera	WEWS WJW WEWS WEWS WJW	11.3 9.9 10.3 10.7 13.0
6. "ADVENTURES OF TARTU"— Robert Donat, Valerie Hobson; MGM; 1943; MGM-TV	Repeat	Early Show Tues. Oct. 14 5:45-7:20 p.m. KYW	12.7	13.0	12.3	38	Adventure Time Men of Adventure Highlights of the News News—Tom Field City Camera	WEWS WEWS WEWS WEWS WJW	10.8 10.5 11.0 11.0 12.7
7. "LITTLE WOMEN"— June Allyson, Peter Lawford, Margaret O'Brien; MGM; 1949; MGM-TV	Repeat	Sunday Playhouse Sun. Oct. 12 1:00-3:00 p.m. KYW	12.4	13.0	11.7	41	Family Theatre—"Colorado Territory"—(1st Run) Weekend With the Stars	WJW WEWS	9.4 9.7
8 "CASABLANCA"— Humphrey Bogart, Ingrid Bergman, Paul Henreid; Warner Bros.; 1943; AAP	1st Run	Masterpiece Theatre Sun. Oct. 12 5:30-7:15 p.m. WJW	11.2	14.0	8.0	35	Lone Ranger Count of Monte Cristo Kit Carson Lassie	WEWS WEWS WEWS WEWS	14.2 12.2 13.2 20.3
8. "TO HAVE AND HAVE NOT"— Humphrey Bogart, Lauren Bacall, Walter Brennan; Warner Bros.; 1945; AAP	1st Run	Starlight Theatre Fri. Oct 10 11:20 p.m.-S.O. WJW	11.2	11.7	10.7	42	Jack Paar Show	WEWS	10.4

NEW ORLEANS

Stations: WDSU, WJMR, WWL. TV Homes: 221,800. Survey Dates: October 10-17, 1958.

1. "STORY OF ALEXANDER GRAHAM BELL"— Henry Fonda, Charles Coburn; 20th Century-Fox; 1939; NTA	1st Run	Sunday Matinee Sun. Oct. 12 4:00-5:30 p.m. WDSU	16.8	18.0	15.3	56	Football—Tulane vs. Univ. of Mississippi Small World	WWL WWL	13.8 6.2
2. "BOOM TOWN"— Clark Gable, Spencer Tracy, Claudette Colbert; MGM; 1940; MGM-TV	1st Run	Falstaff First Run Theatre Sat. Oct. 11 10:15 p.m.-S.O. WDSU	15.9	18.3	13.3	56	How to Marry a Millionaire Theatre 4— "Gay Sisters" (Repeat)	WWL WWL	16.7 9.5
3. "SINCE YOU WENT AWAY"— Jennifer Jones, Joseph Cotten, Shirley Temple; United Artists; 1944; NTA	1st Run	Sunday Sepctacular Sun. Oct. 12 10:15-11:55 p.m. WDSU	15.1	19.0	11.0	57	Operation Moonwatch Theatre 4—"Affectionately Yours" (Repeat)	WWL WWL	13.0 8.8
4. "THAT NIGHT IN RIO"— Alice Faye, Don Ameche, Carmen Miranda; 20th Century-Fox; 1941; NTA	Repeat	Late Show Tues. Oct. 14 11:15 p.m.-S.O. WDSU	10.7	11.3	10.0	66	Jack Paar Show	WWL	5.4
5. "KING OF THE COWBOYS"— Roy Rogers; Republic; 1943; MCA	Repeat	Roy Rogers Theatre Sat. Oct. 11 7:30-8:30 a.m. WDSU	10.0	13.0	7.0	75	Cartoon Carousel	WWL	6.5
6. "GAY SISTERS"— Barbara Stanwyck, George Brent, Nancy Coleman; Warner Bros.; 1942; AAP	Repeat	Theatre 4 Sat. Oct. 11 10:30 p.m.-S.O. WWL	9.5	11.0	8.3	35	Falstaff First Run Theatre "Boom Town" (1st Run)	WDSU	15.5
7. "SHORT GRASS"— Rod Cameron, Johnny Mack Brown, Cathy Downs; Allied Artists; 1950; HA-TV	Repeat	Late Show Mon. Oct. 13 11:15 p.m.-S.O. WDSU	9.3	10.0	8.7	64	Jack Paar Show	WWL	5.3
8. "MARRIAGE IS A PRIVATE AFFAIR"— Lana Turner, James Craig, John Hodiak; MGM; 1944; MGM-TV	1st Run	Late Show Fri. Oct. 10 11:15 p.m.-S.O. WDSU	9.2	10.3	8.3	58	Jack Paar Show	WWL	6.7
9. "AFFECTIONATELY YOURS"— Merle Oberon, Dennis Morgan, Rita Hayworth; Warner Bros.; 1941; AAP	Repeat	Theatre 4 Sun. Oct. 12 10:45 p.m.-S.O. WWL	8.8	10.3	7.7	38	Sunday Spectacular—"Since You Went Away"— (1st Run)	WDSU	13.8
10. "BLACK GOLD"— Anthony Quinn, Katherine de Mille, Elyse Knox; Allied Artists; 1947; UA-TV	Repeat	Late Show Thurs. Oct. 16 11:15 p.m.-S.O. WDSU	8.4	9.0	8.0	54	Jack Paar Show	WWL	7.2

From the Production Centres

Continued from page 30

a funny script for his "December Bride." . . . **Harry Ommerle** passed a few days with **Bill Dozier** and **Guy della Cioppa** at CBS-TV but what came out of their discussions didn't warrant any bulletins . . . **Wendy Wilde** took a little theatre play to show off her talents and landed three tv jobs the following week. It's generally the other way around: theatres scout tv.

IN CHICAGO . . .

Don McNeill prepping his home in Winnetka for a "Person to Person" look-in this Friday (21) . . . National Foundation of Infantile Paralysis pick WBBM's **Mal Bellairs** to lead this year's Mother's March . . . **Dick (Two Ton) Baker,** longtime local tv-radio personality, now holding forth at Pedicone's Club in Lyons, Ill. . . . WGN veep-general manager **Ward Quaal** elected a vice chairman of Chi Better Business Bureau . . . **Marv David** and **Jim Magee,** former head writers for Kling and Dallas Jones, respectively, are partnered in a new scripting venture known as Manuscripts Inc. . . . **Lee Young** and **Mike Murphy** being developed by WBBM-FM as longhair deejay "personalities" . . . **Harry Trigg,** program director of WNBQ, named exec producer of the next tv spec to tout the Chi chapter of Academy of Television Arts and Sciences . . . Biggest new show in town, **Fran Allison's** cross-the-boarder on WGN-TV, got off to a slow start with a weekly ARB average of 0.4 . . . **Don Young,** head of radio sales promo at the local CBS shop, met the shop's renowned firing squad . . . **Bill Ray,** director of NBC central division news, repping Chi Headline Club at annual Sigma Delta Chi convention in San Diego this week.

IN WASHINGTON . . .

Newsman **Bryson Rash** of WRC-TV lives less than a block from Vice President Richard M. Nixon and has a novel pipeline into the Nixon home—the Rash and Nixon daughters are playmates . . . **Bob Waldrop,** formerly of NBC in N.Y., named staff announcer for WGMS . . . Back from service in the Navy, **Willard Scott** has taken over WRC's "Mr. Music" show . . . WOOK has launched a Negro Achievement Hour, a weekly salute . . . In a film made for Television Week, NAB president **Harold E. Fellows** told televiewers that tv has "only one boss, the public, and neither the Government nor critics, appointed or self-appointed, should dictate" what the public sees.

IN BOSTON . . .

Duncan MacDonald interviewing **Boris Goldovsky,** N. E. Opera Co. conductor, on "Yankee Home and Food Show" . . . **Priscilla Fortescue** taping celebrities for her WEEI show this week, these including **Jacques Tati, Ewan Harbrecht** and cast of "Flower Drum Song" . . . WHDH-TV throwing celebration party at Sidney Hill Country Club (25) for press and pub-ad crews . . . WEZE started radiation report service 12 times daily . . . WGBH-TV presented second live tv concert of Boston Symphony Monday (17).

IN LONDON . . .

Sylvia Peters, longtime femme announcer for BBC-TV, has resigned . . . Granada-TV has issued a writ for alleged libel against Odhams Press Ltd., publishers of the Daily Herald, as a result of statements in the paper about its quiz show, "Twenty-One." . . . Southern Television is scouting for a relief announcer for its studios at Southampton . . . Associated-Rediffusion will air two under-the-skin reports of New York. Material for them was collated by features staffman **Michale Ingrams** during a recent visit. The first show goes out next Tuesday (25) . . . Ex-American boxing champ **Henry Armstrong,** now a Baptist minister in Hollywood, appeared on ABC-TV's religious program, "Living Your Life," last Sun. (16) . . . **Richard M. Nixon,** Vice President of the U.S., will be quizzed by British journalists in BBC-TV's "Press Conference" on Friday, Nov. 28 . . . **Roy Rich,** Southern Television's program controller, will address students at the Royal Academy of Dramatic Art on Nov. 28 . . . Talbot Television Ltd., will toss a cocktail party on Fri. (21) to demonstrate its new rear screen projector . . . **Jack Hylton** will present "The Lady Ratlings On Parade" for Associated-Rediffusion tomorrow (Thurs.) night. The Lady Ratlings are the femme counterparts of the Grand Order of Water Rats.

IN SAN FRANCISCO . . .

Demise of **Don Sherwood's** KGO-TV show—the sponsor couldn't make the nut—indicates the ABC o&o may lay off some local hands, technicians mainly. NABET's expected to fight any layoffs on the Chicago pattern . . . Big gathering of the CBS Radio clan in Frisco—**Arthur Hull Hayes,** the net's prexy; **Jules Dundes,** v.p. in charge of o&o's, **Fred Ruegg,** manager of KNX, Los Angeles, and of CBS Pacific Radio's net, **and Buck Hurst,** Pacific Coast manager of net sales. Have passed on the word about the net's new programming format to KCBS boss **Maurie Webster** and Webster's crew, which is now dreaming up ideas to fill all the new-found local time with programs . . . KRON-TV coming on with a daily 6:30-7 a.m. course in atomic physics, conducted by U. of California's **Harvey E. White.** Also offering a Sunday half-hour on economics given by **Tom Lantos** . . . KSFO will carry U. of San Francisco basketball games, with **Lon Simmons** at the mike . . . New national spot sales manager at ABC's KGO-AM o&o is **Chandler R. Meloy,** replacing **Al Mackay,** who will continue with station as a salesman. **Nuel Pazdral** takes over Meloy's old spot as tv sales operation manager . . . NABET's top Frisco exec, **Bob Lenihan,** back on the job after a six-week European vacation . . . KSFO deejay **Bob Colvig** won two more traffic safety awards . . . WBKB's **Sterling (Red) Quinlan,** out from Chicago, told The Examiner's Dwight Newton: "You can't run a tv station with a lot of heart and no reasoning. Our basic business is to make a profit for the stockholders, the same as U.S. Steel and General Motors. If I put on the most fantastic programs imaginable and lost money, the stockholders would howl . . . (but) viewers are becoming more selective, there is a growing sophistication . . . tv has got to grow to keep up with them. There is a slow, grinding improvement that will win out."

IN CLEVELAND . . .

Dante Lavelli exiting WHK sportscasting post and **Sam Levine** taking his 15-year-old Bowling Reports to WDKO, leaving station without sportscaster temporarily . . . **Don Cole** named sales promotion chief at WAKR . . . **Dorothy Fuldheim,** WEWS news commentator, and **George Grant,** photographer, jetting to London for weekend **Bea Lillie** interview . . . "Marko" leaving WEWS when law director **Ralph Locher** ruled game was "chance" . . . WERE newsman **Ken Courtright** left station . . . KYW news director **Sanford Markey** elected v.p. of Press Club and **Bud Wendell,** program PM, named to the board . . . **Forrest L. Fraser,** formerly with WNBQ, named to KYW-TV production staff . . . KYW-TV program manager **Ralph Hansen** to hiatus in Florida . . . WHK deejay **Ernie Anderson** doing "Desire Merlin" in Playhouse production "Monique." . . . **Joe Portaro** back on airwaves with a half-hour beauty stint Sunday on WEWS . . . **Henny Youngman** completed series of packaged minute spots for local Ford dealer . . . **John Godfrey,** WSRS, joined WERE news . . . **Walton Clark** named to WERE weekend announcing staff . . . **Paige Palmer** extending women's exercise stint to include WEWS cooking session . . . **Chuck Renwick,** ex-WKNX-TV, named to WJW morning radio chores

IN PITTSBURGH . . .

James S. Murray, son of **Jim Murray,** of WAMP, has been mustered out of the service after spending 18 months of his two years with the Third Armored Division in Germany . . . Pressure of his radio, tv speaking engagements, etc., on **Bob Prince** is so heavy, WCAE has installed a wire in his home so he can do his daily sports strip from there . . . **Rege Cordic,** of KDKA, has been set to address the Radio & TV Executive Society in N.Y. March 3 . . **William Dempsey** on from San Francisco to take over general managership of WQED, the educational channel . . . **Stephanie Diamond** to N.Y. for 10 days to see some shows and then will spend Thanksgiving with her daughter **Barbara** who is a student at the Windsor Mountain School in Lenox, Mass.

IN PHILADELPHIA . . .

The WIP shortwave news crusier, with **Al Taylor** at the controls, will be unveiled at the Auto Show (22) . . . Freelancer **Sam Kresson** will take over as WFIL-TV's Santa, a role played by **Howard Jones** for the past 20 years. Jones is too busy with his "Happy the Clown" year-round tv'er . . . **Jack Bailey** of "Queen for a Day" visits Wanamaker's (20) . . . **George Lord,** WCAU news editor and director of public affairs, takes over three morning news spots, replacing **Ken Mayer** who resigned . . . WFIL record librarian **Toby DeLuca** was a panel member at Columbia Records' seminar on promotion at the N.Y. Savoy-Hilton . . . **Bill Badger,** lately with WFIL-TV, now handling the weekend "Dawn Patrol" shows on WIP . . . **Sid Mark** of WHAT-FM emceed the **Benny Goodman** bash at the Academy of Music (15) . . . **Berenice Tynan, Mac McGuire's** former gal Friday, now assistant to the v.p. in charge of radio-tv at Lennen & Newell agency in N.Y.

JIM BACKUS' OFFBEAT 'ROCKS ON THE ROOF'

In "Rocks on the Roof" (Putnam's; $3.50) Jim Backus, with the acknowledged aid of his wife, Henny, has come up with an easy-going, sometimes humorous, and vaguely autobiographical account of a couple enjoying life as a spoke on the show biz wheel. He tosses barbs and bouquets with equal relish. He has also devoted a great deal of wordage to his domestic setbacks and achievements which, while not as illuminating as his statistical and structural breakdown of life in the "biz" has a certain charm and universal appeal that is very readable.

Rather than getting up front row center for a close analysis of life upon the wicked stage, Backus seems to have chosen a distant balcony seat where he can reflect quietly upon the curious nature of the beast he is part of. While his little world shapes up as a peculiarly unattractive vacuum ruled over by the great god mazoomah, and his insight into it occasionally seems as nearsighted as Mr. Magoo, the author does get in a few solid licks at some pet peeves he has developed on the way up. These passages are highlights of the book, but they occur too spasmodically to salvage it from a jarringly predictable literary style

Backus could have improved his work by ironing out an overly self-conscious attempt at humor that waters down most of his characterizations and, by making himself the consistent butt of his own jokes, telegraphs the conclusion of most of the episodic passages that make up the book.

There's a lot of fun to be found in "Rock on the Roof," though, plus a genuine enthusiasm on the part of the hero and heroine that is infectious and and stimulating, particularly in the early chapter. These factors compensate to some extent for the book's flaws and should, paradoxically, make it appealing for readers less sophisticated than the author and his wife.

Tube.

CBS' Whopping 9-Month Profit

CBS' first nine months earnings this year came to a record sum of $16,522,462 as compared with $13,898,171 for the similar period in 1957, it was revealed at last week's board of directors' meeting.

Current earnings are equivalent to $2.10 per share while earnings of $1.82 per share were reported for first nine months of 1957.

Net revenues and sales totaled $300,738,926, or $25,462,657 higher than the $275,276,269 for the nine-month period in 1957.

Board of directors also declared cash dividend of 25c per share on Class A and Class B stock, payable Dec. 12 to stockholders of record as of close of business on Nov. 21. Stock dividend of 3% on present outstanding Class A and Class B shares also was declared.

Raymond Burr Can Solve Everything But 'Perry Mason' Stand-In Problem

By BOB CHANDLER

Hollywood, Nov. 18.

James Garner has Jack Kelly in "Maverick," Ward Bond has Robert Horton and guest stars in "Wagon Train," George Montgomery has John Smith and guest stars in "Cimarron City," and Efrem Zimbalist Jr. has Roger Smith in "77 Sunset Strip." All of which means that the mechanics of producing a weekly hourlong film series make it virtually impossible to lean entirely on a single lead on a week-to-week basis.

Virtually, but not completely, since the exception to the rule is found in Raymond Burr, star of CBS-TV's "Perry Mason" stanza. The complications of a single lead are compounded in the case of Burr, since there's absolutely no way to write Mason out of even a single episode, as can be done with any of the other weekly 60-minute telefilms.

This factor makes "Mason" a unique production venture in several respects. It's the only show on the air that takes more than a year to produce 39 episodes. "Mason" schedule calls for completion of three shows a month, or 39 in 13 months. More specifically, it's on an 11-days-per-film setup, with shooting along covering six days. Were CBS-TV to decide on a policy of a firm 39 shows a season, the "Mason" stanza would be in the unique position of never being able to catch up to itself.

Actually, the first season did have a production slate of 39, which were completed at the end of May, even though producer Ben Brady and Mason went into the season with 17 shows completed before airdate. After a three and a half week layoff, production on this year's cycle started late in June. Exact number of "Masons" to be filmed this year hasn't been decided, but it will be in the low 30's. Next year, web will order only 26 shows, taking much of the pressure off.

Because of the scheduling tightness, network is using a midseason rerun policy, with the first of the reruns already having aired a couple of weeks ago. Paisano Productions, the Cornwell Jackson-CBS company packaging the show, is shooting its 12th stanza in the series, but show is in its eighth week on the air. There's a five-week lag between completion of filming and the actual finished print, this being occupied with dubbing, processing and cutting. Hence, the current production is only a skip and a jump ahead of air date, with virtually no backlog except reruns.

Burr, who takes an active role in casting and story decisions, sees no way out of the labyrinth. The Mason character, of course, is basic to the show and can't be written out. He's got no inclination, nor has anyone else, to speed up production because quality would be sacrificed. Other production techniques, such as tape, don't provide the answer because they don't allow enough flexibility in production, Burr states. "We do 40 shows, each with virtually the same courtroom ending. How can we vary these? The story is basically the same, and the variations we can get are in a different acting approach, different reaction shots in the court, unusual camera angles and varying movement. You can't achieve this with tape—it doesn't allow for depth of staging and proper lighting."

Has Other Interests

Burr isn't complaining about being in a rut—in fact, he's one of the few veteran film actors who doesn't mind seeing his old features making the television rounds. "The variety of roles I played prevent me from getting typed as Perry Mason. Of course, I'd like to get paid for those television replays, but who wouldn't?" Despite the toughness of his current schedule and no promise of a letup for at least the rest of this season, Burr's optimistic about going ahead with some of his own ventures, under the Delmare Productions banner, which he owns with agent Lester Salkow.

One of these is a combination feature film-television series based on "How Father Became a Beachcomber," biographical book by Marilyn Hedley. It's a family comedy series in which Burr, if time permitted, would play the lead. He's also got four other feature film properties, one of which would be filmed in Israel. At this point, earliest he could go ahead on any one of the projects would be next summer, when the current "Mason" cycle is finished and everyone takes a breather before starting the next 26 shows.

Burr's encouraged about the current SRO sponsorship status of the "Mason" show and pleased that the multiple-sponsor setup doesn't permit of agency interference in production. But he likes to tell the story about some of his fans, sisters in a convent in San Angelo, who have a special dispensation to watch every week. Seems a member of the parish, also a "Mason" fan, called one of the sisters at the start of the current season, and remarking that part of the show was unsponsored, asked the sister to pray for a sponsor. This she did, and several weeks later, after the show was sold out, the lady called again, reminding the sister of her promise to pray and adding, "But don't you think you've overdone it?"

ANOTHER GOOD BOOK ON 'MADISON AVE. MAFIA'

James Kelly has the story teller's gift in "The Insider" (Holt; $3.95), a well-spun inside account of ad agency machinations in trying to hold on to an account. Kelly, veep of Ellington & Co., is eminently qualified to chronicle the Madison Avenue goings-on and his tale is certainly not a disappointing one.

Kelly, in fact, has considerably more insight into the behavior pattern of account execs, agency chieftains, clients, surburbia, etc., than many of his confreres who, in recent times, have taken to their typewriters to record the somewhat boisterous skullduggery and shenanigans of the advertising fraternity, more properly dubbed the Madison Avenue Mafia.

Shakespeare observed that "we are advertised by our loving friends" but there was nothing loving or endearing about Mortimer Noyes, Princeton '32, the monumental con man in cashmere clothes, who was account supervisor for Cleen, the toothpaste, owned by Leslie J. Tipton, father-in-law and rugged drug-tycoon. The relationship between Noyes and his wife, Grace, and their two children is etched with particular brilliance and Kelly's depiction of the harrowing preparations for presentation day at Gaddes & Doblin is sufficient to drive potential ad agency personnel into the arms of a boiler factory where life would appear to be far more wholesome and pastoral.

"The Insider" has the makings of a brisk screen story dealing with a prime Madison Avenue scoundrel in the midst of animated storyboards, tv commercials, visuals and lissome agency dames with decidely horizontal ideas. *Rans.*

ADVENTURE IN THE

ZIV'S NEW HIT SHOW STARRING

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JOAN MARSHALL

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PERIL their partner!
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RACING WITH EXCITEMENT...
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Venture

FROM THE FLORIDA KEYS TO TRINIDAD . . .

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Here's a dynamic new star team, destined to become TV's greatest romantic pair! They're together and terrific in a series filled with Mystery and Intrigue amid Tropical Splendor!

Yes, Ziv is first again with the NEW, the BOLD, the EXCITING, truly, new dimensions in TV entertainment!

ZIV Television

Agencies, Vidblurb Producers Are Committing 'Filmicide,' Sez Hunter —On Other Madison Ave. Fronts

By JACK BERNSTEIN

"Filmicide" is the coined word that Rollo Hunter, v.p. and radio-tv director of Erwin Wasey, Ruthrauff & Ryan has come up with to describe the current price war that is spreading under the agency-producer bidding system. Prevailing practice, according to Hunter, has increased kickbacks between agencies and the producers of commercials and has in many ways been responsible for the downgrading of the quality of tv blurbs.

In brief, the bidding system calls for agencies to solicit bids from two, three or more tv commercial producers when shooting sales messages for clients. Under the bidding system, the low bidder is usually awarded the job and it's with this agency practice that Hunter takes issue. "In contracting for film commercials under the bidding system both agencies and clients think they're getting the job done at the lowest price but over the long haul, it's doubtful if there's a saving at all."

Hunter describes the system by saying desperate producers in need of the blurb business often submit bids that are far too low just to prove to the agency the type of work they can do and to get their foot in the agency door for future business. Shortsighted agencies, says Hunter, accept the low bids and clients are happy over the low price. In the production of the massages the tv producers cut corners so as not to take too bad of a financial beating. In the process, Hunter claims, the agency is stuck with a second-rate commercial and the advertiser is the loser in the long run.

"Part of the blame lies with the client himself who doesn't have faith in his agency and instead of letting the agency decide which firm is to get the business because of their track record and a cost analysis, choose the bidding system because they kid themselves into thinking they have saved some money."

"Producers have told me that if the price war, and by that I mean undercutting continues, more production companies will close their doors and will leave the agencies with a dangerously small group from which to select. At the rate the system is working, in from three to five years there will be no more than 20 producers in New York."

Hunter feels the standard bidding system tends to deprive good producers of a chance to work long enough with one agency or one account to understand the client's problems and to do a good job. He thinks some producers pad jobs once a client likes their work and in that way the advertiser ends up with the short straw. But basically, it is the question of whether clients are willing to trust their agencies to select producers on a qualitative basis instead of being bound by the limitation of price alone.

"Producer, agency film specialists, and client representatives recognize the abuses inherent in the competitive bidding system. All see the possibility of such things as kickbacks or payoffs creeping into the picture. Economically it's not healthy to let production houses be forced into bankruptcy. But yet, nothing seems to happen and the price war continues and more and more producers are worrying about meeting the payroll."

In talking about the touchy subject of agency kickbacks, Hunter points out that for the most part the bidding handled by agency is not done on the management level and it is usually an agency producer or a production manager that sends out the bids through an account executive. "This is where the trouble is frequently, although it is almost impossible to find out who within the agency is taking payoffs and kickbacks. You can't check which men are receiving gifts at home or even hard cash but yet you know there are rakeoffs within agencies. When an agency steals from itself it's stupid but when your stealing from a client, it's criminal."

Does Hunter have a solution to the problem? "Well," he points out, "I have discussed this with many producers and Robert L. Gruen of National Screen Services presented an interesting idea which may solve the problem. Gruen suggested that producers should work on a retainer basis, somewhat similar to the way attorneys work. The way the system would work is that a producer would sign a contract wtih agency — management guaranteeing him so much work. This would do to eliminate payoffs and at the same time producers would be working on more than one commercial and could familarize themselves with the desires and demands of an agency. It would also prevent padded jobs."

A single commercial unit can and often runs upwards of $3,500 and Hunter points out that if this idea doesn't appear sound then agencies aren't going to be able to overhaul their film bidding practices until clients show some confidence in their ability to get the best job for a proper price, not necessarily the lowest bid."

SWITCHES: Hal Davis, radio-tv veepee of Grey Advertising, named assistant to the president. He will report to agency prexy Arthur C. Fatt and his new responsibilities will include account supervision and the planning of campaigns.

Joseph Shaw named an executive tv producer at Dancer-Fitzgerald-Sample.

Leslie Towne, ex-Emil Mogul, has joined Smith Greenland's media sector.

Denman F. Jacobson, ex-N. W. Ayer in Detroit, to the CBS radio sales department in that city as an account exec.

Edward J. Garvey, account supervisor at J. M. Mathes, has earned veepee stripes.

LOST & FOUND: TelePrompTer has appointed Dowd, Redfield & Johnstone as its agency, vice Cromwell Advertising.

Mogul, Lewin, Williams & Saylor has picked up the $500,000 ad account of Breakstone Foods, a division of National Dairy Products Corp. The account had been housed at Paris & Peart since 1955. Termination is effective Dec. 31. In addition to landing the Breakstone account, MLW&S was appointed to handle the advertising for Patek Philippe and International Watch Co. accounts.

MacManus, John & Adams has been named to handle the advertising of Heineken's Holland Beer, Whitbread's English Ale and Mackenson's English Stout, products of Van Munching & Co.

Grant Advertising has picked up the Gifts By Wire account. Grant's Miami office will service the account, with other Grant offices handling regional campaigns.

SHORTS: Reach, McClinton & Co. and the J. R. Pershall Co. of Chicago have ironed out final details of a merger after several months of talks. Combined billings of the two agencies is estimated to be in the neighborhood of $20,000,000.

Two established Minneapolis advertising agencies, Savage-Lewis Inc. and Vance Pidgeon & Assoc., have completed a merger which will be effective Dec. 1. New organization to be named Pidgeon-Savage-Lewis with Addison Lewis as chairman and Vance Pidgeon as president.

Chicago Agencies

By LES BROWN

Chicago, Nov. 18.

Hotpoint drops its tv receiver line at year's end. It's the sole product of the General Electric subsid to be handled by Needham, Louis & Brorby.

Waldo Lankschmidt, veep and research director of Grant Advertising in Johannesburg, South Africa, touring the U.S. currently to study latest research developments. He's pioneer of market research in that country.

WEAW-AM-FM incepting a "Commercial of the Month" award, the winner of which gets a free spot daily on the station for the full month. First to win was Tatham-Laird's blurb for Clark Oil, which will get the cuffola in December.

Jack Tarleton, ex-Eastman Kodak, signed on with Leo Burnett as v.p. and member of the plans board. Week ago the agency upped Don Tennant to v.p. in charge of tv film.

Jack E. Kannapell Jr., formerly with Brown-Forman Distillers in Louisville, joined Erwin Wasey, Ruthrauff and Ryan as account exec in the Chi office.

Hugh Wells left Erle Ludgin to become group copy supervisor at Tatham-Laird.

John Bryan Davis, ex-Kenyon & Eckhardt, joined McCann-Erickson's creative staff as senior art director.

Gingiss Bros. tuxedo rental stores tapped Olian & Bronner.

London Agencies

By BARRY BARNETT

London, Nov. 18.

Vauxhall Motors Ltd., starting later this month, will use large spaces in all national daily and Sunday newspapers to plug its complete range of autos. The campaign, being handled by the W. S. Crawford agency, will run until the end of the year.

A new campaign by Thomas & Evans for its Corona soft drinks is being lanuched by the Dolan, Ducker, Whitcombe & Stewart agency. Press and tv advertising is planned to run until the close or the year.

The Alfred Bates & Son agency, using commercial tv ads in the Midlands, will plug the Cellular Clothing Co.'s Cotella pajamas.

Some of Britain's top advertising men will speak at a one-day course on advertising sponsored by the Institute of Directors at the Dorchester Hotel next week (26). They will be Brian F. MacCabe, managing director of Foote, Cone & Belding: D. S. Ingham, a director of Young & Rubicam, and John W. Hobson, chairman of John Hobson & Partners. Part of the course will be devoted to a screening of BBC-TV's advertising documentary, "The Golden Egg," which was aired over the web several months ago.

Radio Review

WALTER WINCHELL
With Don Wilson and John Wingate
Producer-Director: Norman Baer
15 Mins., Sun., 6 p.m.
BON AMI; SYMPHONIC ELECTRONICS
MBS, from New York
(Cole, Fischer, Rogow)

Walter Winchell is still in there pitching an amalgam of journalistic trivia and Paul Revere type of editorializing about the fate of the nation. But now there seems to be a less frenzied, less passionately eruptive approach to his 15-minute stanza on the nearly 450 Mutual outlets.

True, the telegraph key is used as an electronic attention-getter, but the Winchell hyperthyroid fervor appears to be lessening as the elder statesman of gossip columnists surveys the rapidly shrinking universe. Nevertheless, there is sufficient magnetism in the Winchell name to pull substantial audiences.

Format of the Winchell quarter-hour show remains fundamentally unchanged. On preem (16) he came on with a last-minute bulletin of a car dealer's disappearance and segued with a flock of showbiz, politico and press world flashes. Nor did Winchell fail to deliver his regular editorial (in this instance a rap at the major political parties); a Wall Street tip (watch Richfield Oil); the letters-to-the-editor routine; a plug for the Damon Runyon Cancer Fund; a hot tip on a Communist Party meeting in Gotham and a "happy to be back" signoff.

Don Wilson is pitching commercials for Bon Ami and John Wingate is handling spiels for Symphonic Electronics Corp., a sister company to Mutual in the A. L. Guterma-F. L. Jacobs Co. chain of diversified activities including manufacture of phonographs.

Winchell is reportedly getting $1,000 per broadcast and there's little doubt that his "Good evening, Mr. and Mrs. America" intro is now an established catchphrase in American folklore, and regardless of delivery in high or low pitch, the Winchell name undoubtedly spells upbeat ratings. *Rans.*

Inside Stuff—Radio-TV

Though his ABC contract runs until next May, Mike Wallace evidently feels he can get out of it if he wants. Screen Gems, in searching for its first videotape show for syndication, was working on a deal to distribute a new Mike Wallace package, in connection with WNEW-TV, the N.Y. indie. Wallace was all set to ask out from ABC, where he's currently collecting $2,000 a week for not working, but the deal reportedly got bogged down in the amount of money SG was willing to put up for the tape project.

Unusual public service gesture on part of a Gotham department store was last Thursday's (13) three-column ad by Abraham & Straus in the N. Y. Times and N. Y. Post inviting viewers to catch Norris Houghton's interview with Archibald MacLeish on the META program over WPIX. Headline described Houghton's "Playwrights in the Contemporary Theatre" program as "Education Television at Its Best." Ad reportedly brought renewed interest in META's future from large metropolitan assemblage.

NBC News undertook a vast moving job last Friday (14) in N.Y. without missing a newsbeat. At 10:03 p.m. the newsroom at 30 Rockefeller Plaza was transfered from its old quarters adjacent to Radio Central to contiguous operation with the administration division. Battle plan was under direction of administration manager Leslie Vaughan who directed the exodus for 75 newsmen, scores of telephones, entire battery of AP, UPI and Reuters newsprinters, Western Union tickers and newsphoto transmitters.

Fourth annual National Mass Media Awards Dinner under auspices of Thomas Alva Edison Foundation will be held at the Waldorf-Astoria, N.Y., on Monday, Dec. 1. Dr. O. Meredith Wilson, prexy of American Council on Education, and also head of the Univ. of Oregon, will be one of the guest speakers. Charles F. Kettering, prexy of the Foundation, will preside and Charles Edison, honorary prexy, will present the awards. Some 500 guests are expected to attend the 1958 awards dinner for films, tv and radio reps.

Strong response to META's courses in Basic Russian and French is seen in the unusual number of letters from viewers as far away as Poughkeepsie. Afternoon lessons are transmitted by Board of Regents on WPIX, N.Y., between classroom instruction produced by Gotham's Board of Education.

META's "French Through TV" is aired on film Monday through Thursday at 12:30 p.m. by Dorothy Brodin of Hunter College H.S. Series was prepared by Language Research Institute of Harvard based on the Ivor Richards method, which scorns use of English for any purpose. Russian is aired live Tuesday and Thursday at 3 p.m. in conjunction with St. John's U. Teacher is Katherine Alexeieff, who employs oldfashioned pedagogic methods on her students. Amram Nowak is producing the Russian course.

Feature of both the French and Russian courses is the presence of live students in the studio. Russian course is being taken by wide assortment of individuals including those interested in learning to read technical papers published in Soviet, newsmen who hope to get Moscow assignments, etc.

An Englewood, N. J., teacher reported to META that both instructors and pupils sit down together to take the Russian lessons. Class consists of bright moppets who insist they want to find out for themselves the art of grappling with the Russian alphabet.

Producer-director Steve Fleischman and camera crew are at Rutgers U. to film special two-part report for "20th Century" series on today's youth. It's tagged "Generation Without a Cause" and will be aired over CBS-TV next spring. Same producer has a two-part report on "The Delinquents" scheduled for the program in January. Incidentally, an original musical score by Darius Milhaud—his first for tv—will have its premiere on the series Sunday (23) when Alfredo Antonini conducts it for the special "Peron and Evita" documentary report.

In an unprecedented audience promotion plan, Philadelphia's WRCV is mailing out birthday cards to listeners every day of the year. The cards contain greetings from all the WRCV talent, in addition to their pictures and autographs. Harold J. Pannepacker, station manager, declared: "We believe this type of community relations should pay big dividends in listener loyalty, and we will keep sending these cards out on a continuing basis, as long as the response is maintained at the present level."

The National Assn. of Broadcasters is sending out forms asking radio stations to name potential members of its radio board for terms beginning next March.

Only those certified as qualified in the forms will be eligible for nomination at the 1959 convention. Station owners, partners, officers or executives whose time is devoted mainly to broadcasting are considered eligible.

WRCA-TV, N.Y., is once again accepting applications for general talent auditions. Auditions are being held on alternate Tuesdays and are open to all talent except dramatic actors, with or without agent. Apply by mail to "Open Audition," WRCA-TV, 30 Rockefeller Plaza, N. Y. 20.

The second theatrical Knight to appear for Associated TeleVision within two weeks will be Sir Ralph Richardson, who will narrate "The Story Of Job" in its religious program "About Religion" on Sunday, Nov. 30. He'll be linking a series of paintings on the subject by John Bratby by reading from the Old Testament. Bratby's work includes a number of paintings for the picture, "The Horses' Mouth," starring Alec Guinness. These are currently being exhibited at a gallery on Madison Ave., New York.

Dick Clark's 'Eve' Show And 'Pop' for 'Bandstand'

Perhaps the hottest ABC-TV property next to "Maverick" is Dick Clark, so the network is out to get as much mileage as possible out of the videodized disk jockey personality. Network currently is mapping an hour-and-a-half or two-hour New Year's Eve stanza for Clark to front.

In the next day or two, ABC is expected to put the one-shot up for sponsor grabs.

Incidentally, ABC-TV is opening up the Clark "Bandstand" daytimer to soda pop manufacturers. Until now the network has held off in this area because of the Welch fruit drink sponsorship, but it's understood the web no longer considers Welch competitive with the fizzers.

PROTEST REMOVAL OF CH. 12 IN NEW ORLEANS

New Orleans, Nov. 18.

The city council Friday (14) adopted a motion protesting removal of tv Channel 12 from New Orleans.

The council also went on record urging the FCC to set aside a recommendation of its broadcast bureau that would "deprive New Orleans of this third VHF channel." The motion was sent to the FCC in Washington.

The council said it "urges and believes the technical difficulties cited by the broadcast bureau can be resolved." These technical difficulties, principally the proposed location of transmitter towers, were the basis of the bureau's suggestion to the FCC on Oct. 30.

Why Shows Go Over Budget

Hollywood, Nov. 18.

Probably the most extensive and complicated live production ever undertaken at CBS Television City has been in work here. It's the "Playhouse 90" production of William Faulkner's "The Old Man," with Fred Coe producing, John Frankenheimer directing and Geraldine Page and Sterling Hayden toplining the Horton Foote adaptation.

Show is already a reported $55,000 over budget, due to construction of a multiplicity of sets and production devices including a 50x30-foot tank that will hold 168,000 gallons of water, weighing 75 tons. This alone necessitated extensive construction work underneath the studio, with additional supports being built underneath the tank, which lies directly over master control, to support the weight of the water.

"Old Man" takes place in a Mississippi flood and tidal wave, and the tank was necessary to stage the setting convincingly. A houseboat will be placed in the tank, as will submerged telephone poles, house roofs, trees, a rowboat and other debris. Frankenheimer has rented a 25-foot camera crane from a film studio to reach across the tank.

Additionally, there's another 6,700-gallon tank in Television City's basement, for underwater shots; eight rain machines, 15 fog machines, a second houseboat set, seven other boats of varying size, a levee set, a cabin on stilts, and a newly-developed "periscope" device enabling cameras to shoot at water level and below water through the use of mirrors. The tank itself will be used to represent the Mississippi, a swamp and a back bayou.

All of which, besides inflating the budget, has caused the show to branch out into a second studio, first time that a "Playhouse 90" has ever used two stages and only the second time it's ever been done at Television City (first was David O. Selznick's spec for the electric companies).

Entire show, slated for this Thursday (20), was taped in advance, and director Frankenheimer took four days to tape the stanza.

East German TV Copies American Program Trends; Little Know-How

By HAZEL GUILD

Frankfurt, Nov. 18.

Current popular diversion for Americans who live near the East German border, and for West Germans who are television set owners, is tuning in on the East German television currently being shown — and watching how the Communist-controlled Easterners are following the American formats right down to a Red "T."

Best viewing is probably in Berlin, where West Berlin fans can easily dial in the East Berlin television station for a closeup view of what it's like on the other side of the fence. But other East German stations, such as those in Brocken in the Harz Mountains and Inselberg in Thuringia have now stepped up their transmission to lure in viewers living near the West German borders. Frequencies have been set so that the Westerners can pick up the Red shows on their screens.

Communists have stolen an Ed Murrow "See It Now" technique for one of their programs showing happy farmers giving studied answers to reporters who question them about life under the Communist reign.

A "hero worker" who broke all records for building a tractor be-

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London Psychologists Give 'Subliminal' Ads A Respectable Grade

London, Nov. 18.

The British public has been assured by BBC-TV that subliminal advertising, tagged here as "rape of the mind," is no such thing. Top men from the psychology department of London University explained during the program, "Science Is News," that they had discovered that people built up a mental defensive block subconsciously against certain messages, and also that the level of perception varied greatly from one person to another.

These reassurances followed demonstrations of subliminal methods. First viewers were shown a one frame message included in a clip from a nature film. This was run through slowly. The message read: "Switch Off." Then the film was run at the right speed and the message flashed across the screen at somewhere around 1/25th of a second. It was easily seen.

In another demonstration, viewers were told that a word was being shown on the screen below the normal range of visual perception and that in some cases it should register subconsciously. The word, it was revealed, was "Cancer."

One of the scientists, commenting on subliminal, said: "A great deal of nonsense has been written about this."

NAB for 'Open Courts'

Waterville, Me., Nov. 18.

Chief attorney for the National Assn. of Broadcasters urged the industry to publicize its stand against restrictions on radio-television coverage of courtroom trials.

Douglas A. Anello told a meeting of the Maine Radio & Television Broadcasters Assn. here that "a change will most certainly be made" in these restrictions if the people get aroused enough.

It's up to broadcasters, he said, to "tell our story and bring the facts to the people" so that tv and radio newsmen might have equal access with other media to public proceedings.

NBC Goes Into High Gear on Plugging Of TV Shows Via Records

Use of commercially recorded theme music is now a major phase in exploitation of NBC-TV programs. This was highlighted this week when Al Rylander, the web's director of exploitation, mailed to promotion managers of affiliates the original cast album for "Hallmark Hall of Fame" colorcast of "Kiss Me Kate" tomorrow (Thurs.). This brought total distribution of records for more than 30 productions over the 10,000 mark.

Rylander already has capitalized on commercially recorded theme music of "Treasure Hunt," (MGM); "Peter Gunn" (Capitol); "Wagon Train" and "Tales of Wells Fargo" (RCA Victor). "Cimarron City" and "Jefferson Drum" themes are also in the works.

Additional plugs for NBC-TV programs were obtained in two best-selling RCA Victor albums, "Saturday Night With Mr. C" and "We Get Letters," all concerned with Perry Como. Similarly, Ernie Ford, Steve Allen, Dean Martin, Dinah Shore and other NBC-TV programs have been exploited via use of regular releases of major label outfits.

NBC Radio's $1,260,000

Renewal biz and several new orders amounting to $1,260,000 in net revenue were chalked up at NBC Radio this week. Highlight was Brown & Williamson, in behalf of Viceroy Cigarets, renewing quarter sponsorship of "NBC News-on-the-Hour" for 52 weeks.

Life Magazine ordered quarter sponsorship of same program for week of Dec. 15. Seaman Bros. purchased heavy campaign in "Monitor" on first three weekends in December. Renuzit Home Products bought into "Bert Parks' Bandstand" starting January.

Eye New Gobel Producer

Hollywood, Nov. 18.

Reports are rife here that Gomalco Productions and NBC-TV are seeking a producer for the George Gobel show, to replace Bill Burch. The reports continue despite a denial from David P. O'Malley, Gomalco partner.

Even as O'Malley denied it, NBC-TV sources said a search was underway to replace Burch, formerly with Ralph Edwards.

KTTV Finds Way To 'Scene-Edit' Its Taped Shows

Hollywood, Nov. 18.

Videotape can be and actually is being edited—and "scene-edited" at that—at KTTV, the Los Angeles indie which already is the first station producing tape shows for syndication. Station has researched the editing problem to the point where it can cut one tape into another in the middle of a scene, then cut back to the original, without "going to black."

Development is one of critical importance to the adaptability of tape to motion picture techniques, since it permits short "takes" and intercutting in the motion pic production style. KTTV's progress in editing is still characterized as in the "crude" stage but station has achieved intercutting as a practical matter.

Entire question of tape editing is a confused one, primarily because it involves jurisdictional union problems at the networks and stations, and these are the only places where tape is actively in use. Jurisdictional problem stems from the fact that tape is currently handled by the webs' and stations' technical unions, NABET or IBEW, as the case may be. Film cutters at the stations are IATSE, but they are not permitted to handle tape, and consequently no attempts at experiment in editing have taken place.

At KTTV, however, the station insisted in its last bargaining session with NABET that a clause be written into the contract permitting IA cutters to work on tape. As a consequence, KTTV is the only station in the country where NABET and IA personnel are working together on tape, and under engineering boss Ed Benham, the outlet has made long strides in editing.

The KTTV editing technique right now consists of operators "rocking" the tape, a la audio tape, and working right off the monitor. They rock the sound and picture back and forth until they hit the spot they want, then make their cut. The cut is a clean

(Continued on page 50)

Canada Sets Up Board of B'cast Governors to Control AM and TV; CBC's Six-City Monopoly to End

Ottawa, Nov. 18.

What had been heretofore only a plan to reorganize Canada's top-level radio-television administration became a reality with the appointment of a Board of Broadcast Governors by the federal government. BBG will replace, in power to control all Canadian AM and tv, the Canadian Broadcasting Corp. board of governors.

CBC's administration has also undergone a switch, with the corporation now to have a president, v.p. and permanent member of the board.

First thing the dialers are expecting is a breaking of the long-time CBC monopoly in video broadcasting in six major cities. This has been assured.

The new Board of Broadcast Governors has no show business person among its members. It does have two university presidents, three newspapermen, three lawyers, a femme dentist, a Baptist minister, housewife, florist, automobile dealer, labor historian and a rehabilitation executive for the blind.

BBG chairman is Dr. Andrew Stewart, 54-year-old president of the U. of Alberta, who will get $20,000 a year. Vice-chairman is Roger Duhamel, a Montreal professor, at $17,000. The BBG's permanent member, at $16,000, is Carlyle Allison, editor-in-chief of the Winnipeg Tribune.

Alphonse Ouimet, who has been g.m. of the CBC, becomes president and g.m. under the new setup, with veteran radio-tver Ernest Bushnell as v.p. and assistant g.m. The CBC governors and officials will be restricted to CBC affairs with BBG taking on overall regulation of all CBC and other radio and video operations, including granting of licenses.

Kate Aitken, Toronto writer, is the only BBG member with even a distant connection with broadcasting. Mrs. Aitken has aired women's gab shows on radio and guested on tv shows plus some commercials for food firms.

First BBG chore: drafting new regulations for Canadian radio and television broadcasting.

Welsh Rare Bit

London, Nov. 18.

Quiz game treatment was given to three Parliamentary candidates in a recent Welsh by-election by Television Wales and the West, the local commercial tv outlet. Each candidate was given a fair chance to state his case from a soundproof box!

As each one delivered his spiel over the air from the box, the other two were kept out of earshot so that none of them would have an unfair advantage. Nor could they indulge in the normal debating trick of contradicting the other's arguments.

Politicos on Radio-TV Couldn't Get Options Picked Up: WIP's Brent

Philadelphia, Nov. 18.

The radio and tv performances of all political parties received a non-partisan blast by Rolf Brent, WIP veepee. There were no winners. "If political programs on tv and radio were judged by the audience ratings, I doubt if one politician could get his option picked up." The exec began a direct attack on "The inexpert, bumbling, dull, boring, unconvincing performances of our American politicians on the air," with that statement. Brent spoke at the N.J. Broadcaster Assn. meeting at Cherry Hill Inn last week (14).

"It is axiomatic in our business that before you can sell anyone, you have to get their attention. If the amateurish title slides and poorly produced tv programs and the silly campaign jingles attracted anyone to do anything but turn the dial, I'll eat my vertical control. As far as radio goes I guess the candidates figured the kids more important than the housewives, so they ignored radio and bought adjacencies to tv cartoons."

Brent condemned political campaigning on radio and tv for failing in three essentials of good programming: "Attract attention, arouse interest in issues, and help the listener make up his mind. It is increasingly evident that broadcasters are committing themselves to throwing away their audience every time they put on a political program. When are politicians going to wake up and realize you shouldn't antagonize the public by preempting their favorite show?"

Chi, Ratings and U.S. Senate

Chicago, Nov. 18.

The "Chicago situation" may become a focal point in the Senate investigation of radio and tv ratings next January. Sen. Mike Monroney (D.-Okla.), who heads the special Senate Commerce Subcommittee which will conduct the probe, has asked the local chapter of American Federation of Radio & Television Artists to provide him with materials that will serve as background to the local's complaints against NBC and its Chi o&os, WNBQ and WMAQ.

(In a complaint to the FCC, Chicago AFTRA has charged NBC and other networks with operating the o&o stations from New York with no concern for the interest of the communities they are licensed in. NBC came under fire particularly for a wave of show cancellations at WNBQ, which displaced a number of local performers. To justify the firings, the station cited the shows' low ratings.)

Sen. Monroney, who had come to Chicago to address the Better Business Bureau last week, spent an hour with AFTRA exec secretary Ray Jones and attorney Sanford Wolff listening to the details of their case. He said his group would be interested in the effects of the rating services and their relationship to network and local program content.

"We need to know," he said, "to what extent ratings determine station and network policy and how they affect the development and utilization of local talent and local programming. It is obvious, it seems to me, that new talent must be continually developed, and that this new talent must be expected to furnish variety in the programs of the future. If ratings are to continue as presently they are used, it seems to many that they will only add to the sterility of network programs and that the viewing public will only be given more and more of the same."

The solon said he did not see how the broadcasting industry could kill off local programs because of rating measurements and still expect to develop the new talent, techniques and stars that are necessary to its best functioning.

Pepsi-Cola Eyes Weekly AM-TV 'Holiday in Stereo' Reined by Andy Potter

Hollywood, Nov. 18.

Pepsi-Cola, which is bankrolling the NBC-TV "Exploring With Hope," Bob Hope tribute to the Boy Scout-sponsored Explorer organization Nov. 29, is mulling a weekly radio-tv stereo series titled "Holiday in Stereo." Series would be produced by Andy Potter Stereo TV Productions, same outfit packaging and producing the "Exploring With Hope" stanza.

The one-hour Hope show was originally slated as an simulcast stereo show on the network, but a change in date to the 29th made it impossible to line up circuits for the new date. Consequently, it'll be tv-only except in Los Angeles, where Potter has set up a sereocast on KRCA, the NBC-TV o&o, and KFI, the NBC Radio affiliate. Production will be in stereo, with the two audio channels being mixed for the tv feed to the rest of the country.

"Exploring" is Potter's first stereo package since going into indie production when he exited as radio-tv chief here for the Reach, McClinton agency last summer. He's signed on Haan Tyler, formerly with California National's Victory Program Sales, as his sales manager, while he handles production. Also on the Potter agenda is his "Christmas in Stereo," which he's produced locally on KRCA and KFI for the past two years but hasn't set yet for this season, and a stereo one-shot spec featuring Paul Whiteman and Ferde Grofe, with the latter's new "Paul Whiteman Suite" as a feature of the spec.



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encore!

encore! in New York

57%

share of the audience
with "HONKY TONK" re-run!
WCBS-TV, Late Show, Sept. 27

encore! in Atlanta

46%

share of the audience
with "THE SEARCH" re-run!
WSB-TV, 5 to 7 P.M., Sept. 6

encore! in Baltimore

50%

share of the audience
with "BATAAN" re-run!
WJZ—TV, Early Show, Sept. 13

encore! in Miami

58%

share of the audience
with "WHITE CLIFFS OF DOVER" re-run!
WCKT-TV, Midday Movie, Sept. 9



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Chi WTTW Educ'l TV'er in Revealing Data on Patterns

Chicago, Nov. 18.

Windy City educational channel, WTTW, recently completed a study of its audience size and makeup, and the results are fairly surprising, considering that for budgetary reasons it promotes itself solely in program listings.

Some statistics in brief: the station finds it serves 750,000 people per week in its 18-county span; reaches 1,500,000 homes per month; gets to 4% of the total tv population daytimes and 7% at night; and is tuned in at some time during an average month by 42% of the tv homes.

Though, on the face of it, statistics such as these can have little value to a station that does not accept advertising, they have proved helpful to WTTW fund-raisers in the station's latest drive, especially with those head-scratchers who had to be shown that the station has an audience. The figures also serve to gauge the worthiness of some shows, and in the case of courses for credit a cost-per-thousand can determine whether it is cheaper to beam the subject on the air or teach it in classrooms.

WTTW can't afford to subscribe to any of the rating services but has found the Nielsen and ARB offices here helpful in connection with their study. Also it has been possible for the statisticians making the study to swipe a glance at rating books at other stations, so, as a WTTW spokesman described it, the study was "our best guess based on available information." Among the sources was the Nielsen Area Coverage Study No. 3. In the rating books of ARB and Nielsen, the educational station usually found itself represented as "Other."

Unlike entertainment - seeking audiences, WTTW's viewers, according to the study, dial in on a per-show basis and seldom are hooked by adjacencies. Station is actually trying to encourage this kind of viewing and is promoting itself as a "library" of the air. Based on ARB statistics, WTTW finds that an average of 2.57 programs are watched per week by persons who watch the station at all. Translated into minutes, it comes to an average of 80.63 over the week.

Average audience share has been determined at 1.5-2%. Best rated shows get around 100,000 viewers; lowest rated (the tv college courses, mainly) play to around 15,000. Shows are not necessarily watched by the intellectual elite, and there seems to be no predominance of any single income level.

Realizing that it can only excite an educational motive in a fraction of the populace and that some people will not be reached at all by an educational channel, WTTW aspires to get one- or two-program visitations per week by two-thirds of the population in its area.

Studies made by other educational stations point up the pattern that audiences increase every additional year the station is on the air. The gray-matter channels in Boston, Pittsburgh, St. Louis, San Francisco, Houston, Minneapolis and Chicago "look" alike, using approximately the same programming, and find their audiences acting alike. Rate of audience gain at each station with each new year roughly coincides with the rate of gain at the other educational stations, recent studies have found.

Christy Walsh Leaving Bates for Coast OB&M

Hollywood, Nov. 18.

Christy Walsh, with the Ted Bates ad agency for the past five years, is returning to Hollywood as Coast manager of Ogilvy, Benson & Mather. Latter is setting up its own offices here since acquisition of part of the Maxwell House Coffee account, with another major client undisclosed.

Walsh switches over Jan. 8 from Bates, where he was broadcast supervisor on the Colgate account.

'Truth' Hurts

Clayton (Bud) Collyer, national president of American Federation of Television & Radio Artists, was attending an important strike vote meeting in N.Y. last week, and, apparently against his will, he had to leave the room before the vote was taken.

His sponsors wanted him to appear elsewhere to tape another edition of "To Tell the Truth," which he emcees on CBS—in case AFTRA pulled a strike and left the networks without live programming.

Latin Radio-TV Columnists Plan Mexican Meet

Mexico City, Nov. 18.

The Mexican Assn. of Radio and Television Newspapermen will sponsor the first Inter-American Radio and Television Congress, to be held in this city in March of 1959.

Reporters covering radio and television news from all the nations of the Americas will be invited to the event.

One of the prime objectives of the meeting, according to prez Ramon Inclan, is to achieve a comprehensive rapproachement and interchange of industry reporting practices, exchange of papers, etc. with all countries.

Hope is that impetus can be given to improved development of the radio and television industries south of the border, as well as contributing to the exchange of entertainment talent in this field.

British TV Shows

Continued from page 29

discussions with BBC-TV's business chief, Ronald Waldman.

The shows may be films, kinescopes, or even live transmissions with CBS taking the comedians to America to do them. It's almost certain that if a deal is set, the comedy content of the offerings will have to be reshaped to suit Yank tastes.

"Yakity Yak" buyer Hamilburg says he intends to use, on a rotating basis, some of the British girls who were featured in the show. Among them were Therese Burton, Shirley Ann Field, Carole Leslie, Jean Clarke, June Cunningham and Barbara Roscoe. He aims to bring them over at the rate of about one a month for guest appearances.

Hamilburg's basic panel will be recruited from unknowns, but Ralph Story has been named as emcee. The show is skedded to open on the ABC-TV Hollywood outlet in mid-December and if it clicks it will get network billing the following month.

KTTV Finds Way

Continued from page 47

one, sans the picture flopover, and can be made in the middle of a scene. However, KTTV has not yet reached the point where it can cut on a word or a syllable. For its mid-scene cuts, it must cut between dialog.

For example, on a "Divorce Court" where an attorney had missed some names, KTTV shot the two-minute scene over again and cut it in. However, to introduce the scene, it had to do a "crowd shot" without dialog, then have the cameras cut to the attorney; again at the close of the insert, cameras cut to the crowd. However, KTTV expects to overcome this problem soon as well.

CBC Vice RCAF

Ottawa, Nov. 18.

Canadian Broadcasting Corp. has taken over radio station CFWH in Whitehorse, capital of Yukon Territory. Station had been operated for 12 years by Canadian army and Royal Canadian Air Force volunteers.

It's the first far-north community served by government-owned CBC.

St. Louis Meet

Continued from page 31

vision are shortsighted in failing to use their own great sales tools to reach the listener and the viewer who are advertisers or potential advertisers. He warned that "for the future we can no longer count on growing 'automatically' and that by undertaking a concerted campaign radio and tv won't be shortchanged when the national advertising budget pie is cut up."

"The industry's 1958 billings will be an increase over 1957," McGannon pointed out, "but what did we bill in '57? only 18.8% of the total national budget. That, for media that command the attention of virtually every man, woman and child in the country, and sell more persuasively, more positively and more economically than anything else ever devised by man, is far short of the percentage that we should and will be billing."

Room For All

There is, McGannon reminded the convention, "plenty of room and need for radio, television, newspapers and magazines and as many other media as our ingenuity can devise, to entertain the public; to keep the people informed of developments and to keep our economy healthy by stimulating the public to purchase the goods and services that make our lives richer and fuller."

In a "we - practice - what - we - preach" gesture McGannon distributed do-it-yourself kits which were in preparation for a year by WBC, designed for use by both radio and tv promotion men in kicking off the campaign.

Importance of promotion as an integral part of the industry was perhaps never so pronounced as at this BPA meeting, with its record turnout of "professional promoters." The comparatively new organization has grown considerably in stature, as evidenced by the banner attendance at the Chase Hotel, including a large representation from the networks. The agenda is strictly 'meat and potatoes," with a realistic, both-feet-on-the-ground exploration into all aspects of promotional activity in a continuing - round of seminars, panel discussions and shirtsleeve chinfests. In subscribing to the credo set forth by BPA prexy Ell Henry of the ABC network, Chicago, i.e., "the purpose of this convention is to provide you, as a broadcast promotion representative, with concrete discussions which will enable you to enjoy and maintain the respect to which you are entitled," the delegates have plunged into the round-robin of meetings and debate with an enthusiasm that augurs well for the industry as a whole.

Who Quit Whom?

Continued from page 28

name to WNEW-TV, the relations apparently grew somewhat worse.

Second, the News admitted it was bothered by the frequent association by WABD, and later WNEW-TV, with its own rival for ayem readership, the Herald Tribune. Most recently, WNEW-TV and the Trib teamed to provide election night (Nov. 4) coverage.

In any event, the News had already begun discussing with other stations the possibility of shifting its radio news feed. When approached last week, after the WNEW announcement, the News official said that the breakoff with WNEW was "mutually amicable."

After the announcement, a Metropolitan corporate spokesman said that WNEW was not trying to beat the News to the punch, but that the termination of the News arrangement was decided for "internal reasons, and has nothing to do with the News searching around." The radio station plans to set up an inside news plant, which eventually will be utilized by WNEW-TV as well.

PARKINSON'S WCAE SLOT

Pittsburgh, Nov. 18.

F. Greer Parkinson, head of programming at WBNS in Columbus, has been named manager of Hearst-owned WCAE here. Appointment becomes effective next week.

Parkinson has been at WBNS since 1942.

Northern Ireland Com'l TV Setup

London, Nov. 18.

The new commercial tv station for Northern Ireland, which is expected to start operating by the end of next year, will reach a population of over 1,000,000. The service area will include practically the whole of Northern Ireland, but will not extend across the border into Eire.

The announcement by the Independent Television Authority that the contract to operate the station had been awarded to a group headed by the Earl of Antrim as chairman, and including Sir Laurence Olivier, William Baird MacQuitty and Betty Box, came as a surprise to the industry. It had confidently been suggested over the past year or so that the station would go to another local syndicate of which George Lodge was the motivating force.

The board of the new company includes many prominent Ulstermen. The deputy chairman will be Sir Francis Evans, a former Ambassador to Argentina and Israel, who is now deputy chairman of the Northern Ireland Development Council. The Countess of Antrim, wife of the chairman, is also on the board and other directors include Oscar Henderson and O. W. J. Henderson, who are directors of the Belfast News-Letter; H. A. C. Catherwood, a Justice of the Peace; Prof. J. L. Montrose of Queen's University, Belfast; James J. Morton, who is on the board of a string of local newspapers, and Mrs. J. A. Mackie, vice chairman of Northern Ireland Hospitals Authority.

Telefilm Houses

Continued from page 32

at all. CBS Film said the parent network is permitting it to make its own decision, but "we haven't really made up our minds." "No decision," from ABC Film, "although we are attending all NAB regional meetings." (Some observers believe CBS and ABC will join Calnat in a "no" stand before long.)

ITC and Gross-Krasne-Sillerman have not reached a decision. In these two cases, there were recent managerial and ownership shifts which have delayed the NAB decisions. Screen Gems has not reached a decision; topper Ralph Cohn returns from Europe today (Wed.).

Ziv, United Artists (ex-AAP) and Metro-TV have not decided. Metro bossman Bud Barry was out of town, but the executive who spoke for the company said he wasn't even certain whether Metro had received the letter of renewal from NAB.





ABC Television, this fall, is the only network to increase



its evening share of audience over last year. To our



sponsors, to our affiliated stations, and most particularly



to all the families who tune us in, our thanks.

Sources: 1. National Nielsen first and second October reports 1958 vs. 1957. Average share of audience for sponsored programs, 7:30-10:30 p.m., NYT. 2. Trendex Reports for same program period, November, 1958 vs. 1957.

ABC TELEVISION

Television Followup Comment

Continued from page 35

well as other Indian sites.

In effect, it was the story of how powerful corporations with the help of the Government have been trying to deprive the Indians of their reservation lands rich in natural resources. Tribal leaders told McCormick how Indians were being forced to sell their property through signing termination agreements. Pressure is brought upon the Indians by large corporations and the Government which refuses to extend both credit and funds, it was alleged.

Other topics discussed were the lack of medical facilities, slum conditions, and the poverty status of the Indians which finds half of the tribes unemployed and in desperate need of financial help.

Bern.

Steve Allen Show

Steve Allen, rather than the guest star roster, was the top ingredient on the NBC-TV show (16). He set the keynote with his opening bit on isolation booths, which kicked the quiz shows while they were down, and came up with a couple of other nifty sketches with the help of his regular troupe. The Allen regulars did a very funny takeoff on a cool jazz quartet; which may have been a bit too hip for a mass audience and scored again with a takeoff on a hammy old vaudevillian. Comic Alan Young also worked with Allen in a clever parody on some old British colonials.

Stanza's headliner was Anna Maria Alberghetti, who registered with her looks and pipes on a couple of songs and one bright hoofing number with a pair of male dancers. Count Basie also was on with a driving instrumental at the show's outset and then closed the session with another number with Joe Williams vocalling. The Basie crew, unfortunately, didn't have enough time to warm up.

Herm.

Alcoa Theatre

Although armed with a farfetched script, Mickey Rooney developed an interesting, at times exciting, one-man performance on Monday (17) on "Alcoa Theater" over NBC-TV. He appeared in "Eddie," a mel'er about a small-time horseplayer and business promoter who had three hours to cough up $1.000 he didn't own before the bookies mussed him up.

As written by Alfred Brenner and Ken Hughes, Eddie was not a sympathetic character. He cheated, cajoled and wept into a telephone in an effort to promote cash in a hurry. But Rooney was believable as the grifter. Trouble was the melodramatic flavor was diluted because the script tipped the plot too early in the game. Moreover, what kept cropping up in the mind of the viewer to spoil the show was the fact that Eddie could have left his apartment at any time and thereby escaped the thugs.

The character of Eddie lent itself well to Rooney's frenetic acting style, and while the program, produced by Screen Gems, was not entirely successful, it was a worthy video experiment, recalling in some measure perhaps the most successful one-woman radio (and tv) show of all time, "Sorry, Wrong Number."

Art.

Ed Sullivan Show

There was a comedy load on Ed Sullivan's CBS-TV show Sunday (16) but it was pretty lightweight fare. Even Wayne & Shuster, Sullivan's Canadian finds, were off the track in a satiric piece on dope addiction called "The TV Habit."

The W&S effort was in questionable taste, overlong and the laugh meter was hard-pressed. The Dody Goodman - Arnold Stang opening segment was a tiresome affair concerning the "morning after the Ed Sullivan show." Cracks about how bad they were on their guest shots in the "looking backward" patter had an embarrassingly true ring. Sullivan joined 'em for some inane dialog in the closing part which proved only that he should stick to the intros and the commercials.

Another comedic dud was Lou Costello who took off on a quiz contestant at bat via telephone on a radio show called "Take It Or Lump It." Title of the sketch alone was a tipoff on the nature of the Costello slapstick.

In a change of pace from the comedians was thrush Roberta Peters. She hit the high notes in an attractive manner. Probably the biggest marquee lure on the Sunday stanza was France (called Frances by Sullivan) Nuyen of the legit click "The World of Suzie Wong." Her scenes with William Shatner served to pinpoint the drama's soap opera quality but the shot is also sure to simulate b.o. action, as if it needs any right now.

Closing act was turned over to Baby Opal, elephant trickster. Shades of "Toast of the Town" circa 1948.

Gros.

M Squad

One of the sturdier of the crimers, with Lee Marvin supplying the motivating spark, "M Squad" continues to roll through the violence cycle on safe rating ground. As Marvin goes so goes the series, and his writers give him enough dialog and situation muscle to keep his rugged frame bristling with skill and thrill.

In this installment he is charged with tracking down a wily killer crazed with jealousy over his young and attractive spouse, Paula Raymond. Marvin supplies the brawn, John Hoyt the brain and Miss Raymond the charm. The parlay develops tingling excitement and mounting suspense that director Don Medford never lets flag. Hoyt has successfully liquidated two of the men who succumbed to the fatal charm of Miss Raymond—almost. Doggedly pursuing even the flimsiest clue, Marvin finally corners Hoyt in a gunfight but he gets off with an insanity plea. Says narrator Marvin, jealousy can drive a man to murder. It was never brought out, however, whether Miss Raymond played the doxy or was just a tease, to justify his suspicions.

Marvin bulled it through like a bull should, the almost perfect prototype of a flatfoot on special detail. Miss Raymond is both a looker and well dimensioned thespically. On the supporting line with good portrayals were Paul Newlan, Hoyt, Francis DeSales, Hugh Lawrence, Howard Ledig, Charles Victor and Richard Rust. Script by Jack Jacobs and Medford's direction gave this issue a rocketing runoff.

Helm.

December Bride

Considering the fact that "December Bride" continues to hammer away at the same type of gag, week in and week out, the fact that it manages to remain a fairly engaging half-hour is a tribute to the enthusiasm of cast and the writers.

Lou Derman, Arthur Julian and Bill Davenport wrote Thursday's (13) CBS-TV presentation around the guestar appearance of Zsa Zsa Gabor, and though at times rambling, with three separate story lines in the half-hour, script was bright and amusing, and Fred de Cordova's direction moved it along briskly.

Miss Gabor is an accident-prone driver who bangs up Frances Rafferty's car, with hubby Dean Martin threatening to jail the culprit until Zsa Zsa bounces in to admit her fault, with Miller pulling the usual switch of offering to pay her for damages, plus the customary fawning. Harry Morgan gets his licks in too, particularly since he's the family insurance broker. Act 2 takes place in Zsa Zsa's studio, a completely unrelated segment wherein she (1) tries to play Annie Oakley instead of a dancehall girl and (2) goes through a love-scene with a shy new cowboy star.

Then it's off to an Accident Prevention Week dinner at which she's agreed to be the featured speaker. This provides a literally bang-up finish, since she appears in the same dancehall costume and talks to the tune of falling dinnerware, turned-over tables and half-a-dozen other incidents as the distracted male members of the audience fall all over themselves in their attempts to gander her.

Comedy was broad and somewhat obvious, yet Miller, Morgan, Miss Rafferty, Spring Byington and Verna Felton made it look fresh and engaging. Miss Gabor looked as if she were having fun, and was a decided plus in this segment.

Chan.

JACK WRATHER ADDS PROGRAMATIC B'CASTING

Hollywood, Nov. 18.

Jack Wrather Organization, in still further expansion, has set up Programatic Broadcasting Service Inc. Programatic provides automatic 24-hour pushbutton broadcasting and programming for both AM and FM stations.

Norman J. Ostby, former Coast general manager of Mutual Broadcasting System who formed the Don Lee Network for Mutual, has been appointed sales manager for 11 western states. John Esau, former general manager of KWWL's radio-tv operations in Waterloo-Cedar Rapids, Ia., will handle sales in the east.

Foreign TV Reviews

Continued from page 35

Kotcheff was very good and switched the mood of the piece with perfect timing between excitable frenzy and hair-pulling agony, but never lost the tongue-in-cheek basic ingredient of the piece. Equally good were Timothy O'Brien's sets which were spacious and convincing.

Theme which Ship has adapted, relates how a science-fiction-writing dipsomaniac develops a rocket ship privately and sends off Jack "Pal" Smurch to be the first man to set foot on the moon. The original plans for the ship had been rejected by the Government as crazy. Story is uncovered by newspaperman Peter Hunter (Jon Sullivan) who reports to the President that he can't run the story because Smurch who despite all else, is thankfully an American, has one of the dirtiest crime records in the files. His mother hopes he's sent to the electric chair and other acquaintances wish him a similar fate. Problem is to build the no-good into a public hero. It becomes a Government matter with the President taking full charge. But Smurch, apart from being rotten, is also plain dumb and can't be trusted. The President and Secretary of State work out the only solution—bump him off and save face.

Plot was full of unexpected twists and had a lot of bellylaughs. Excellent use was made of some old film depicting the funeral procession through the Capital, and the use of two real life newscasters, Ludovic Kennedy and Gerry Wilmot, brought the piece to life as an almost real event.

Bary.

BENIAMINO GIGLI
With Otto Dierichs, commentator
Producer: TV-DDR (East Berlin)
Director: Tilo Philipp
Writer: Peter Palm
50 Mins.; Wed., 9:35 p.m.
East German TV, from East Berlin

East Germany's tele, which mostly dedicates itself to Commie propaganda, brings occasional programs which concern late artists of international fame. These programs represent usually good quality and entertainment-starved East Germans will probably welcome them as a refreshing departure from the run-of-the-mill propaganda cliche.

This item concerns one of the most cheered opera singers of all time—Beniamino Gigli, who died at the age of 67 last year. The popularity of this unforgettable Italian tenor, who probably had the softest belcanto of all the famous singers (Caruso included), was particularly big in Germany, chiefly explained by the fact that most of the many films he made during his lifetime were of German origin. Moreover, this country's opera directors kept partnering him with this Continent's best sopranos such as Erna Berger and the late Maria Cebotari.

This E-German presentation, intelligently written by Peter Palm, depicted his colorful career in chronological form: Gigli's first big success in Vienna (1914), his glorious years at Milan's Scala, partly under Toscanini (until 1919), his American debut (1920) and his years at the Met, his return (1932) to Europe, etc.

The 50-minute show was divided into the voice of the commentator and that of Gigli. The fact that Gigli was also seen while he sings (via excerpts from his numerous German opera films) made this program particularly worthwhile. Highlights: The great Italian's voice, of course, his best remembered airs from such operas as "Aida," "La Traviata," "La Boheme," "Butterfly," etc.

Hans.

THE WITCHING HOUR
With Thora Hird, Dennis Price, Frances Day, Brian Oulton, Althea Gover
Writer: Martyn Coleman (adapted by Leslie Duncan)
Producer: Sydney Newman
Director: James Ferman
65 Mins.: Sun. (2) 10:05 p.m.
ABC Network, from Manchester

"Armchair Theatre" has put up a pretty good standard, so perhaps it can be forgiven the occasional boob. But even Hallowe'en Week is no excuse for such a fatuous, drawn-out comedy as "The Witching Hour" which, at best, had the ingredients of a revue sketch.

The nonsensical yarn had Thora Hird, a spinster who practices witchcraft and descends on the home of Dennis Price, a crackpot author. There she proceeds to cure him of his lumbago with a sow's ear and by brewing a love potion manages to get him to fall in love with his cook and finally, by turning Price's actress fiancee into a cat and then occupying the blonde's shapely body, Miss Hird manages to get Price for herself. All this mumbo-jumbo might have been acceptable if there had been a shred of wit in the dialog. As it was the entire show was an embarrassment.

As might be expected when faced with such material, the cast plunged into the job with a kind of desperation rather than confidence. Chief point of interest was the first appearance in a tv play of Frances Day, noted musicomedy star who, for some time now has found a new future as a rock 'n' roll singer and a tv panel game personality. Miss Day's exuberant personality shone from the screen despite her stupid part which did, however, enable her to change into a series of different gowns and sweaters. It is hoped that Miss Day will have better luck next time, for she is a talented, attractive comedienne.

Miss Hird worked hard and unrewardingly as the witch, Dennis Price strolled uncomfortably through the role of the author, Brian Oulton dithered on one note as Price's servant and Aithna Gover had a couple of gusty moments as a belligerent Irish cook.

Rich.

YOU TAKE OVER
With Tottie Truman Taylor, Martin Boddey, Duncan Lewis, Peter Halliday, Gerald Case, Edward Dontith, Sheldon Allen, Michael Crawford, Tony Lyons, Philip Lowrie, Tony Tanner
Writers: John Whitney and Geoffrey Bellman
Producer: Leonard Cottrell
Director: David Willmott
30 Mins., Thurs. 8:45 p.m.
BBC-TV, from London

"You Take Over" is a new documentary-type BBC-TV series, which asks the viewer to accept a position of authority and responsibility. That makes it automatically a challenging and lively entertainment with an offbeat angle.

The show reviewed, the third in the skein, invited the audience to accept the position of Governor in a Borstal institution — a training centre for dealing with juvenile delinquents. The Governor never appeared on screen; only his voice was heard.

The program had merit in that it gave an insight to the working of the institution, but also illustrated the unenviable position in which the head man can be placed. The brief narrative was built around a young boy whose early downfall had undoubtedly been due to bad parental influence. The subject opened with an interview between the Governor and the boy's mother in which he had to explain why he was not prepared to release the lad at the present time, although his instructors had recommended such a course. A competent professional cast did justice to the perceptive script.

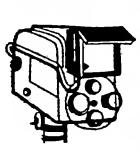
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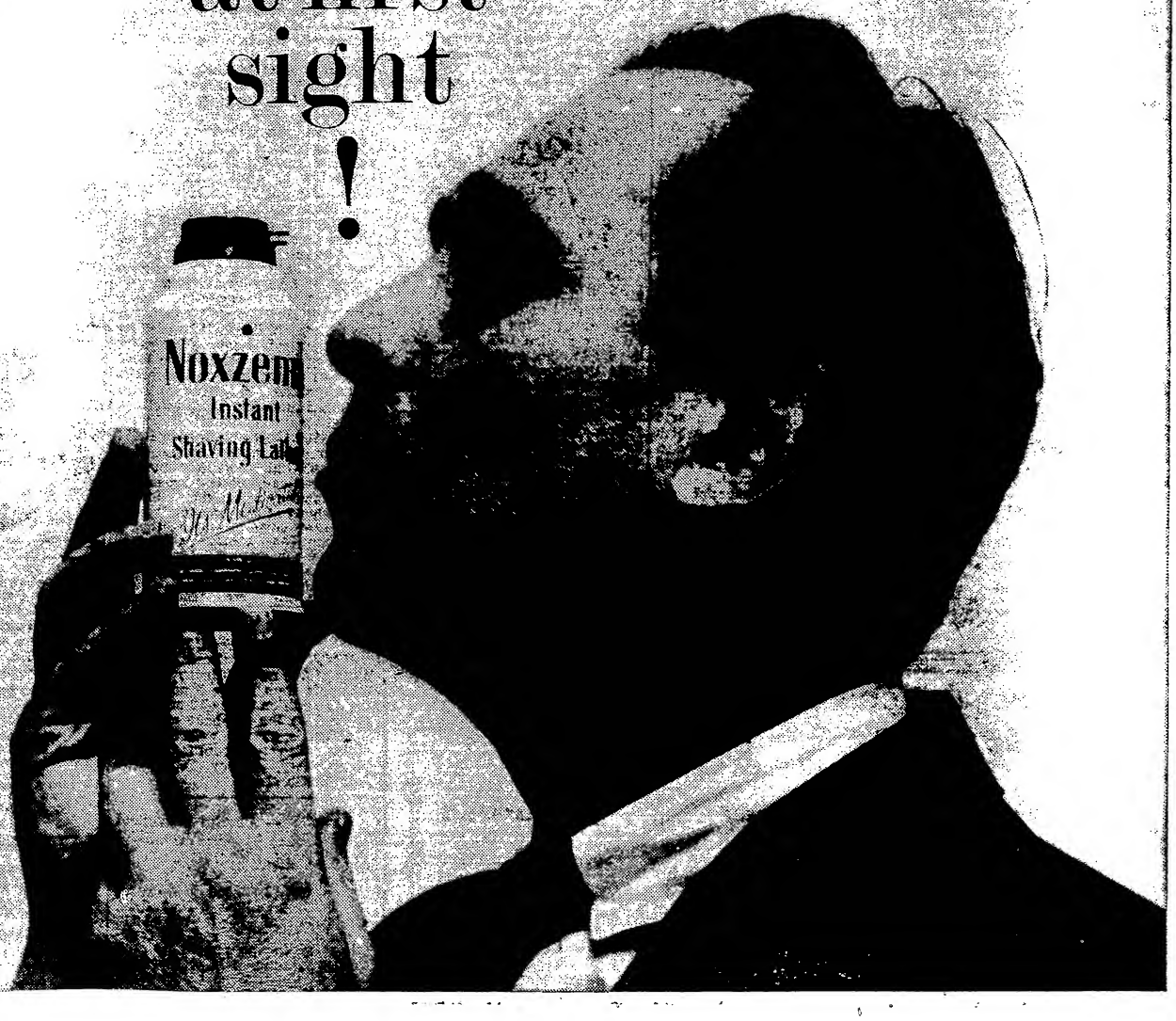
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Television's 'Talk' Kick

Continued from page 31

programs to be seen on what is now described as video's verbalistic veranda. Ben Hecht, a recent addition to video's on minnesingers, on WABC-TV, N. Y., is contributing materially to the art of conversation and there are those who maintain that Garry Moore's chats with Marion Lorne on his evening show belong in this category. A CBS-TV exec, in discussing the Moore show, observed: "Conversation was a staple on his daytime program, and he's continuing the attraction now that he's on after dark."

'Small World' & 'Wisdom'

CBS-TV proponents cite the aforementioned "Small World" as a choice example of what's happening this season. "This is the intercontinental or jet-age version of the simplest and oldest form of communication known to mankind (one person talking to another)," a producer observed. "And the conversational ball is bounced by a group of people who, because of space and circumstance, would hardly get together for a kaffeeklatch, whether it be eggheaded or not.

NBC-TV may not possess a "Small World" but it has its "Wisdom" series resuming in January—a purely unadulterated talk show with such worthies as Van Wyck Brooks, James B. Conant, Edith Hamilton and Gotham's rambunctious public servant, Robert Moses. Also, NBC-TV is giving Chet Huntley more and more time to powwow with personalities on Sunday afternoon.

Proof positive that the tv talk trend is clicking is news that Hollywood is about ready to do a switch on it. Red Skelton will devote his entire Nov. 25 CBS-TV show to no talking at all—strictly pantomime; that is. Moreover, William Frawley, a guest on the show, has agreed to keep mum—and if this switch isn't proof that talk is boffo this season, program producers want to know what is.

An observer of tv trends put it thusly: "When there's a show called 'Keep Talking' on the air, inevitably a show had to come along that could be labelled 'Stop Talking.'"

The logic in spotting good conversation as a new trend in television is that it looms as relief from the overly strict diet of carefully scripted, inoffensive escapist programs of the past two years on television, which night after night have induced only passivity. Quite likely the natives of Topeka and Kansas City are restless and are ready, if not anxious, to be jarred by ideas.

The interview-in-depth show has waned because overall it has been too formal and reportorial to be lastingly attractive. Generally, the depth probe is as good as it is topical. As for the lightweight, informal interview that dates back to tv's earliest days, it is generally too puffy and too trivial to be of much interest any more. The conversation shows, if they're to be successful, will have to employ a strategy; they will need a cast of two or more bright persons who not only have something to say but have it to say to each other.

Recalled as possibly the most inspired show of this kind was that mounted a year ago on Chi's educational channel, WTTW, by U.S. Steel in connection with a promotion in the Windy City called "Chicago Dynamic." The show was merely this: a spontaneous gabfest between a couple of venerables who aren't afraid of sacrilege, poet Carl Sandburg and architect Frank Lloyd Wright, with Alistair Cooke in the unnecessary role of catalyst. The wit began to flow so fast that the station allowed the show to run 15 minutes overtime. (Even pre-dating that was the "Conversation" radio show put together, with unusually successful results, by CBS prexy Lou Cowan in the days when he was still a packager.)

Should such a trend ever come about, it would undoubtedly pepper the airwaves with a whole new cast of characters.



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'McGraw' Pre-'Alaskan'

ABC-TV has bought the "Meet McGraw" reruns to take over the 9:30 p.m. Sunday slot until the commencement next spring of Warner's first-run 9-10 telefilm series, "The Alaskan." "McGraw" is expected to begin within two weeks.

Program does not have a sponsor on ABC at the moment. Deal for the reruns was made through ABC Film, which bought world rights to 42 half-hour "McGraws" from producers Don Sharpe and Warren Lewis.

AFTRA Closer

Continued from page 29

proposal at midnight last Saturday, the meetings continued for another three hours when the dickering became tense and the industry asked for an extension of contract, so the networks and advertisers might have time to consider the revised demands AFTRA agreed to a 72-hour extension, on the condition that the networks guarantee not to use any program tapes it made during that time, in the event of a strike. (AFTRA estimates that a third of all reserve tapes have been made in the three-day period.)

Networks agreed to the program tape stipulation. Subsequently speculation developed as to whether this would become a precedent which would be written into the final AFTRA code. Apart from the wages asked in tape commercials, another sore spot during the negotiations was AFTRA's demand that no tapes or kinescopes made at any time by AFTRA members be used in case of a strike. At the time, the networks said they couldn't sign a contract which prevented them from utilizing during a strike programming produced any time prior to a strike.

AFTRA tape commercial demands are based on a population scale by cities. The larger the city in which a tape commercial spot is aired, the larger the payment for its use. This is the first time AFTRA has sought such an arrangement. The city breakdown was also applied to transcribed radio spots.

Screen Actors Guild, Actors Equity and American Guild of Variety Artists have all offered their support to AFTRA in the event of a strike.

IBEW Strikes WINS

Technicians of International Brotherhood of Electrical Workers yesterday (Tues.) struck WINS, N.Y. radio indie, after failure of the station and the union to agree on a new contract. Announcers of the American Federation of Television & Radio Artists refused to cross the IBEW picket line, thereby forcing WINS executives to take over mike-fronting as well as the engineering duties.

It's the second strike at WINS since last summer. In June, the Gotham indie was struck for 18 days by AFTRA announcers, and at that time executives were also forced to handle the extra microphone chores.

Beadle Hopes the Sun Will Never Set in TV On Brit. Global Stake

London, Nov. 18.

The British television industry must create the conditions to enable it to take its proper place in the world market, even more effectively than had been done by motion pictures. So said Gerald Beadle, director-general of BBC-TV, speaking at a Variety Club Savoy lunch last Tuesday (11).

He said there was no rivalry between commercial tv and BBC-TV in international trade. "Their successes and ours," he added, "were good for all; their failures and ours—if we ever have any—were bad for all concerned."

Beadle described tv as a hungry animal, hungry for talent and hungry for money. In the international sphere, he said, the United States was helped by the size of its domestic market, but Great Britain was making important strides despite its smaller home market. Nothing, he insisted, should be allowed to stand in the way of British tv to get its share of international trade and he appealed to the film industry to give all possible backing in the way of sharing technical achievements. The day of conventional celluloid and photography was passing and now the tv industry needed full access to all the latest electronic developments.

At the same luncheon, Sir Ian Jacob, director-general of the BBC, said he liked a due proportion of American material on their programs. The Atlantic was getting smaller every day and the pond was now a narrow one. He knew of no one who did not enjoy first-class American programs, but these should be matched by the output of Great Britain and the Commonwealth.

Houston—William Z. Rozan has been named general manager of KXYZ. He replaces Fred Nahas, who is resigning to become co-owner of the Kamin-Nahas-Blumberg Advertising Agency.

ABC-TV'S DAYTIME PROGRAM 'STANDBYS'

While no immediate changes are contemplated in its new daytime programming lineup, ABC-TV is continuing to negotiate for new packages. Network's "Operation Daybreak," consisting of six new strip programs, was launched Oct. 13.

ABC is negotiating for a Don Sharpe stanza called "Shopping Spree." An audition kinescope will probably be lensed shortly. Additionally, ABC is working on a half-hour dramatic serial, "Hope Springs."

Even before ABC went on the air with "Daybreak," the network had three audition kines in reserve, and they still are. Reserve programs are "Wheel & Deal," "Jig Jag" and "Touch & Go."

'Come of Age'

Continued from page 29

kick-off only a few weeks before NBC's 9-10 Dinah Shore begins her hotspell respite and before CBS' "General Electric Theatre" and "Alfred Hitchcock Presents" go into probable reruns. ABC figures—as in the case of leapfrogging the opposition by beginning a program at 7:30 when the other guy starts at 8—that a spring jumpoff will enable ABC to get the audience for first-run product and hold it once the fall season begins.

Programming

According to some reports, the ABC programmers believe they don't need much more than "sponsor interest" (if not an immediate purchase) to ink "quite a few more" March-April starters.

The affiliate meeting will be the largest in ABC history. Seventy-three basics in attendance (out of 88 possibles) is said by ABC to be larger by at least half a dozen than the next largest session. Unusual part of this is that it'll be the third affil meeting this year for the network, whereas in years previous the most ABC has had was two, with the usual number being one.

Web had its traditional affil powwow before the NAB conclave and added another earlier this fall to stimulate interest in "Operation Daybreak," which premiered Oct. 13.

Though ABC is likely to settle for two affiliate meetings per annum hereafter, the early fall meeting and today's were called for special reasons. When the network wants something special—like support for brand new daytime programming or station support in "Operation Spring"—it calls a general basic affiliate meeting.

Moreover, this year ABC considers that it's on the verge of bursting into the bigtime and, once and for all, holding its position. Treyz's "Hey, guys, look at us!" pitch today will carry the theme "ABC-TV Has Come of Age," that the scrawny "little kid" ignored by most industryites only a few years ago is on a fully competitive level in terms of audience and advertiser recognition and getting up there more and more in terms of dollars.

Slightly under 100 station execs are paying their own way to N. Y. to hear that in the course of a season ABC has upped the number of different advertisers for all its programming from about 55 to precisely 67 at the moment.

Network will also report that a gross billing increase of 25% is anticipated by ABC by year's end. As for the net income, ABC says, that will "increase significantly."

5 More 'Cimarrons'

Hollywood, Nov. 18.

NBC-TV has ordered a minimum of five more "Cimarron City" segments from Revue Productions, this in addition to the 13 originally ordered on the one-hour oater.

Series is on the web Saturday nights, with no sponsor. George Montgomery, Audrey Totter and John Smith star.

Memphis — Charles Brakefield has moved in as general manager of WREC-TV and WREC-AM under the station's new ownership of Cowles Broadcasting Co. Sale of station for $6,000,000 is awaiting the FCC greenlight. Brakefield, son-in-law of Hoyt Wooten, o. and o. of both tv and AM properties which were sold to the Cowles people, was commercial chief of the stations before stepping into his new spot.

'Look Back and Learn' Vidtape Helps Hawkeyes To Lose by Lots Less

Minneapolis, Nov. 18.

The experiment whereby Coach Murray Warmouth and his assistants and gridders were able between halves in their dressing room to see a telecast of the first half of their game with Iowa last week, by virtue of the loan to them of the new WCCO-TV $50,000 tv tape recorder, didn't help the Gophers to victory.

Iowa still won the contest, 28 to 6, but in the second half held the Hawkeyes to 7 to 6 and Warmouth considered the experiment of thus being able to study immediately the gridiron action a great success.

"We'd like to try it again," Warmouth said. "By looking at tv immediately we were able to spot a few things that helped us in the second half. We didn't have a lot of time during the intermission, but we still feel we were aided some."

After every game Warmouth and his assistants study the tape to determine the play of team members and mistakes.

Spanish TV 'Gets Out' Of Madrid Via Barcelona

Madrid, Nov. 18.

First major Spanish television link out of Madrid has come about with successful experimental transmissions from Barcelona via recently completed relay towers in Zaragoza. Television circles here anticipate inception of new Barcelona studios this year. Programs from Zaragoza were received in Madrid last month during the Pilar Festival in the Aragon capital city. Shortly after, the Barcelona-Zaragoza hookup was successfully tested.

Lone tv broadcasting station operating from Madrid is now believed to be servicing 40,00 sets within a 70-kilometer range, with an estimated average of five viewers per set.

Tele audience will be increased soon when government-licensed video receivers go on the market at $200 each, or roughly half the going cost. Low monthly installment terms have been dictated by information ministry officals in charge of Spanish tv operations.

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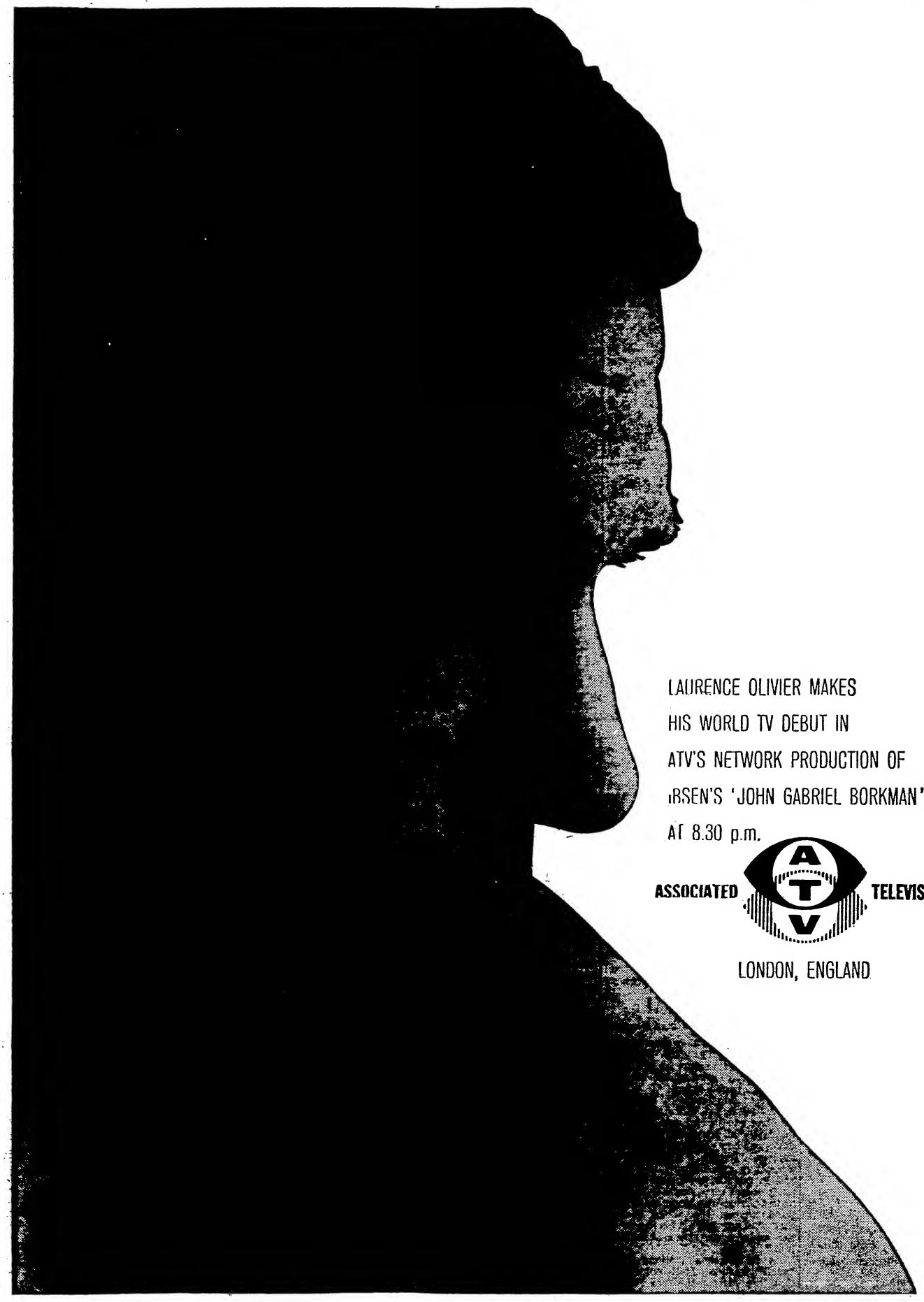
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TONIGHT
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Writers Guild Plots Affiliation

Continued from page 1

well over minimum for quality scripting, and have decided to go along with an international wage and working condition agreement.

Teeth in Anti-'Spec' Rules

While in N.Y., the dozen or so members of the Council put teeth in WGA rules against speculative writing. Chief penalty until now against writers and producers was a fine, but hereafter the WGA Council will demand that any producer who violates the prohibitions against spec scribbling lose his union contract. Move will have the effect of depriving "maverick" producers of any further writing talent whatsover. Topic will be taken up again tomorrow (Thurs.) when a special meeting of the tv-radio branch of WGA West will be held in Hollywood.

WGA members and its council have objected strenuously in past months to "the brain picking" by a difficult minority among producers. Feeling is this alleged minority practice will contaminate everybody, in time.

At the council meeting, details of the deal for a half-hour telefilm skein (to be co-produced by WGA and Screen Gems) were clarified. According to its contract, the guild has the absolute say on script content; "nobody can make a change the writer does not want." SG veepee Harry Ackerman or the producers assigned to handle the 39-week deal can recommend changes and reject two out of every 13 scripts presented to them, but if it happens a scribe rejects the changing after two scripts have already been nixed, then SG must take the half-hour yarn as is. Monicker has not been picked, but it is agreed that the skein, which will be up for network sale, will carry the words "Writers Guild" in the title — probably "Writers Guild Playhouse" or "Writers Guild Theatre."

Union's Share

Union owns 50% of the package, which entitles it to a $1,500 royalty per segment, plus 50% of the net income and 50% ownership in perpetuity of all negatives. This is in addition to a fee of $2,500 to the individual writer (plus regular residuals) and a $10,000 prize for the fest of 39.

A committee of judges, including all the past and present WGA chapter prexies, will have picked the first 13 yarns by tomorrow (Thurs.) out of 337 scripts in all. Judges will not know who submitted the scripts, since each will be marked only with a number when they are being screened. Writers such as Ray Bradbury, Paddy Chayefsky and Rod Serling reportedly have pledged themselves to compete on this basis.

To all intents and purposes, WGA, East and West, will split the profits from the series down the middle. Some of the coin is expected to go into pension and welfare funds, with the rest tabbed for whatever intra-union cause is deemed important.

Attending the national council meeting for the west were Edmund Hartmann, prexy of WGA West; Ken Englund, prez WGAW, Screen Branch; Leonard Freeman, v.p. WGAW, Television Branch; Michael H. Franklin, exec director of WGAW, and Melville B. Nimmer, legal counsel.

WGAE had William K. Altman, Manya Starr, Irve Tunick, exec director Evelyn F. Burkey and counsel Richard B. Jablow. Erik Barnouw, national chairman, helmed the Saturday-Sunday sessions.

GEE!

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WGN-TV commercials get results because WGN-TV programming keeps folks watching. For proof, let our specialists fill you in on some WGN-TV case histories and discuss your sales problems.

PUT GEE!

In your Chicago sales with

WGN-TV

Channel 9 Chicago

'Wire-Pulling

Continued from page 28

He asserted that Col. A. Frank Katzentine initiated the exposure of the episode and should not be penalized by being disqualified. The motives for making ex-parte contacts should be considered, Porter said, and Katzentine's were simply to prevent ex-commissioner Richard A. Mack from being swayed improperly by Public Service.

Paul M. Segal, as the attorney for L. B. Wilson Inc.—only applicant to escape disqualification recommendation by the Justice Dept. or the FCC legal office—hit out at North Dade Video for hiring ex-FCC commissioner Robert C. Jones during the contest. He said participation by an attorney on an off-the-record basis should serve as a "Guidepost" in determining an applicant's conduct. North Dade Video lawyer Nathan H. David replied that nothing in the record showed Jones was hired to influence the FCC, and "thousands" of lawyers take part in cases on a consultative basis without making an appearance before a tribunal as an attorney of record.

Call Him Holt

Continued from page 31

right back where they started. He observes that the 25% figure is about the same for tv, but that the western product is concentrated in prime hours.

Current western rage, according WCBS-TV and WRCA-TV put the tensions of the present day, the international problems, the everyday problems of taxes, business, anxiety. "With a western, the average guy can sit back and relax and forget his problems. For the professional man, the city dweller or the person who is generally confined, there's the added feeling that the guy riding his horse in the wide open spaces could be him."

As to the qualifications for a "good" western, Holt points out that "we can't make 'em for the Harvard man alone." But a show needs a good premise, a good story out of which must flow a minimum of action, and a likeable and believable star. Stories must be believable—"we've learned to save ourselves a good deal of trouble," Holt says, "by asking ourselves about a particular story, 'Could this really have happened?'"

Stories must also have honest characterization, and Holt owns up to the fact that within a 25-minute teleplay, that's a problem, along with the dual problem of eliminating holes in the story that might cause confusion to the viewer. His solution, used in "Fargo," is the off-screen narration by star Dale Robertson, which fills in the holes, bridges the gaps in the story, and simplifies plot enough to enable Holt to stage "three of four scenes with some real depth to them. Sure, we could have used a couple of extra scenes to develop the plot, but we didn't have to with the narration and therefore we were able to concentrate more on characterization."

As to casting a western star, Holt has three principal qualifications—"he's got to have acting ability, he's got to be able to handle physical action well, and he's got to be able to ride." As to that fourth qualification, the indefinable quality of appeal or what Holt simply terms "oomph," he admits that "if I knew how to pick 'em every time I'd be sitting in a little office doing nothing but making a lot of money." But in "Fargo" starring Dale Robertson, he feels he's got all four assets, and hopes to repeat on "Gunshot Smith," though he's been through 128 contenders for the lead and hasn't made a final choice yet, though narrowing down the field to three.

Iran TV Bows As 1st Com'l Station In the Mideast

Teheran, Iran, Nov. 18.

Television of Iran, the first commercial television station in the Middle East, was opened officially recently by His Majesty, the Shah-in-Shah of Persia. As the first commercial station in this area and the first between Europe and Bangkok, Television of Iran is another milestone in this ever-expanding communications medium of television.

Television of Iran will reflect the art, music and social development of Iran, presenting this age-old culture in a new electronic light. It has assumed for itself a most difficult task of opening with 60% of its programs live, and will be on the air four hours a night, seven nights a week right from the beginning. It will cover the news and special events. It will present its own music, drama arts and teaching. The entire field of information and entertainment will be broadcast.

The equipment is all 525 line, American standards, built by RCA. The estimated distance of the signal is 60 miles. The commercial organization of program sponsorship is based on American commercial television standards. The owners of the station, the Habib Sabet family, are prominent business leaders in Iran. The two sons, Iradj and Hormoz Sabet, were educated in the United States and have brought to Iran many American business ideas and practices.

Station manager of Television of Iran is A. Vance Hallack, who came to Tehran from Bagdad where he organized and managed Television of Baghdad, being on loan to the Government of Iraq by the U.S. Government.

Nickell to Rein, O'Brien To Costar in 'Savage'

Hollywood, Nov. 18.

Paul Nickell has been set to direct and Pat O'Brien to costar with continuing topliner Barry Sullivan in the pilot tape of "Savage Is the Name," CBS-TV's first half-hour taped dramatic entry. Pilot will be done Dec. 14, instead of Nov. 28 as originally planned, because of an earlier O'Brien commitment.

Stan Rubin, CBS producer who was to have helmed "Savage," has been taken off the pilot because of his producer chores on "Peck's Bad Girl," another half-hour CBS taped property on which the web is pre-taping an entire cycle of 13 shows. Exec producer Norman Felton will actively helm the "Savage" pilot, with creators Gwen and Irwin Gielgud working closely with Felton on the pilot. Joseph Gantman has been set as associate producer.

Pittsburgh — Donald Trageser, sales chief of KDKA, has been elevated to assistant general manager of the Westinghouse radio station under Les Rawlins.

E. German TV

Continued from page 47

comes the star of a "Person to Person" show as the reporter goes into his own for a "personal" planned chat about his great party achievement.

Newsreels from the recent Leipzig fair included shots of the friendly Red Chinese delegates and other trade groups who are considered friends of the Reds.

And even the quiz contest format has been stolen by the Red producers, with such fascinating queries as "When did Lenin return to Russia to lead the revolution that freed the people?" A few East German marks are the prize for the contestant who has the right slant on the subject.

Anti-American dramas are an ever-popular item on the Soviets' programming, with "Joe Hill, the Man Who Never Died," about American lynching, so "popular" that the East Germans re-did it three times, "due to the overwhelming requests of our watchers," they claimed.

Another anti-American play, "I Am Guilty," told the tale of two American officers who broke down because of guilty feelings regarding America's preparations to drive the world into war. Somewhere the Reds had arranged for American service uniforms for the pair of actors to wear, but the East Germans who played the roles had the typical bushy long haircut that's much more common with their own soldiers than the actual American crewcut head.

Parades in celebration of Communist party dates and presentations of medals for those who have helped the Soviet cause pepper the newscasts. Camera technique is inferior, with generally just one camera for studio shows, and it is generally trained on the subject for the entire show, without close-ups or angle shots. Most of the live shows look like the old movies that slow down American televiewing, with the shoddy clothes of the men and the shapeless, ugly, dark-colored garments of the women that are generally worn in East Germany. Glamour and excitement are just about unknown commodities.

Commercials, of course, are plugs for the party with all the subtlety of the Soviet hammer and tongs.

'Videotown' Study

Continued from page 28

women liked variety best of all with general drama placing second. Quiz shows proved to be the most unpopular with both sexes.

Cunningham & Walsh survey showed other activities to be on the decline. "There is less reading, smaller attendance at movies and at sports events." The Videotown study was based upon a probability sample of 1,068 families.

Houston's AM Spurt

Houston, Nov. 18.

Radio, relegated to the role of subordinate medium after the advent of tv, has come back strong, according to a survey made by John Smith, sales manager of KTRH.

Smith's industry survey of the Houston market shows that 10 local radio stations now have aggregate gross billings of more than $5,000,000, with an estimated payroll of $1,163,200.

Total number of employees in the radio field in the city is 227, according to the survey.

McConnaughey

Continued from page 28

Storer, McConaughey said) that he "might" throw about $10,000 worth of legal business to McConnaughey's son, George Jr., in law practice in Columbus, O. McConnaughey said he was "shocked" by the suggestion "but did not consider it a bribe." The former FCC chairman said he promptly changed the subject and believed he left Reed with the impression that he was not interested in payoffs to relatives.

McConnaughey said he didn't report the incident either to the FBI or fellow commissioners "because I didn't consider it to be a bribe."

'Bingo-at-Home' To Fade as WNEW-TV Loses Its Sponsors

"Bingo-at-Home" is being cancelled at year's end by WNEW-TV, following the defection of the two principal sponsors of the cross-the-board daytime giveaway on the N.Y. channel. General Foods pulls out at the end of November and Standard Brands is giving notice too.

Program went on the air in N.Y. approximately a year ago with a big publicity bang, but the 3:30-4:30 daily bingo takeoff has never clicked on the ratings. Four months ago, WNEW-TV (then WABD) said that the sponsors were continuing on the program despite low ratings because the show was selling merchandise. Apparently, this is no longer true.

WNEW plans to build a new live program strip around Monte Hall, emcee of "Bingo." Hall's new stanza will retain the same time slot as the cancelled show.

FM UNLIMITED'S 'COME ON IN' PLAN

Chicago, Nov. 18.

FM Unlimited, national spot repery for FM stations exclusively, is testing a package plan in the Chicago and Milwaukee areas by which an advertiser may buy multiple stations in the same region at a special "network" discount.

Bargain plan has a twofold purpose: to acquaint agency buyers with the medium and to give saturation potential inasmuch as the various stations have diverse programming concepts and presumably play to different audiences. Purchaser may take two, three or four stations in the same area, the discount depending on the number.

Stations participating are WFMF, WNIB and WFMQ, Chicago, and WFMR, WQFM, Milwaukee.

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Rap Longhair Symphs, Legit Orchs For 'Iron Curtain' Vs. Negro Tooters

A so-called "iron curtain" of discrimination against Negro musicians, ranging from Carnegie Hall to the Broadway legit houses, has come under fire by the New York Urban League, an interracial social service agency. An Urban League survey made of various show biz and concert media supported the organization's charges of a systematic pattern of job exclusion based on race and color, particularly in the longhair field.

The study revealed (1) that the N. Y. Philharmonic Symphony Society and the Metropolitan Opera Orchestra never employed a Negro musician; (2) the Little Orchestra Society employed a Negro woman violinist (of extreme fair complexion) during the 1955-57 seasons; (3) The City Center N. Y. Ballet Orchestra and City Center Opera Orchestra has only employed one Negro in its entire history; (4) The Symphony of the Air engaged three Negro musicians in 1956 but they were not rehired due to the alleged activities of a small core of orch members who engaged in a racist campaign; and (5), the Summer Concert Orchestra at Lewisohn Stadium and the Goldman Concert Band in Central Park use no Negro musicians.

The defense of the most of the longhair groups under attack is that no Negro musicians have ever

(Continued on page 64)

Welk Waltzes To Dot Label

Hollywood, Nov. 18.

Lawrence Welk is shifting his disk affiliation from Coral Records to Dot. Welk had been a hot package seller on the Coral label, a Decca subsid, for the past several years via his tv exposure.

The switch to Dot follows along the lines set by such other ex-Coral pactees as Steve Allen and Don Cornell. It's a reunion with Bob Thiele for whom they recorded when he was pop artists & repertoire chief at Coral. Thiele is now Dot's veepee-a&r head.

Victor's 'Holiday Abroad' LP Albums Flying High Via Tieup With Sabena

RCA Victor and Sabena, Belgian airline, have tied up to promote the diskery's new "Holiday Abroad" series of LPs. Each of the LPs was cut in Europe by a top orch in London, Paris, Dublin, Vienna, Lisbon and Rome, all serviced by Sabena.

The airline is offering consumers a special 45 EP dealer traffic builder through a series of consumer mag ads and radio spots as well as through 2,500 travel agencies. The sampler includes one number from each of the "Holiday Abroad" LPs plus a coupon good for a $1 reduction in any dealer's store on the albums.

In addition to a national campaign via distribs, Victor is pushing the travel LPs via a disk jockey contest featuring 18 trips via the Sabena line. William I. (Bill) Alexander, Victor's ad-promotion chief, set the co-op deal.

Tiomkin's 'Steel' to Be Forged on Wax by Cap

Dimitri Tiomkin's "Rhapsody In Steel," specially composed for an industrial film of the same name produced by the U.S. Steel Corp., will be disked by the Pittsburgh Symphony for Capitol, William Steinberg conducting.

The 22-minute cartoon-educational short is distributed gratis for theatrical exhibition by the company.

BMI Awards

Broadcast Music Inc. is making awards to 44 top country & western songs of the past 12 months at the seventh annual country music disk jockey festival in Nashville Friday (21). Robert J. Burton, BMI viceprexy, will palm the 54 writers of the tunes and 27 publishers.

The country disk jockey fete is being held this year by WSM, Nashville, origination point of "Grand Ol' Op'ry" which is soon marking its 1,000th show on the air.

Sez Longhair Pubs In Brit. Worse Off Than Those in U.S.

Publishers of longhair music in Britain face far more economic hazards than their counterparts in U.S., according to Alan C. Frank, manager of the Oxford University Press music department in London.

Frank, speaking at the membership meeting of Music Publishers Assn. in New York recently, said that boxoffice requirements have resulted in fewer performances of contemporary works than the composer or publisher needs to make these works profitable.

He pointed out that fees accruing from 13 performances in the U.S. are adequate to support publication. In Great Britain, however, 13 performances, if not broadcast, do not pay half the publishing costs. One of the mainstays of the contemporary longhairs in

(Continued on page 62)

Johnny ('Rudolph') Marks Gets Couple More Tunes Into Christmas Groove

With his "Rudolph The Red-Nosed Reindeer" riding into its 10th year, composed Johnny Marks is adding "I Heard The Bells On Christmas Day" and "Rockin' Around The Christmas Tree" to his 1958 Yule push. The drive on "I Heard The Bells On Christmas Day," which was inspired by a Henry Wadsworth Longfellow poem, will be centered on Harry Belafonte's RCA Victor platter. The diskery is planning a simultaneous international release of the disk. Mark publishes the tone via his St. Nicholas firm.

The new Marks' song, "Rockin' Around The Christmas Tree" was etched by Brenda Lee for Decca. The Decca suite at the Nashville convention this weekend will be decorated with a Christmas tree as a promotional sendoff for the disk.

"Rudolph" has sold over 2,000,000 sheet copies and more than 27,000,000 records. For this year there are 11 new recordings highlighted by Hugo Winterhalter's "Rudolph The Red-Nosed Reindeer Cha Cha" on RCA Victor. There are now more than 100 singles of "Rudolph." Marks also has 125 published arrangements of his Christmas songs for choral, band and instrumental use in schools, colleges and churches. Marks' "Christmas Community Lyric Book," which has sold over 250,000 copies in two years picked up 130,000 new orders for this season.

ANKA TOURING AGAIN

Ottawa, Nov. 18.

Paul Anka, Ottawa chanter, is away on his fifth European junket in less than two years.

Anka's three-month tour will cover spots in Belgium, Germany, Sweden, Norway, Algeria, then to Paris for Dec. 10 opening of a month at the Olympia theatre.

OFFICIAL STUDY URGES CHANGE

By JAY LEWIS

Washington, Nov. 18.

A new Copyright Office study adds up to a strong case for scrapping the controversial compulsory license provision and allowing a free play situation between music publishers and diskeries.

Significantly, the study, and others, will form the basis for the general revision of the copyright law which the Copyright Office will recommend to Congress in a year or so.

Elimination of the compulsory license would let composers and music publishers pick and choose among recording companies in selling reproduction rights and also allow them to name their own sales price. Present provision requires publishers to allow any diskery to record their compositions as long as the statutory payments—mechanical royalties—are forthcoming.

Copyright Office economist William H. Blaisdell, author of the new study, argues that the fears which prompted the provision in 1909 have never come to pass. It was thought at that time that unless recording rights were open to all comers, one giant diskery might monopolize the field by buying up the catalogs of the better publishers.

Noting the highly competitive state of industry now, Blaisdell said: "The probability of a high degree of centralized control by any one company does not appear to exist in the ranks of the music

(Continued on page 64)

Sam Cooke, 3 of Troupe Injured, 1 Dead in Auto Crash at Marion, Ark.

Memphis, Nov. 18.

Sam Cooke, rock 'n' roll singer, was injured, one of his traveling caravan was killed and three other performers were also injured in an auto mishap at Marion, Ark., about 15 miles from here.

Cooke was reported in good condition at Crittendon Memorial Hospital in West Memphis, Ark. Arthur Kunningham, 42, of Brooklyn, a member of Cooke's band, died at the hospital about four hours after the crash with a truck on U. S. Highway 61.

Other members of Cooke's crew injured included Cliff White, 36, Los Angeles, in fair condition, and Louis Rawls, also of L.A., in serious condition at Kennedy Veterans Hospital here.

State troopers said that Cooke and his crew were enroute to Greenville, Miss., from St. Louis to play a one-nighter. The truck driver who smashed into Cooke's car was not hurt, police said.

POSTPONE ALAN FREED TRIAL IN HUB TO JAN.

Boston, Nov. 18.

Trial of disk jock Alan Freed on charges of inciting a riot during a rock 'n' roll show at Boston Arena last Feb. 16 has been postponed to January in Suffolk Superior Court. Boston newspapers carried paid advertisements seeking witnesses who attended the Arena concert and recalled Freed's announcements or comments or witnessed incidents. Several persons were injured in rioting which followed the show.

Judge Daniel O'Brien, assigned to preside at the trial, permitted the continuance of Freed's case after a confab with Assistant District Attorney Edward M. Sullivan and counsel for Freed.

Hefti Forming Band

Neal Hefti, who's been concentrating on arranging for the past several years, is forming an 11-piece dance orch.

He's currently looking for a femme vocalist.

ASCAP, Justice Dept. Order to Set New Pattern for Payoff, Logging, Vote

Washington, Nov. 18.

Negotiations between the Justice Department and American Society of Composers, Authors & Publishers are moving along steadily and attorneys are expected to enter a consent order in the next few weeks in New York Federal Court, VARIETY learned here yesteday (Mon.).

The three complaints against ASCAP which are getting the major attention are (1) distribution of royalties; (2) the so-called weighted vote problem; and (3) procedures used in ASCAP song surveys.

Attorneys at the Justice Dept. said it is "terribly difficult" to pin down an exact date for the action "but we are hopeful that we can achieve our goal within the next few weeks."

Current discussions with the Justice Dept. were sparked by the recent Congressional probe into ASCAP's setup. Complaints against the Society were voiced by several publisher members against the payoff procedures.

Music Yes, Toys No

Washington, Nov. 18.

The Internal Revenue Service has ruled that inexpensive plastic castanets intended primarily for children are subject to the manufacturers excise tax on musical instruments if they are "described, displayed and advertised as musical instruments."

If advertised or displayed as "commercial toys designed mainly for children," they can escape the tax, IRS decreed.

Long Delay For BMI Inspection Of ASCAP Cards

The American Society of Composers, Authors & Publishers has been given a temporary reprieve, at least, on a court order giving Broadcast Music Inc. the right to inspect its performance records. BMI, one of the defendants in the suit o the 33 ASCAP songsmiths against the broadcast industry, won the right to ASCAP's cards in N.Y. Federal Court several weeks ago on the grounds that it was necessary for the defense's preparation.

Now, however, the trial proceeding have come to a complete halt pending a decision by N.Y. Federal Judge Edward Weinfeld on a motion by the defendants to dismiss the case. Special master Harold M. Kennedy, who is pre-

(Continued on page 64)

Columbia Wants Part Of Xmas Cake for Cast Set of R&H's 'Drum Song'

With the original Broadway cast package of "Flower Drum Song" due for a late start in the Christmas buying season, Columbia Records' sales department is moving in with a special "advance order" campaign. The drive is pegged on the fact that the package probably won't hit the market before Dec. 15 and that a lot of business could be lost if the "shop-early" Yule buyers aren't made aware of the fact that the disking of the new Richard Rodgers-Oscar Hammerstein 2d tuner will be available before the Xmas deadline.

Col's sales department has prepared display material for distributors and dealers pointing up its "Flower Drum Song" property and has developed special order blanks for dealers so that the disk buyers can reserve their "Flower Drum Song" copies for their Xmas gift-buying. The plan is being concentrated on Boston, where the tuner is in its pre-Broadway tryout, Philadelphia, New York and other key areas where Broadway show albums are potent sellers.

'Mike Todd's Broadway' Heads Everest LP Sked

Everest Records is going into second release this month with 12 monaural and stereo recordings. The new series will be highlighted with the biographical text-picture package, "Mike Todd's Broadway."

The six-page double jacket Todd album illustrates highlights of the late producer's career and contains tunes from his shows conducted by Jack Saunders, Todd's musical director. The Williams package contains a brief spoken foreword by the conductor describing the atmosphere surrounding the recording which the composer had planned to attend prior to his death Aug. 26.

Instrument Sales Hit $400,000,000

Music instrumental sales during 1958 will hit the $400,000,000 marker this year, maintaining the pace set last year. However, major unit sales of pianos and organs have dipped slightly from last year, according to the year-end report of the American Music Conference prexy William T. Sutherland. Projecting the growth of the industry over the next 10 years, he predicted annual instrument sales of $800,000,000 by 1968. AMC represents the leading manufacturers in an industrywide promotional campaign.

While the piano has maintained its basic sales position, electric organs have opened a new market for musical merchandising, Sutherland said. He stated that sales of organs will continue to benefit from the desire for music which has been the backdrop of the instrumental market since the end of the war.

Gene Austin Sparking 'Hall of Fame' Project For Musicians in N.O.

New Orleans, Nov. 18.

A project to set up a Musicians Hall of Fame here, along the lines of the baseball pantheon in Cooperstown, N.Y., is the works here sparked by vet singer Gene Austin and a flock of state politicos. Austin, a top vocal name in the 1920s who's again become active on disks and personal appearances, started his career here in 1916 when he was 16.

The New Orleans Chamber of Commerce, among other groups, has also been invited to cooperate in setting up a museum honoring musicians and performers who have contributed to jazz and pop music in general. A committee recruited from show biz writers will be asked to make nominations to the Hall of Fame.

Austin's initial list of suggestions include Nick La Rocca, writer of "Tiger Rag," one of the original jazzmen; Ted Lewis, Jimmy Durante, Gene Goldkette, Louis Armstrong, Benny Goodman, Paul Whiteman, Louis Prima, Rudy Vallee, Paul Ash, Ferde Grofe, Isham Jones, Ben Pollack, Duke Ellington, Thomas (Fats) Waller, George Gershwin, and others.

Meantime, a testimonial dinner is being prepared for La Rocca, credited by some with inventing the word "jazz," originally spelled "jass." He's now 69.

Jocks, Jukes and Disks

By MIKE GROSS

Paul Anka (ABC-Par). "THAT'S LOVE" (Spanka†) is a vigorous folk-styled rocker with a rousing choral assist for overall teenage appeal. "ALL OF A SUDDEN MY HEART SINGS" (Leeds*) rocks up another oldie for a chance at another meeting spinning swing.

Cozy Cole (Love). "TURVY I" (Love*) is a continuation of Cozy Cole's drumbeating "Topsy" click and should get its roll on the momentum. "TURVY II" (Love*) helps make it a solid double-sided juke item.

Mills Bros. (Dot). "YELLOW BIRD" (Frank*) flies at an easy vocal and melodic pace that will attract enough spins to push the side to the forefront. "BABY CLEMENTINE" (Tempo*) is turned into pleasant listening by the Mills top harmony styling.

Jack Scott (Carlton). "GOODBYE BABY" (Starfire†) runs the rocking route that Jack Scott knows so well and his fans are sure to follow along. "SAVE MY SOUL" (Starfire†) is a swinging gospel item that packs a lot of disk excitement.

Eddie Lawrence (Coral). "SPACE PHILOSOPHER" (Merrick†) sends the "old philosopher" into orbit and he's just as funny there as when he's grounded. "OUTTA THIS WORLD" (Merrick†) is a laughable sight-seeing tour of the outer world.

Stan Freberg (Capitol). "GREEN CHRISTMAS" (Freberg*) is a sardonic look at the commercialism that's crept into Christmas with deft strokes at the ad game. It's probably a bit too bitter for overall commercial appeal. "GREEN CHRISTMAS" (Freberg†), although similarly titled, this side is a straight medley of the seasonal hymns and carols.

Billie & Lillie (Swan). "LUCKY LADYBUG" (Conley†) blends a touch of the rock and a calypso beat into a side that ought to pick up a good spinning play. "I PROMISE YOU" (Conley†) has the beat and the lyric that the kids go for.

Southwest High School Choir (Columbia). "GREAT SOMEBODY" (Witmark*) will get somewhere on the spinning circuit due to appealing sound of the vocal group and the choice inspirational material they have to work with. "GOD'S CHRISTMAS TREE" (Witmark*) has a lilt and a message that's particularly appealing at this time of the year.

The Crests (Coed). "16 CANDLES" (Coronation†) is a rocking testimonial to sweet-16 and the teen mob will probably go for it. "BESIDE YOU" (Winneton†) is a slow rocking ballad treated in an average teen-pegged market.

Nat Wright (ABC-Paramount). "WHEN I'M HOLDING YOUR HAND" (Wood*) provides the vocal excitement that makes noise with the teener trade. "TO THE END OF THE WORLD" (Marmi*) pounds its message across in a familiar manner.

Cliff Richard (Capitol). "MOVE IT" (Wood*) presents a song and a singer that the rockabilly set could take to in a big way. "HIGH CLASS BABY" (Kalith†) makes quite a bit of its lowdown rocking groove in a way that could keep the jukes busy.

Jere Snyder (Big B.) "ALL I AM IS YOU" (Miller*) is a pretty ballad enhanced by the vocal treatment which indicates that Jere Snyder is a comer. "HOW OLD MUST I BE" (Miller*) gives the young thrush another likeable showcase.

Betsy Jones (Kapp). "MY NUMBER ONE LOVE" (Peer†) counts on a swinging folk-round for its spinning pull and it should win over some of the platter jocks. "IT'S NO SIN" (Algonquin†) is an attractive item that makes Betsy Jones worth watching.

Gene Strider (Ford). "ON CHRISTMAS DAY" (Goday†) is a fair ballad for pre-Dec. 25th spins and may win a following for Gene Strider. "HAPPY NEW YEAR" (Goday†) doesn't seem to be the best way to start 1959.

Jon Dessler (Bullseye). "BRIGITTE" (Vista*) is an average ballad item that newcomer Jon Dessler sells in a manner a bit too archaic for today's market. "MON REVE" (Vista*) stresses his French lingo prowess but doesn't help his jock and juke cause much.

*ASCAP. †BMI.

Best Bets

NEIL SEDAKA.....THE DIARY
(RCA Victor).....No Vacancy

Neil Sedaka's "The Diary" (Aldon†) brings a hot new teenage rock 'n' roller to the fore. The ballad fits right into the jean market's current tastes and it's belted with the force that wins fans. "No Vacancy" (Aldon†) is in a swifter mood and also good for lotsa play.

* * *

THE CHIPMUNKS.....THE CHIPMUNK SONG
(Liberty).....Almost Good

The Chipmunks' "The Chipmunk Song" (Monarch) is a nifty novelty out of Ross ("Witch Doctor") Bagdasarian's pen. Its Christmas peg makes it a surefire spinning bet for this time of year. "Almost Good" (Monarch*) has a driving beat that will attract juke interest.*

* * *

BRENDA LEE..ROCKIN' AROUND THE CHRISTMAS TREE
(Decca).....Papa Noel

Brenda Lee's "Rockin' Around The Christmas Tree" (St. Nicholas) sends out the Yule flavor with a swinging beat and rendition for solid impact on the teenage crowd. "Papa Noel" (Champion†) will spread some good will in the Cajun market.*

* * *

HARRY BELAFONTE,
I HEARD THE BELLS ON CHRISTMAS DAY
(RCA Victor).....Mary, Mary

Harry Belafonte's "I Heard The Bells On Christmas Day" (St. Nicholas†) is an important contribution to the more serious side of the Yule spinning season and will hit a big payoff on all levels. "Mary, Mary" (Julie†) is just another of the affected Christmas items that seem to come up every year.

* * *

TONY BENNETT.....LOVE LOOK AWAY
(Columbia).....Blue Moon

Tony Bennett's "Love Look Away" (Williamson) is a richly, romantic ballad from Rodgers & Hammerstein's new tuner, "Flower Drum Song." It's a sure shot for a big play. "Blue Moon" (Robbins*) shines brightly in crooner's big-voiced treatment. Tune's out of his "Long Ago and Far Away" LP.*

* * *

TOMMY MARA.....MARIE
(Felsted).....You Don't Know

Tommy Mara's "Marie" (Berlin) brings back the oldie in fine form and will pick up on the strong play he received on "Blue of the Night." "You Don't Know" (Sudbury†) shifts to the insistent rocking beat for just average results.*

* * *

BIG BOPPER.....LITTLE RED RIDING HOOD
(Mercury).....Big Bopper's Wedding

Big Bopper's "Little Red Riding Hood" (Starrite†) rides right into top spinning position on the heels of his "Chantilly Lace" click. "Big Bopper's Wedding" (Starrite†) has a wild beat but a messed-up story line.



LAWRENCE WELK Presents
THE LENNON SISTERS
Cubby, Brian and Junior Band in
"ALL AROUND THE MERRY XMAS TREE"
B/W "Outer Space Santa"
(Coral No. 9-62053)

Garner 7G, Det.

Detroit, Nov. 18.

Erroll Garner wrapped up an $8,000 gross at his concert Saturday night (15) at the Masonic Temple here despite a driving rain.

The previous night he did $7,000 at Massey Hall in Toronto.

Album Reviews

Glenn Miller Orch (20th-Fox). The new 20th-Fox label launches its "blockbuster" package campaign with this attractive two-pocketer of Glenn Miller soundtracks from his 20th films, "Orchestra Wives" and "Sun Valley Serenade." Although RCA Victor already has brought in a bundle via a Miller revival, the 20th-Fox diskery will do okay in the market with this latest Miller disk transposition. Band recorded the pix in the 1940's but the studio engineers managed to get a full fidelity sound even then and it's been perfectly shifted to the disks. The tunes are standards from the Miller books and will give a lift to those who know the late bandleader's work as well as to those who don't. The double-spread photo of the band, featuring such names as Ray Anthony, Billy May, Tex Beneke, Hal McIntyre, etc., makes an attractive display to help push the set on the retail level.

Nat King Cole: "The Very Thought of You" (Capitol). It's taken for granted that a new Nat King Cole set will be as tasty and as musically romantic as his previous efforts which virtually insure a good sale. "The Very Though of You" is no exception except that this time Cole gets some expert orch accompaniment from Gordon Jenkins, giving the package an added selling plus. The repertoire contains rich ballad material that Cole stirs up in a quiet but effective manner.

Urbie Green Orch: "Jimmy McHugh in Hi-Fi" (RCA Victor). Vet ASCAPer Jimmy McHugh gets a well-deserved and well-presented salute by trombonist Urbie Green. There's a hip feel put into the McHugh evergreens but this gives 'em a new spark and builds plenty of interest. There are 28 McHugh melodies in the set, offered in medley or full-blown delivery, and it serves as a good sampling of the composer's work.

The Four Lads: "Breezin' Along" (Columbia). Most of this LP concerns itself with a lighthearted melodic mood that the Four Lads know how to handle so well. But rather than load up on the "breezy" styling, group has wisely included items of a more quiet and romantic nature to give the package a well-rounded look that will benefit programmers and keep retailers happy. The boys again show their qualifications for their standing as one of the top pop vocal groups working today and Ray Ellis' arrangements and orch backing makes it all the more ear-appealing. In the breezy groove are "Hit the Road to Dreamland," "Breezin' Along With the Breeze" and "Swingin' Down the Lane" while on the romantic end they develop such as "Long Ago and Far Away" and "A Lovely Way to Spend an Evening" with a smooth style.

Eydie Gorme: "Gorme Sings Showstoppers" (ABC-Paramount). The showtune classics can always use a new and vibrant vocal angle and in this package young Eydie Gorme shows how it can be done. Working in a repertoire that goes as far back as "I Don't Care" and up to the "Baubles, Bangles and Beads" of a few years ago, with songs as "Guys and Dolls," "Johnny One Note," "Thou Swell" and "My Funny Valentine" thrown in to fill the gaps, the package abounds in promanship in material, vocalizing and even Don Costa's slick orch backing. There's nothing obscure in her selections but neither is there anything obvious about her treatment.

Jimmy Joyce Singers: "A Christmas to Remember" (Warner Bros.). For those stocked up with the traditional Christmas carols and hymns, "A Christmas to Remember" is somewhat memorable in that it freshens up some of the cliches and presents some interesting new seasonal efforts through the work of cleffers Ralph Freed and Grace Saxon. The Jimmy Joyce Singers express the writers' works attractively.

"The Kalin Twins" (Decca). This package is strictly for the teen trade. The young boys have developed a following with the jean crowd through their "When" and "Forget Me Not" single clicks but whether they can do as well in the packaged goods market is questionable. Their pop hits are reprised here for those who prefer their juke items in an LP display.

Hildegarde: "The Incomparable Hildegarde" (Design). Hildegarde, a hotel-room name through engagements at chic supper clubs around the country, ought to become a household name through her showcasing in supermarkets via the low-price ($1.98) Design LP. Her soft-styling on ballads, her Continental attitude on several items, and her overall joie-de-vocal gets a good showcasing here with effective help from a keyboard backing. The Design boys, however, could make the package more attractive with a better editing job on the back cover. In the list of song credits, "You Remind Me Of Someone" was omitted and the closing sentence was transposed. Supermarket shoppers are sensitive againt things like that.

"Jack Scott": (Carlton). Here's another good item for the kids who've got the price of an LP. Juke hero Jack Scott is reprised in his single clicks, "Leroy," "My True Love" and "With Your Love" with several new rousers to attract the young buyer. Cover makes a good display piece.

Lester Lanin: "Have Band Will Travel" (Epic). Lester Lanin found the dance-to-disk formula a couple of years ago with "Lester Lanin & His Orchestra" and has repeated the selling success on three successive LPs. "Have Band, Will Travel" follows the pattern of presenting dance moods for everybody and should be another Lanin clicko.

Chris Connor: "Chris Craft" (Atlantic). Chris Connor has minimized the barrier between pop and jazz in her previous Atlantic LPs and she's at the job again in her current package outing. She toys with swing and the slower-beated items with a know-how hard to match. The combo backing on her standard repertoire is topflight.

Peter Ustinov: "The Grand Prix of Gibraltar" (Riverside). With some sharp barbs and clever vocal mannerisms, Peter Ustinov takes off on the auto-racing buffs for ribtickling results. There are lots of laughs in the package but it will appeal mostly to the speedway addicts.

Peggy Lee: "Things Are Swinging" (Capitol). Peggy Lee become a hot jukebox item recently via slicings like "Fever," but she still retains the savvy to win a adult audience in her LP work. Working with an orch conducted by Jack Marshall, Miss Lee rides through a swinging repertoire that's a delight to hear. "It's A Wonderful World," "Ridin' High," and "You're Getting To Be A Habit With Me" are just three of the dozen that she makes come alive again.

Dorothy Collins: "Won't You Spend Christmas With Me" (Everest). Dorothy Collins' Christmas song stocking is full of melodic cheer. Sticking to the perennials, thrush develops nothing unusual in the songbag but she does make such as "Silver Bells," "White Christmas," "Oh Come All Ye Faithful" and "White Christmas" nice to have around again. She's ably assisted by the Nathan Van Cleve orch and a choral group under the direction of Joe Lilly.

Gros.

VARIETY 10 Best Sellers on Coin Machines

1. IT'S ONLY MAKE BELIEVE (6)	*Conway Twitty*	*MGM*
2. TOM DOOLEY (5)	*Kingston Trio*	*Capitol*
3. IT'S ALL IN THE GAME (10)	*Tommy Edwards*	*MGM*
4. TOPSY (8)	*Cozy Cole*	*Love*
5. CHANTILLY LACE (4)	*Big Bopper*	*Mercury*
6. TO KNOW HIM IS TO LOVE HIM (1)	*Teddy Bears*	*Dore*
7. I'VE GOT A FEELING (3)	*Ricky Nelson*	*Imperial*
8. THE END (4)	*Earl Grant*	*Decca*
9. BEEP BEEP (1)	*Playmates*	*Roulette*
10. TEA FOR TWO CHA CHA (9)	*Dorsey-Covington*	*Decca*

Second Group

LONESOME TOWN	*Ricky Nelson*	*Imperial*
I GOT STUNG	*Elvis Presley*	*Victor*
DAY THE RAINS CAME IN	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*
PROBLEMS	*Everly Bros.*	*Cadence*
I'LL REMEMBER TONIGHT	*Pat Boone*	*Dot*
QUEEN OF THE HOP	*Bobby Darin*	*Atco*
LOVE IS ALL WE NEED	*Tommy Edwards*	*MGM*
ROCKIN' ROBIN	*Bobby Day*	*Class*
GO CLOSE A MOONBEAN	*Jerry Vale*	*Columbia*
BIRD DOG	*Everly Bros.*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Inside Stuff—Music

Frances Murphy, Ed Barsky's secretary at MGM Records, has been upped to promotion manager. The appointment, which ranks her alongside Kay Woodward, who plugs RCA Victor disks for Raymond Rosen, caused some concern in the recently-formed Record Promotion Men's Assn.

The only two gals in area to hold down these spots, they were admitted to membership, causing a change in the outfit's name to "Record Promotion Managers." Switch still permitted use of cue letters "RPM."

Two musical scholarships in the name of Eddie Cantor have been established by Eddie Fisher to be awarded in the graduate school of Brandeis University in the fall of 1959. Leonard Bernstein, composer-conductor formerly with the school's creative arts department, will be chairman of the scholarship selection committee in the classical field and Cantor heads the group in modern music. Scholarships will be open to grads of all American colleges. Brandeis faculty will make the final approval. On the selection committee will be 10 of the country's outstanding musical authorities.

The Braille Music Institute will hold its second annual International Vacation Festival at New York's Biltmore Hotel Nov. 29-30. Org is devoted to the music needs and interests of the blind.

MGM Aiming Stereo Singles at Jukeboxes

MGM Records is jumping into the stereo single swing for jukeboxes with 10 platters. Charles Hasin, MGM's national sales manager, is currently working out special arrangements and merchandising plans with diskery's distributors and the jukebox manufacturers.

The 10 stereos include sides by Joni James, Tommy Edwards, Fran Warren, Morty Craft, LeRoy Holmes, David Rose, Maurice Chevalier, Conway Twitty, and Art Mooney.

Brit.'s Cha-Cha Orch (15)

London, Nov. 11.

Upsurge of British interest in cha-cha music has led to formation of the first big-scale orchestra in this country capable of giving this brand of music its full sound. Andre Rico & The Cha-Chaleros is a 15-piece combination with orchestrations by Rico, Johnnie Scott, Chick Mayes, Arnold Maine and Basil Thompson. Though the band will mainly feature cha-cha music it will also play all types of Latin-American numbers.

Harold Davison will stage the band in a series of concerts shortly to be announced.

Guy Lombardo Heading East After Hottest B.O. Swing in Over a Decade

Heading east for an opening at New York's Roosevelt Grill Nov. 28, Guy Lombardo is winding his hottest road trip in more than a decade. He began his trek in April with a partial layoff in the summer for Jones Beach (L.I.) outdoor production of "Song of Norway."

Included in his money-pulling dates were three weeks at the Cocoanut Grove in Los Angeles' Ambassador Hotel starting Oct. 8, and a week's run at the Corn Palace, Mitchell, S.D. Incidentally, the Ambassador's management is now trying to sew up Lombardo for a longterm annual engagement deal.

On the one-nighter level, Lombardo pulled in top takes in such scattered spots as Regina, Can.; Phoenix, Ariz.; and Window Road, Ariz.

Lombardo returns to the Roosevelt with Dewey Bergman, one of the maestro's former arrangers, as music co-ordinator who'll work with Larry Owens, band's arranger for the past eight years. Walter Smith, mellophonist, also has rejoined the brass section after a two-season absence.

In the disk department, Lombardo is going after the current platter market with a Capitol release of "St. Louis Blues Cha Cha" and "Exactly Like You Cha Cha."

Donald Shirley (Hickory House, N.Y.) will have his symph for strongs premiered Jan. 3 by the Gallery Concert Orchestra at U. Of Pennsylvania in Philly.

Riot Epidemic at Bill Haley Shows KO's Rock 'n' Roll Concerts in Reich

Frankfurt, Nov. 11.

The tremendous riots occurring during the Bill Haley rock 'n' roll concerts here recently have sounded the death knell for these redhot bashes in Germany, with concert hall owners, German police and the bookers determined to shy away from the dangerously rousing music.

Haley's first date on his current German tour took place Oct. 26 in Berlin's giant Sportpalast, where rioting mobs completely took over, doing an estimated $12,000 of damage to the chairs, fixtures and hall and with 34 young people severely injured in the riot. It took police two hours to break up the mob and dispense with the crowd, and 18 young people between the ages of 16 and 21 were arrested. Naturally, the East German papers climbed on the event as typical of the wild, decadent jazz music of America, while Haley protested that such an uprising had never occurred during his concertizing in the States.

When he played the following night at Hamburg's Ernst Merck Halle, police had to use tear gas to break up the rioting crowds when they jammed the doors, unable to get into the packed hall. Concert ended quickly without encores, as Haley, with police protection, ushered his musicians with their instruments out of the mob to safety.

When 6,000 young people packed into the new Grugahalle in Essen the following night, police held water hose outside the building, ready for use in case of rioting. And onee again, the kids began to heist chairs, but the police cleared the hall as fast as possible when the show ended. About 400 young folks grouped outside the hall and stoned the police in a free-for-all, until the water doused them down.

Final concert brought out 6,000 more rock-and-roll fans to Stuttgart Oct. 29. The regular 50 police assigned to the concert hall were joined by 250 more in the Killesberg Hall, and it took all their efforts to calm the crowd at the end of the show. A few chairs were broken before they restored order and moved the kids out. When the teenagers were tossed out, they began to dance in the huge outdoor park near the hall and carried on wildly despite the police.

Although several official West German jazz clubs have protested that their members aren't rock-and-roll fanatics and that it's only the juve delinquents partaking of such musical madness, this looks like the end of rock 'n' roll concerts in Germany.

Haley has been signed for a German film, though, with Berlin producer Artur Brauner taking advantage of the excitement to sign him for a new CCC pic, "Hier Bin Ich, Hier Bleibe Ich" (I'm Here, I'll Remain Here), co-starring with Caterina Valente.

British Disk Bestsellers

London, Nov. 18.

Bird Dog .....Everly Bros. (London)
It's All In Game ....Edwards (MGM)
Hoots Mon...Rockingham XI (Decca)
A Certain Smile.....Mathis (Fontana)
Come Prima .....Marini (Durium)
Stupid Cupid .....Francis (MGM)
Move It .....Richard (Columbia)
More Than Ever..M. Vaughan (HMV)
King Creole .....Presley (RCA)
My True Love .....Scott (London)

JOE LEAHY, LONDON IN FELSTED LABEL DEAL

London Records has tied up Joe Leahy to a five-year contract for its subsid Felsted label. Leahy, an indie producer, makes disks via his Wayland Recording for release under the Felsted banner.

Among the artists released in the Leahy-Felsted tie are Kathy Linden, Tommy Mara, Terri Stevens, Barbara Allen and Billy Shepard.

BMI D.C. SHOW CLICKS AT PRESS CLUB BALL

Washington, Nov. 18.

Broadcast Music Inc. has made a solid impression on the National Press Club. For the second year in a row, BMI staged the show for the newsmen's Annual Black Tie Ball Friday (14). Oldtimers called it one of the most entertaining evenings in the club's history. And the club is accustomed to having top show biz talent.

Nelson Eddy and Gale Sherwood had to sing a half a dozen encores and Orson Bean also clicked. A third feature of the program was duo-pianists Payson Re and Doris Wheeler as last-minute substitutes for guitarist Chet Atkins, who was ill.

BMI board chairman Sydney Kaye was down from New York for the party, and BMI executive v.p. Robert J. Burton was the show's emcee. The local BMI man, Sam Stavisky, was general chairman of the ball for the club. BMI paid entertainers standard fees and assumed their expenses as gesture of friendship to the National Press Club. For many years, ASCAP has provided a luncheon show at the club.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Atlanta—(Rich's Dept. Store)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Cleveland—(Highbee's)	Kansas City—(Jenkins Music Co.)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	1	1	4	2	1	1	2	1	2	4	1	9	1	9	9	1	7	..	1	7	125
2	3	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	2	..	..	..	2	..	1	2	..	..	5	3	..	8	1	5	..	5	..	2	95
3	2	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1932)	8	9	5	..	6	6	6	..	..	6	2	1	..	..	3	..	10	..	..	3	67
4	5	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	..	..	..	..	9	..	..	8	4	..	9	..	..	2	..	..	1	1	2	1	62
5	7	**GIGI** (MGM) **Soundtrack** (E 3641)	..	2	2	10	7	3	8	3	..	..	..	..	..	..	6	..	..	4	..	5	60
6	4	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	4	..	6	3	..	..	..	..	10	5	3	2	..	..	..	9	..	..	..	4	53
7	9	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1135)	7	..	1	8	..	8	..	6	..	..	..	8	..	..	5	2	..	..	5	..	49
8A	10	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	..	..	..	5	3	..	7	..	8	..	6	..	3	..	..	8	2	..	..	..	46
8B	11	**MITCH MILLER** (Columbia) **More Sing Along With Mitch** (CL 1243)	..	..	..	..	4	4	4	7	..	..	..	..	..	1	2	..	..	..	..	9	46
10A	6	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	3	..	..	..	5	2	3	..	..	..	..	..	..	..	10	6	9	..	..	..	39
10B	8	**RAY CONIFF** (Columbia) **Concert in Rhythm** (CL 1163)	..	..	..	1	8	..	..	4	6	..	..	..	..	7	8	4	..	..	..	..	39
12	..	**PEREZ PRADO** (Victor) **Dilo** (LPM 1883)	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	3	3	..	26
13	12	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	6	..	9	9	..	7	..	5	..	7	..	..	..	..	..	..	..	..	..	..	23
14	12	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	9	..	8	..	..	9	..	..	5	..	..	..	..	..	..	..	..	6	..	8	21
15	20	**HARRY BELAFONTE** (Victor) **Sings the Blues** (LC 1006)	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	16
16A	16	**SOUTH PACIFIC** (Columbia) **Original Cast** (B2S79-80)	..	..	3	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	15
16B	..	**BILLY VAUGHN** (Dot) **La Paloma**	..	..	..	..	..	..	..	..	..	3	..	..	..	..	4	..	..	..	..	..	15
18	..	**ESQUIVEL ORCH** (Victor) **Other Worlds, Other Sounds** (LPM 1753)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	6	14
19A	22	**BENNETT PLAYS RODGERS** (Victor) **Victory at Sea, Vol II** (LM 2226)	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	13
19B	..	**MANTOVANI** (London) **Gems Forever** (LL 3032)	10	..	..	..	..	9	..	..	..	..	..	..	6	..	7	10	..	..	..	..	13
19C	18	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	..	..	5	..	..	..	..	..	10	5	..	..	..	..	..	..	..	..	13
22A	..	**AHMAD JAMAL** (Argo) **Ahmad Jamal** (LP 636)	..	..	..	..	..	5	..	..	..	..	..	..	5	..	..	..	..	..	..	..	12
22B	17	**FOUR FRESHMEN** (Capitol) **Voices in Love** (T 1074)	..	..	..	..	..	..	..	..	..	8	..	..	2	..	..	..	..	..	..	..	12
24	15	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	7	10	..	..	9	..	..	..	10	10	..	..	..	..	..	..	..	9
25	..	**KEELY SMITH** (Capitol) **Politely** (T 1073)	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	7	..	8

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST													SOUTH													MIDWEST												FAR WEST												TOTAL POINTS
						Ed Stokes—WMGM—New York	Jerry Strong—WMAL—Washington	Buddy Deane—WJZ-TV—Baltimore	John Scott—WILD—Boston	Charlie Mansfield—WHAV—Haverhill	Danny Stiles—WNJR—Newark	Bob Wells—WEBR—Buffalo	Ed Meath—WHEC—Rochester	John Scott—WHEN—Syracuse	George E. LeZotte—WTRY—Troy	Roy Elwell—KQV—Pitsburgh	Chuck Stevens—WRIB—Providence	Frank McCormick—WHWB—Rutland	Bob N. Perry—WCKR—Miami	Ken Rowland—WKLO—Louisville	Dick Pike—WNOP—Newport	John Ademy—WBIG—Greensboro	Bob Larimer—WSIX—Nashville	Bill Jenkins—KBOX—Dallas	Marc Anson—KELP—El Paso	Gene Edwards—KILT—Houston	Beauregard Davis—WLOW—Norfolk	Dan Sorkin—WCFL—Chicago	Tom Brennan—KFBI—Wichita	Harbey Kaye—WBRB—Detroit	Sandy Singer—WLOL—Minneapolis	Gary Owens—WIL—St. Louis	Henry Busse—KOWH—Omaha	Bill Dawes—WCFO—Cincinnati	Tom Edwards—WERE—Cleveland	John Michaels—WOKY—Milwaukee	John Magnus—KGFJ—Hollywood	Mark Dunhill—KPOL—Los Angeles	Bill Adams—KUDE—Oceanside	Lamar Sherlock—KASK—Ontario	Lash Lazaar—KXLA—Pasadena	Fred White—KXOA—Sacramento	Steve Cannon—KGO—San Francisco	Bruce Vanderhoof—KLIQ—Portland, Ore.	Chuck Benson—KALL—Salt Lake City	
1	1	7	Kingston Trio	Capitol	†Tom Dooley	2	2	1	2	..	7	..	8	2	..	4	..	2	..	6	5	..	..	..	1	..	2	10	1	2	1	3	..	4	..	4	9	3	2	..	..	1	1	1	..	200
2	4	11	Cozy Cole	Love	*Topsy No. 2	1	..	6	3	5	3	10	1	1	..	..	..	10	..	..	4	1	..	..	4	6	5	4	2	3	..	2	3	3	..	1	..	..	1	..	..	3	4	10	3	187
3	2	9	Conway Twitty	MGM	†It's Only Make Believe	3	..	9	1	..	1	..	..	..	..	2	5	8	..	3	3	..	..	..	2	1	1	..	6	1	..	1	1	1	..	2	..	..	5	..	..	..	..	..	1	163
4	5	6	Teddy Bears	Dore	†Know Him is to Love Him	..	..	7	5	..	..	..	..	..	2	1	..	1	..	5	1	..	..	2	6	2	3	..	..	..	..	4	7	..	..	..	..	3	..	..	10	..	..	2	115
5	3	13	Tommy Edwards	MGM	*It's All in the Game	7	..	..	4	..	2	..	..	..	..	..	..	..	1	2	..	..	..	..	3	..	..	2	7	..	..	..	2	2	..	3	..	..	4	..	..	4	5	9	..	108
6	14	3	Playmates	Roulette	†Beep, Beep	5	..	8	6	..	..	8	..	8	3	3	10	3	..	..	..	5	..	..	..	..	..	..	8	7	2	7	..	..	..	..	..	..	..	..	..	..	..	..	8	..	74
7	6	10	Earl Grant	Decca	*The End	4	9	..	7	..	5	6	..	5	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	..	6	..	..	..	..	..	..	..	..	9	3	..	..	51
8	16	6	Dinah Shore	Victor	*Scene of the Crime	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	1	..	..	1	2	8	..	..	48
9	32	2	Elvis Presley	Victor	†One Night	..	..	2	..	..	..	..	..	..	1	..	..	6	..	..	2	..	..	..	7	3	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	47
10	13	6	Four Lads	Columbia	*Mocking Bird	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	9	9	..	..	..	..	..	..	5	..	..	..	..	1	4	..	..	..	..	..	..	3	..	43
11A	17	3	Ricky Nelson	Imperial	†Lonesome Town	8	..	5	..	..	..	..	..	4	..	..	..	4	..	..	..	..	..	..	8	5	..	..	..	..	9	6	..	..	..	9	..	..	..	..	..	..	..	..	..	43
11B	7	12	Dorsey-Covington	Decca	*Tea for Two Cha Cha	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	1	..	..	..	5	4	..	10	..	..	8	..	..	..	6	..	..	41
13A	9	9	Joni James	MGM	*There Goes My Heart	6	6	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	5	..	..	..	7	5	..	34
13B	37	3	Tommy Edwards	MGM	*Love is All We Need	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	4	..	..	7	..	..	..	..	..	3	..	..	..	..	..	6	..	..	..	..	..	..	..	..	34
15A	33	3	Royaltones	Jubilee	†Poor Boy	..	..	10	..	..	..	2	..	9	..	2	5	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	33
15B	29	3	Pat Boone	Dot	*I'll Remember Tonight	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	1	8	..	..	..	..	10	..	..	..	..	3	..	..	..	..	..	..	..	4	..	..	33
17	44	3	Perry Como	Victor	†Love Makes Go Round	..	..	..	..	..	1	7	..	..	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	10	6	..	7	..	..	..	..	..	..	..	..	31
18A	10	7	Johnny Mathis	Columbia	†Call Me	10	..	..	..	..	..	..	6	..	10	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	6	..	..	5	30
18B	11	7	Nat King Cole	Capitol	†Non Dimenticar	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	10	..	9	..	..	..	..	..	..	..	..	..	..	5	..	9	2	..	..	..	2	..	30
20A	41	3	Ricky Nelson	Imperial	†I Got a Feeling	..	..	..	8	..	..	9	..	..	6	..	..	..	..	..	7	..	..	..	..	..	..	..	4	..	..	..	10	7	..	..	..	..	..	..	..	..	..	8	29
20B	..	1	Jimmie Rodgers	Roulette	*Bimbombey	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7	..	..	..	5	..	..	..	9	..	..	..	7	..	29
22A	30	2	Elvis Presley	Victor	†I Got Stung	..	..	..	..	..	..	4	..	..	9	..	..	..	4	..	..	..	..	..	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	9	26
22B	43	6	Perry Como	Victor	*Mandolins in Moonlight	..	1	..	..	..	..	..	..	..	..	..	..	9	..	..	6	10	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
22C	..	1	Lester Lanin	Epic	*Over Rainbow Cha Cha	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	2	..	..	4	5	..	..	..	26
22D	20	4	Four Coins	Epic	*The World Outside	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	26
26	..	1	Mike Preston	London	†House, Car, Wedding	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	4	..	..	..	6	..	25
27	..	1	Everly Bros.	Cadence	†Problems	..	..	..	..	..	..	..	..	4	..	..	..	9	..	..	..	..	..	4	10	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
28	8	12	Big Bopper	Mercury	†Chantilly Lace	..	..	..	..	..	4	..	..	..	..	8	..	..	..	..	..	..	..	..	..	9	..	5	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	23
29A	39	3	Prima & Smith	Capitol	*Old Black Magic	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	21
29B	15	13	Bobby Day	Class	†Rockin' Robin	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	5	..	..	5	..	..	..	10	..	..	..	..	..	..	21
31A	25	5	Frank Sinatra	Capitol	*Mr. Success	..	..	..	..	10	..	5	..	10	..	9	..	..	..	..	..	8	6	..	..	..	..	..	..	..	..	5	..	..	5	..	..	..	..	..	..	10	..	..	19
31B	12	2	Clyde McPhatter	Atlantic	†A Lover's Question	..	..	4	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
33A	..	1	Four Aces	Decca	*The World Outside	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	8	..	..	..	9	..	10	..	..	..	..	..	17
33B	..	2	Steve Allen	Dot	*Theme from Houseboat	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	..	..	5	..	..	..	..	17
33C	..	1	Patti Page	Mercury	*You'll Find Love in Paris	..	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
36A	21	9	Jane Morgan	Kapp	*Day Rains Came	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	16
36B	..	1	Domenico Modugno	Decca	*Come Prima	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	16
36C	34	5	Don Rondo	Jubilee	*I Could be a Mountain	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	8	..	..	7	..	..	..	..	16
39	..	1	Frankie Avalon	Chancellor	†I'll Wait for You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	13
40A	36	3	Bobby Darin	Atco	*Queen of the Hop	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40B	40	13	Roger Williams	Kapp	*Near You	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	12
40C	18	6	Perez Prado	Victor	*Guaglione	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	12
40D	..	2	Connie Francis	MGM	*Fallin'	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	4	10	..	..	..	..	..	..	..	12
44A	..	1	Jesse Belvin	Victor	*Pledging My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	6	8	..	..	..	11
44B	..	1	Cathy Carr	Roulette	†Know Him is Love Him	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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Neil Sedaka Joins RCA; Salli Terri To Cap; Carlton Inks Barbara Evans

Neil Sedaka, pianist-composer-singer whose tune, "Stupid Cupid," was a recent hit, has been inked by RCA Victor's pop artists repertoire chief Steve Sholes. His first release is "The Diary" and "No Vacancy." Sedaka is a Juilliard graduate.

Cap Pacts Salli Terri

Concert and folk singer Salli Terri will now solo for the Capitol label. During the past five years, singer had been featured in Cap albums cut by the Roger Wagner Chorale and recently she made two LPs with guitarist Laurindo Almeida.

Miss Terri's disks will be produced in the Capitol Tower in Hollywood under the direction of Robert Myers, diskery's classical artists & repertoire exec.

Barbara Evans To Carlton

Barbara Evans makes her debut on the Carlton label with "I Could Cry" and "Jimmy" out this week.

Thrush had been a model in a fashion house before taking a crack at the disk biz.

Denis Matthews to Vanguard

Denis Matthews, English pianist, has joined Vanguard Records' artists roster. He's making his debut on the label with two packages of Beethoven piano music.

Monocle Gets Alan Spilton

Screen and tv thesp Alan Spilton has joined the indie Monocle diskery. His first sides, "Daydreamer" and "You're the Number One," will be released Nov. 21.

Spilton appeared in Columbia Pictures' "Let's Rock" and in Paramount's "That Kind of Woman." On tv, he's appeared with Sid Caesar, Martha Raye, Pat Boone and Ed Sullivan.

Big Top's Music Men

The Big Top label, Hill & Range subsid, has added the Music Men to its roster. Vocal group formerly worked under the name of The Bachelors.

First Music Men release under the Big Top banner will be "Blue Bird" backed with "Santa Cruz."

Friedlander to Head Destiny Label's Sales

Buddy Friedlander has moved into the new Destiny Records setup as sales and promotion manager. Friedlander already has set up 14 distributors in east and midwest territories where the diskery will make its initial concentration.

Before joining Destiny, Friedlander had been with the sales and promotion departments of United Artists Records, Epic and Mercury. The Destiny label is prexied by Bob Archibald.

Diskery's first release will be by Bobby Sharp and Billy Star & The Yachtsman.

Phony Diamond Pulls Rock on Disk Jock Show, Gets FBI's 'Appraisal'

Toledo, Nov. 18.

Clifford L. Cunningham Jr., who posed as a member of the Diamonds rock 'n' roll quartet, but did not look like the picture of any of the members shown on a record album, was arrested and jailed last week by the FBI on charges of interstate transportation of stolen property and for issuing fraudulent checks. His arrest came after he had been interviewed at Radio Station WFOB, Fostoria, and gave evasive answers about recording sessions to Carl Barry, disk jockey.

Cunningham earlier had given a number of public appearances in schools, interviews, and music-store autograph sessions in Fostoria, Bowling Green, and Findlay. He told police he had passed $69,000 in phony checks in several states. His arrest was aided by the radio station, which set up a bogus "coffee hour" and escorted Cunningham in an auto caravan to a pre-arranged spot where officials awaited him.

Keep 'Em Freying

Sidney Frey, Audio Fidelity Records chief, planed in last week from London where he supervised a series of longhair recording sessions under maestros Alfred Wallenstein and Arthur Winograd.

On the go again, Frey flew to Chicago this week for a session with the Dukes of Dixieland.

Sales Convention In Zurich Sets Expansion of Seeburg Stereo

,Zurich, Nov. 11.

In order to familiarize its European and Near East distribs with the latest developments in stereo coin-machines, American Steel Export Co., Inc., on behalf of the Seeburg Corp. of Chicago, held a two-day sales convention, first of its kind for Switzerland at Kongresshaus here, Nov. 7-8. Meeting, presided by ASEC's v.p., George L. H. Gilbert, was arranged by Seeburg's exclusive Swiss distributor, Musikvertrieb A. G., owned and managed by Maurice Rosengarten.

Equipment such as productions, models, printed instructions etc., was flown over from the U. S. for the occasion, described as the first foreign presentation on such a large scale undertaken by Seeburg. Also present was the company's engineer, Wyman Deeg.

First day of the conclave (7) was devoted to a sales meeting, whereas the second (8) was taken over by a Seeburg service school in the labs of Musikvertrieb A. G., conducted by Deeg and serving to indoctrinate the service and engineering personnel accompanying the distribs in the new technique of stereo. Demonstrations drew highly favorable reactions.

Explaining the necessity of this get-together at the present moment, Gilbert told VARIETY that "due to the impact of stereo in the American market, this is the opportune moment to introduce the development on which Seeburg has been working for many years, namely true stereo reproduction in a hall, cafe, restaurant or room of any size and being able to diffuse music in the true stereo principle under a system known and employed by Seeburg exclusively, called "Isophonic Sound." This development, he said, could not be conveyed to distributors without actual demonstration.

According to Gilbert, Zurich was chosen as site of the convention "because it is universally recognized as an international meeting place and is also the distributing point of Musikvertrieb A. G., one of the largest organizations of its kind in the world."

Simultaneous with the Zurich pow-wow ASEC was holding a meeting in Puerto Rico for all Seeburg distribs in Latin America.

French Disk Bestsellers

Paris, Nov. 11.

When .....Kalin Twins (Brunswick)
Diana .....Anka (Vega)
L'Eau Vive .....Beart (Philips)
Volare .....Modugno (Barclay)
Mon Manege A Moi.....Piaf (Pathe)
La Foule .....Piaf (Pathe)
Du Moment S'Aime.....Reno (Versailles)
Les Gitans.....Catalano (Fontana)
Only You .....Platters (Barclay)
Je Pars .....Dalida (Barclay)

INDICT HOWARD LANIN ON $10,000 TAX RAP

Philadelphia, Nov. 18.

Orch leader Howard Lanin was indicted last week (12) by a Federal grand jury on an income tax evasion rap. Lanin was charged with evading $10,164 on returns for the years 1952-53-54.

He is prexy of Howard Lanin Management Inc. which furnishes and supplies dance orchs, singers and musicians for legit, films, radio and disks.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	4	**TEDDY BEARS** (Dore) **To Know Him Is to Love Him**	2	1	1	1	4	4	3	..	2	2	7	1	2	..	1	3	7	2	4	140
2A	3	**CONWAY TWITTY** (MGM) **It's Only Make Believe**	1	4	4	4	6	..	1	10	3	6	2	2	1	..	7	..	3	10	..	101
2B	2	**KINGSTON TRIO** (Capitol) **Tom Dooley**	4	2	3	..	1	2	..	2	6	8	5	8	..	2	..	1	8	1	..	101
4	1	**COZY COLE** (Love) **Topsy**	3	3	..	..	3	7	2	1	..	3	1	10	4	..	5	5	..	6	..	91
5	8	**PLAYMATES** (Roulette) **Beep, Beep**	..	6	5	3	5	..	..	3	..	..	..	..	..	1	..	10	..	4	2	60
6	9	**ELVIS PRESLEY** (Victor) **I Got Stung**	..	..	..	..	10	..	9	..	9	1	..	..	..	8	..	2	..	5	1	43
7A	7	**DORSEY-COVINGTON** (Decca) **Tea for Two Cha Cha**	5	7	..	..	..	1	..	..	7	..	..	..	..	4	9	..	..	..	..	33
7B	5	**TOMMY EDWARDS** (MGM) **It's All in the Game**	6	10	..	..	8	..	..	..	1	..	6	..	..	..	2	..	..	..	..	33
9A	6	**BIG BOPPER** (Mercury) **Chantilly Lace**	8	..	7	..	7	..	..	9	..	..	..	..	5	..	..	..	2	8	10	32
9B	15	**ELVIS PRESLEY** (Victor) **One Night**	..	..	2	6	..	..	..	..	..	..	3	..	8	..	4	..	..	..	..	32
11A	13	**BOBBY DARIN** (Atco) **Queen of the Hop**	7	..	..	5	..	10	7	..	..	9	10	3	..	..	..	8	..	..	..	29
11B	10	**RICKY NELSON** (Imperial) **Lonesome Town**	9	..	..	..	9	..	..	..	10	..	..	5	3	3	..	..	..	..	5	29
13	11	**EARL GRANT** (Decca) **The End**	..	..	10	..	..	3	..	..	8	..	..	..	..	..	..	4	4	9	..	28
14	..	**PRIMA-SMITH** (Capitol) **Old Black Magic**	..	9	..	10	..	..	..	..	..	..	..	6	..	6	..	..	5	..	..	19
15	..	**EVERLY BROS.** (Cadence) **Problems**	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	14
16	22	**APPLEJACKS** (Cameo) **Mexican Hat Rock**	..	..	..	..	..	8	..	7	..	..	..	..	..	..	..	6	..	..	..	12
17A	16	**JOHNNY MATHIS** (Columbia) **Call Me**	10	..	..	..	..	5	..	..	..	..	..	7	..	..	..	..	..	..	..	11
17B	..	**CLYDE McPHATTER** (Atlantic) **A Lover's Question**	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	9	..	..	..	11
19A	..	**PLATTERS** (Mercury) **Smoke Gets in Your Eyes**	..	..	..	..	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	10
19B	..	**JIMMY CLANTON** (Ace) **A Part of Me**	..	..	9	..	..	..	..	..	..	10	4	..	..	..	..	..	..	..	..	10
19C	..	**FOUR Coins** (Epic) **The World Outside**	..	..	..	..	..	..	..	..	..	4	..	..	..	..	8	..	..	..	..	10
22	..	**ROYALTONES** (Jubilee) **Poor Boy**	..	..	..	..	..	..	..	..	4	..	..	..	..	9	..	..	..	..	..	9
23	..	**RICKY NELSON** (Imperial) **I Got a Feeling**	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	..	..	7
24	..	**NAT KING COLE** (Capitol) **Non Dimenticar**	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	7	6
25	..	**PAT BOONE** (Dot) **I'll Remember Tonight**	..	..	..	..	..	..	..	..	..	..	8	..	9	..	..	..	..	..	..	5

CLIBURN IN EP RELEASE WITH ELVIS' FAREWELL

Spectacular click of Van Cliburn's LP recording of Tschaikovsky's First Piano Concerto has cued RCA Victor to release the work as a three-pocket 45 rp, extended-play package. Few longhair works have received this treatment which, since the EP's are priced lower than the LP package, is pitched to a broader teenage audience.

Also comprising the latest EP release, RCA's strongest ever, are sets by Elvis Presley, Perry Como and Harry Belafonte. The Presley LP, titled "Elvis Sails," consists of GI Elvis' farewell speech and press interview recorded on his departure for Germany. The Belafonte and Como sets are taken from recent LP releases.

Disneyland Execs Plug New Label, Stereo, Pic

Disneyland Record's execs are hitting the road this week on an extensive cross-country tour of distribs and dealers in behalf of the label's new Storyteller platter line as well as the stereo releases. Junketeers include Jimmy Johnson, Disneyland and Buena Vista Record exec v.p. headquartering on the Coast; Tutti Camarata, artists & repertoire chief for the Walt Disney labels; Moe Preskell, sales-promotion chief; and George Sherman and Bob Auerbach, Coast sales promotion staffers.

In addition to plugging disks, the team will lay the groundwork for the forthcoming release of the "Sleeping Beauty" production, a major Disney feature due to open in February.

Rank's Brit. Label May Drop Idea of Hiring Yank A&R Chief

London, Nov. 18.

The future of Rank Records will be shaped within the next few days at a top level conference of Rank Organization officials. One of the main points of discussion will be a decision for or against the use of a U.S. artist & repertoire manager to steer the labe, Top Rank, through its initial stage.

Kenneth Winkles, a joint assistant managing director of the Rank Organization and Malcolm McGrady, general manager of the record division, recently returned from the States where, it's reported, they propositioned several top Yank a&r men. It's believed now that the whole proposal for an American to handle the business may be dropped in favor of a home based topliner.

Another topic which will come under discussion at the meeting will be whether the label will be released in the States. If there is an affirmative decision it will then be decided whether to release the label as "Top Rank" or seek release through an existing American diskery. Also a proposal for the Rank Organization to open its own pressing plant may be shelved.

Meanwhile, the label has made its first signing by inking the Johnny Dankworth band, which recently wound its contract with EMI.

The Rank label has formidable competition in its hunt for available topline disk stars, now that Associated TeleVision, the commercial tv company topped by Prince Littler, Val Parnell and Lew Grade, has bought a stake in the Pye-Nixa diskery. It, too, is on the prowl for artists and it's likely that a big battle will develop between the two labels.

George Dalin Joins Cap's Publishing Cos.

George Dalin has been set as assistant professional manager of the Ardmore and Beechwood music firms. He'll be based in New York reporting to professional manager Kelly Camarata.

Dalin's previous publishing affiliations had been with the Big Three (Robbins, Feist & Miller) and Regent Music. Ardmore and Beechwood are the music publishing subsids of Capitol Records.

The HIT OF THE WEEK

MARK DINNING

THE BLACK-EYED GYPSY

K 12732

M-G-M Records

A Cha Cha Xmas

Christmas disk spinning is starting early this year because of the cha cha. Heretofore, deejays have set an arbitrary kickoff point, the day after Thanksgiving, for the programming of Yule platters but the cha cha craze is forcing their hand with the latino versions of "Rudolph The Red-Nosed Reindeer."

The cha cha "Rudolph" already on the turntables are by Hugo Winterhalter (RCA Victor) and Hernando Hopkins (ABC-Paramount). Publishers of Xmas tunes figure that "Rudolph's" early getaway will help break the spinning barrier and get their seasonal items on the air before Turkey Day.

Ellington Concert 20% Empty in Berlin Even With Lotsa Longhairs

Berlin, Nov. 11.

The Duke Ellington orch appeared here Saturday (8) for one concert to mark the bandleader's first Berlin appearance. It was not an SRO event, with at least 20% of the 12,000-seat Deutschlandhalle unoccupied. It may be added, however, that many of the so-called pseudo-jazz lovers, those who like noise above all, stayed away.

The audience, which included large segments of longhairs, showed a very disciplined attitude and didn't even get restless when the start of the concert was delayed for half an hour.

The applause was very strong yet it seemed as though many were cheering the Ellington reputation as one of the greatest personalities of jazz.

The accoustics in the huge Deutschlandhalle were again, to put it mildly, difficult. It doesn't seem to be the right place for a jazz concert.

The 16-piece ensemble, incidentally, came to Berlin (from Copenhagen via Hamburg) by plane. It was said here that Ellington took a plane for the first time in his life. This is not true, though his last flight dates back 17 years. Orch left Berlin by train for Hamburg, its second German date. His European tour is rather tight (in Germany alone 10 concerts in seven cities within a week), perhaps too much so. Berlin date was handled by Wolfgang Jaenicke's New Jazz Circle Berlin which now has virtually all the major local jazz concerts on its roster.

Kingston Trio Grabs Big $6,400 in Port.

Portland, Ore., Nov. 18.

The Kingston Trio, with David Wheat and The Martin Denny Group, teed off the series of seven concerts in the Pacific Northwest at the Civic Auditorium here last week and grabbed a big $6,400. The 3,600-seater was scaled to a $3 top.

Irving-Granz was the impresario.

PACE-ALLIED TIE

Pace Records, indie Coast label, will be pressed and distributed by Allied Record Distributing Co.

First release in the new tie will be a coupling of "I Know a Valley" and "Martha Sue" featuring Bingo Miller & The Velvetones.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	CONWAY TWITTY (MGM)	It's Only Make-Believe†
2	3	KINGSTON TRIO (Capitol)	Tom Dooley†
3	5	TEDDYBEARS (Dore)	To Know Him, Love Him†
4	1	COZY COLE (Love)	Topsy*
5	4	TOMMY EDWARDS (MGM)	It's All In The Game*
6	9	ELVIS PRESLEY (Victor)	I Got Stung* / One Night†
7	8	RICKY NELSON (Imperial)	I've Got A Feeling† / Lonesome Town†
8	6	BIG BOPPER (Mercury)	Chantilly Lace†
9	10	PLAYMATES (Roulette)	Beep Beep†
10	9	DORSEY-COVINGTON (Decca)	Tea For Two Cha Cha*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†TOM DOOLEY	Beechwood
2	5	†TO KNOW HIM IS TO LOVE HIM	Warman
3	4	†IT'S ONLY MAKE BELIEVE	Marielle
4	1	*IT'S ALL IN THE GAME	Remick
5	3	*TOPSY	Cosmopolitan
6	6	†CHANTILLY LACE	Glad
7		*BEEP, BEEP	H&L
8		†NON DIMENTICAR	Hollis
9	7	*TEA FOR TWO CHA CHA	Harms
10	..	†LONESOME TOWN	Eric

* ASCAP † BMI

Paul Siegel Moves HQ To Berlin With 'Hula' As His First Hoop-La

Paul Siegel, U. S. publisher, has shifted his base of operations to Berlin. Siegel, prexy of Symphony House Music, begins his publishing and recording activities in Germany, Austria and Switzerland this month with the current U. S. tune "The Hula Hoop Song," published here by Shapiro-Bernstein.

Siegel also will act as music publishing chief for RKO Pictures in Germany, Austria and Switzerland, starting off with Max Steiner's "Escapade in Japan."

Siegel will meet with Sam Clark, ABC-Paramount prexy, this month to set up his representation of the ABC-Par line in Germany.

Charles Kalman Sets Tunes With Reich Firm

Charles Kalman, currently in Berlin, has set two of his compositions with Marbot, recently launced German publishing house. The Kalman works are "Times Square" and "Teenager Suite." His new musical, "Rendezvous With Life," is up for production.

Kalman also is negotiating for pic rights to the works of his late father, Emmerich Kalman. He's due back in New York Dec. 6.

Longhair Pubs

Continued from page 57

Britain has been the "Third Program," on which BBC used to broadcast a five-hour program of serious music. It has recently been cut to three hours. Neither commercial nor BBC television has helped the British publisher or composer fo any degree, Frank said, since the best medium for serious music is that of radio or disks.

In one respect, the British publishers are in a more favorable situation than the Americans, Frank said. In England, the right to collect licensing fees is not limited by the phrase in the U.S. Copyright Act, "performanse for profit." The British Performing Rights Society takes the view, he said, that "if a cloakroom attendant is paid, why should not the composer or piublisher regardless of whether or not an admission fee is charged."

MUSIC BY JESSE GREER

FLAPPERETTE

Vocal - Instrumental

Published by MILLS MUSIC

I'LL REMEMBER TONIGHT

There'll always be a...

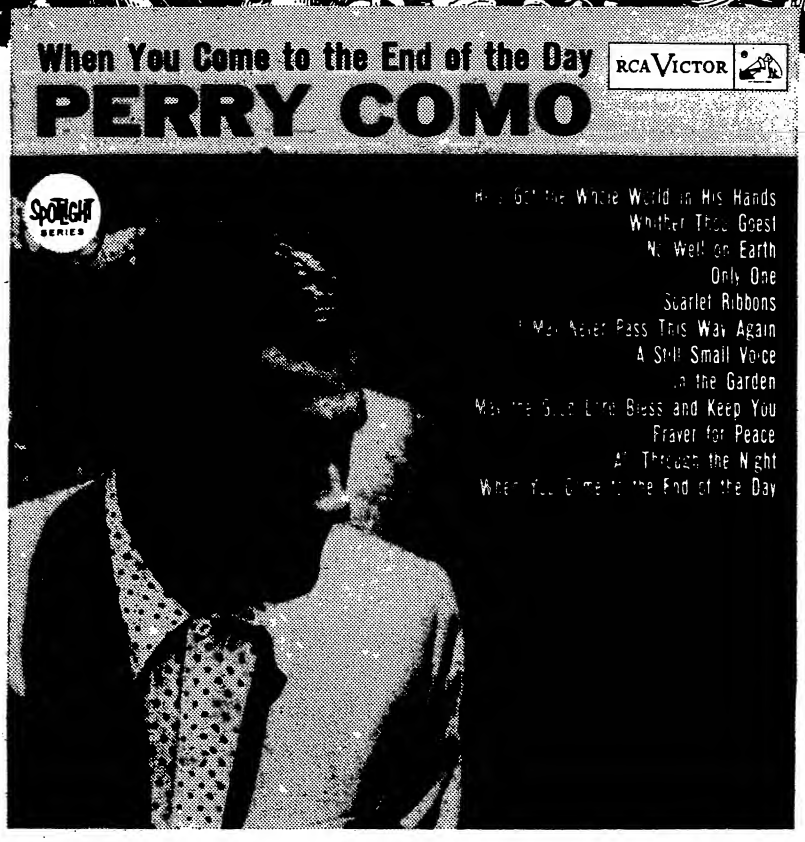
WINTER WONDERLAND

and always...those great recordings!

BREGMAN, VOCCO and CONN, INC. - NEW YORK • HOLLYWOOD

THANKS

TO THIS ALBUM
YOU CAN HAVE
A PROFIT FEAST
DURING AND AFTER
THANKSGIVING
WEEK!



LPM-1885 (regular L.P.)
LSP-1885 (Living Stereo)

Perry Como sings songs that give thanks. Here's how we're singing the praises of this great collection — • In pre-Thanksgiving ads: in *TV Guide,* the *New York Times Magazine, Time,* the *New Yorker.* • In all RCA Victor Christmas ads: in *Coronet, High Fidelity, Hi Fi Music at Home, Hi Fi & Music Review, Schwann* catalog, *Long Player, Harrison Catalog of Stereophonic Records.* • In religious publications in January: *The Christian Herald, The Columbian, Presbyterian Life.* (And in the January *Schwann* catalog.) • In local advertising: via ad mats in three sizes... transcribed radio spots... special disc jockey promotion record in three-color sleeve. • On television: via 60- and 90-second NETWORK commercials, on the Perry Como Show and on Northwest Passage. • At point-of-sale: 4-color window streamers... statement stuffers... mounted album covers... featured position in Christmas displays ...featured in Christmas supplement. *THANKSGIVING'S ALMOST HERE! ORDER TODAY.*

RCA VICTOR

On The Upbeat

New York

Morty Craft, MGM's pop a&r chief back at his New York desk after a cross-country trek and Coast huddles with **Jesse Kaye**, diskery's studio rep . . . **Irving Fields** opened at the Astor Hotel Monday (17). His trio has a new LP out on the ABC-Paramount label . . . **Johnnie Strickland**, new Roulette pactee, touring the deejays in the east and midwest with his manager **Thomas Lawrence** to promote his first etching, "She's Mine" . . . VARIETY's **Mike Ryan** expecting the first addition to his family in June . . . The **Johnny Griffin Quartet**, Riverside diskers, opened at the Village Vanguard last night (Tues.) . . . **Al Raymond orch**, with vocalist **Charlette Wexler**, has a series of 37 bookings of college and school proms in the Pennsylvania, New Jersey and Delaware areas in the next few months . . . **Danny Marshall** will host the new Sunday matinee brunches at Greenwich Village's Versailles club . . . **Warren Covington**, who clicked on Decca with the "Tea For Two Cha Cha," set for a promotional tie-in with Lipton's Tea . . . Jazzman **Don Elliott** pacted to MCA . . . **Paul Anka** headlines at the Theatre Du Cirque Royal, Brussells, Nov. 21 through Dec. 4 . . . **Al Frackman** joined Seeco Records as assistant to sales manager **Jerry Shiffrin** and product director **Howard Roseff** . . . **Du Tornados** being lined up to plug their Carlton disking of "Philadelphia, U. S. A." between halves at the Army-Navy game in Philly Nov. 29.

Buck Ram, composer-manager, has lined up the Roman New Orleans Jazz Band for a U.S. tour. . . . The Thanksgiving Eve jazz concert at Carnegie Hall will feature the **Modern Jazz Quartet**, **Chris Connor**, **Ray Charles** and the new vocal group of **Dave Lambert**, **Annie Ross** & **Jon Hendricks**, **Kenneth Karpe** and **Franklin Geltman** are producing . . . **Alice Simms'** "The Banshee," penned with Tot Seymour, was preemed last week at the Waldorf-Astoria luncheon held by The Banshees, newspaperman org. Bourne is publishing.

London

William Alwyn set to write the music for Troy Films' "Shake Hands with the Devil," now in production at the Ardmore Studios near Dublin. **Muir Mathieson** will conduct the orch . . . **Lynn Crawford** signed by Top Rank, the new Rank disk company . . . **Vic Ash**, who recently reformed his group as a swing sextet, will play at the jazz jamboree in London on Nov. 23 . . . **Johnny Dankworth** will guest on the ABC-TV religious program "Sunday Break" Nov. 30 and his actress-singer wife, **Cleo Laine**, will be on the show the following week . . . Harold Davison is bringing the **Peter Sisters** to London for tv dates, including "Sunday Night at the London Palladium."

Cyril Baker, general manager of Belinda Music, has been made a director of the outfit . . . Songstress **Ruby Murray** resting up after a relapse following a recent appendectomy . . . **Ted Heath** looking for a male vocalist to replace Bobbie Britton who's leaving.

San Francisco

Gogi Grant follows **Ella Fitzgerald** into Fairmont's Venetian Room tomorrow (20) . . . **Virgil Gonsalves Sextet** took over from **Buddy De Franco Quartet** at Jazz Workshop . . . Monterey Jazz Festival plans for next year already in the works, with general manager Jimmy Lyons setting sights on **Duke Ellington** and **Erroll Garner** . . . **Cal Tjader** followed **Earl Bostic** group into the Blackhawk . . . **Red Norvo** group booked back into Easy Street for end of January . . . Kaye Ballard into the hungry i . . . **Doc Daugherty** closing Hangover for two months, giving **Earl (Fatha) Hines**, **Muggsy Spanier** and **Joe Sullivan** vacations . . . **Cathy Hayes** at Fack's II.

Philadelphia

Red Hill Inn bookings include, **J. J. Johnson Quintet**, **Jimmie Guiffre Trio**, Nov. 21-23; **Red Norvo**, Nov. 25-30; **Chico Hamilton Quintet** Dec. 5-7; **Dizzy Gillespie Quintet**, Dec. 12-14; **Kai Winding Septet**, Dec. 19-21; **Maynard Ferguson**, Dec. 26-28, 31 . . . **Stan Kenton** in one-nighter at Sunnybrook Ballroom, Nov. 22 . . . **Jimmy Holmes**, formerly of the Ink Spots, heads his own quartet at the Carousel Musical Bar, Gloucester Heights . . . **Eddie Dano**, now with Red Top Records, current at the Germantown Tavern . . . The **Four Coins** into the Celebrity Room, Dec. 15.

Pittsburgh

Jon Walton, saxman, has joined **Tommy Turk** combo at Point View Hotel, thus reuniting the old **Deuces Wild** here. Other original members, who have been with Turk for some time, are **Ray Crummie**, **Dick Brosky**, **John Vance** and **Harry Bush** . . . **Jimmy Smith's** organ trio into Hurricane Music Bar for a run . . . **Clair McClintock**, drummer, has joined **Gabe D'Amico's Gabe-a-Tones** at Starr Lounge . . . **Pete Seegar** headlining Folk Music Concert at Carnegie Music Hall Monday (24) . . . **Ciro Rimac** band opened four-week stand Monday (17) at Chateau, formerly the Green Acres . . . **Don Pippin** has joined **Lisa Kirk** at Ankara as her pianist-conductor . . . **Cavaliers** now playing for dancing Friday-Saturday at Mona Lisa Lounge . . . **Al Marsico** orch exiting New Arena Dec. 6 after nearly two years. He's been there since the room opening. The **Howdy Baum** band will replace him.

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Cleveland—(Grossman Music)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Pac. Coast Music)	Los Angeles—(Freeman)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	4	†**Tom Dooley** (Beechwood)	3	4	2	1	..	2	3	2	3	1	6	9	85
2	1	***It's All in the Game** (Remick)	7	5	1	8	1	..	5	4	1	4	2	5	78
3	6	†**Know Him Is Love Him** (Warman)	2	..	..	..	..	1	1	6	..	5	1	50	
4	10	†**Non Dimenticar** (Hollis)	1	8	4	..	7	9	7	..	..	..	1	4	47
5	3	***Day Rains Came** (Garland)	5	..	..	6	..	..	..	10	2	2	4	3	45
6	..	***Topsy** (Cosmopolitan)	..	..	..	2	4	1	4	..	..	..	..	..	33
7	9	***The End** (Criterion)	4	..	3	4	..	..	..	..	7	..	9	..	28
8	2	***Near You** (Supreme)	9	..	10	..	..	..	..	..	4	3	3	..	26
9	13	***There Goes My Heart** (Feist)	..	2	5	..	..	..	..	..	8	5	..	..	24
10A	..	***The World Outside** (Chappell)	8	6	6	..	..	10	2	..	..	..	..	..	23
10B	..	†**Chantilly Lace** (Glad)	..	..	..	5	2	..	..	..	..	..	9	10	6	23
12	7	***Tea for Two Cha Cha** (Harms)	..	..	..	..	8	7	10	3	..	7	..	..	20
13	..	†**Lonesome Town** (Eric)	6	..	..	..	..	6	8	..	..	..	..	8	16
14	5	***Volare** (Robbins)	..	..	..	..	5	..	..	..	5	10	..	..	13
15	15	†**Call Me** (Meridian)	..	..	..	..	..	4	..	..	..	8	..	..	10

Negro Discrimination

Continued from page 57

turned up for auditions. The Urban League report notes, however, that one of the difficulties Negro musicians face in the job competition for major symph jobs is the fact that auditions are not publicly announced but are circulated by word of mouth.

In Broadway legit houses, the Urban League study, prepared by Douglas G. Pugh, points out that Negroes are usually employed in pit bands only when the musical has a Negro theme or a Negro star. It spotlights the case of the "Porgy and Bess" production in 1953 at the Ziegfeld Theatre where the contractor refused to hire Negro instrumentalists even though the cast was all-Negro. Only the insistent intervention of the producers, Blevins Davis and Robert Breen, resulted in the hiring of some Negro musicians. Radio City Music Hall has never hired a Negro musician on a permanent full-time basis, the report charged.

In the radio-television field, the report said that Negroes are generally excluded from the staff jobs even though the frequently appear on various shows on a one-shot basis. At NBC, there has been no Negroes on the music staff since 1943. For 10 years, from 1947 to 1957, no Negroes were on the ABC staff. They now employ one Negro trumpeter. At CBS, there are five Negro staff musicians.

Local 802, N. Y. unit of the American Federation of Musicians, maintains a hands-off attitude towards discrimination against Negroes, the report stated, adding that hiring policies are generally determined by contractors. Latter are union members but also represent management in selecting musical crews.

Mrs. Sophia Yarnall Jacobs, Urban League prexy, said the organization will open discussions with execs of the various symphs, Broadway theatres, and networks to correct the situation. She was confident that once the real picture was made known, positive action would take place. She pointed out that as far as orchs touring the world under the State Department cultural exchange program, the American National Theatre Academy, which is operating the program, has already adopted an "open policy" with regard to employing musicians.

Copyright

Continued from page 57

publishers or in the ranks of the record producers."

Also, he argued that any threat of monopoly that may arise could be dealt with under the antitrust laws—which have grown heftier since 1909.

Recording companies have fought for retention of the compulsory license, while composers and publishers have generally urged its repeal. Blaisdell expressed the view that both sides are now fairly matched and could protect their respective interests in the freer negotiating atmosphere resulting from abolition of the compulsory license.

Repeal would naturally strengthen the negotiating position of composers and publishers. But Blaisdells sees few ill effects from this. Record price might jump a few cents, but probably not enough to hurt business. And there might be fewer recordings of the same song. On the other hand, more songs might be recorded.

Commenting on the issue in an appendix to the study, music publisher Ralph S. Peer strongly urged provision's repeal, terming it "essentially un-American" and tantamount to price-fixing. Ernest S. Meyers, attorney for Record Industry Assn., said without the compulsory license, the record industry would fall into "chaos" with resultant "serious" injury to music business in general.

Irving Berlin

Continued from page 1

with which they are closely identified: Bing Crosby, "White Christmas"; Rudy Vallee, "Say It Isn't So"; Fred Astaire, "Isn't It a Lovely Day"; Ethel Merman, "There's No Business Like Show Business"; Benny Goodman, "Alexander's Ragtime Band"; Guy Lombardo, "Always"; and Kate Smith, "God Bless America." Miss Smith's song will be a recording of her initial rendition of it on Armistice Day, 1938, on radio. A portion of the Wednesday program will be Ella Fitzgerald singing Berlin songs in the Hollywood Bowl to the accompaniment of a 60-piece orchestra conducted by Paul Weston. It was taped in August.

Also participating in the programs will be Louis Armstrong, Benny Goodman, Ginger Rogers, Fred Waring, Eddie Cantor, Jo Stafford and Paul Whiteman. The entire show has been prepared in advance on tape, with Willis Conover of USIA, the producer and writer of the show.

BMI Inspection

Continued from page 57

siding over the pre-trial examinations, called everything off until Judge Weinfeld made his ruling. He included in the delay the photostating of some 250,000 ASCAP cards by BMI, a long and expensive process which, in the end, may prove unnecessary, depending on Judge Weinfeld's decision.

Judge Weinfeld, meantime, is not expected to make his ruling for at least a couple of months. His calendar is crowded and he informed the litigants during the original argument over the motion that he would be unable to get to the motion for some time.

Ex-Coast Tooter Club Execs Under Contempt Charges in L.A. Court

Hollywood, Nov. 18.

The old board of the Musicians Club of Los Angeles (local 47, AFM) must go through Superior Court proceedings on contempt of court charges following a ruling handed down by the Court of Appeals here. Ray Toland was the only member of the board excluded. The old board, consisting of Eliot Daniel, prexy of Local 47, John Tranchitella, Max Herman, Dale Brown, Martin Berman and Maurice Harris, had been enjoined from exercising authority as officers and director of the Musicians Club, but allegedly ignored all orders of the Court.

However, all except Toland were defeated for reelection last March. As it stands now, Toland is the only duly elected member of the club board.

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THE LAST TIME I SAW MY HEART
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3 HITS
IT'S ALL IN THE GAME
TOMMY EDWARDS MGM
GO CHASE A MOONBEAM
JERRY VALE COLUMBIA
YOU WILL FIND YOUR LOVE IN PARIS
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"THE SOLVAY DREAMER"
Excellent Song, Just Published, Now on Sale

Hilton Chain Tightens Operation Under Old Divisional Exec Setup

In a recentralization of operations, Joseph P. Binns, executive vicepresident and managing director of the Waldorf-Astoria, reassumes chieftainship of the eastern division which includes the Plaza, Savoy-Hilton and Statler hotels in New York, and Statlers in Hartford, Boston, Buffalo and Washington. Similarly, Robert Williford, exec veep of the Conrad Hilton, Chi, reassumes the midwest division (Robert Quain is g.m. of the hotel), and Spearl Ellison of the west coast division.

Understood that John W. Houser, longtime executive vicepresident of Hilton Hotels International, has had a bid from William Zeckendorf, prez of Webb & Knapp to operate the farflung Zeckendorf realty holdings (non-hotel) in Canada, but that the Hilton management refused to accept his resignation. Meantime Robert Caverly is doing the administrative work of the international division which has the new Berlin-Hilton opening the end of this month and the new Nile Hilton in Cairo, slated for an "international glamour premiere" now postponed until February.

Hilton Inns, Inc., a new wholly owned subsidiary of the parent Hilton company, is constructing a tavern in Tarrytown, N.Y., on a 25-year leasehold. The 200-room inn, to cost approximately $2,000,-

(Continued on page 66)

Aerialist Gets $14,000 From Amusement Park

Boston, Nov. 18.

Herman Hock, aerial acrobat act, received a settlement of $14,000 in Federal Court here in a $150,000 damage suit against White City Amusement Park, Shrewsbury.

Hock, a native of Germany, was thrown from a 60-foot pole in June of 1955 when a crowd surged forward and struck a guide wire. He sustained fractures of both legs.

Bal Tab's 'New Faces'

The Bal Tabarin, N.Y., will resume operations tomorrow (Thurs.) with a new faces policy. On preem bill will be Geraldine Stuart, Versatiles and Tommy Allen along with a Can Can line.

Spot is operated by Chris Petroff.

Business Club Rewards Bright Students With Live-Talent Shindigs

Minneapolis, Nov. 18.

Minnesota Optimists clubs have started to honor school student leaders here by having them as guest at live evenings of entertainment especially staged for young folks.

Singers Laura Leslie and Ton Mara were brought in from New York for the first of these at the Prom Ballroom. The 2,000 guest leaders for which 13 of the clubs were host had been chosen by the school's because of outstanding endeavors in various activities.

Such local acts as the Schiek's nitery singing sextette and Doc Evans Dixieland band along with an orchestra furnished by the Musicians Union for dancing contributed their services gratis. The transit company furnished free transportation and Don transportation and Don Stolz, director of Old Log summer theatre handled the staging without compensation.

Club officials explain that they feel such "Appreciation Nights" will help the young folks to realize that their efforts to be useful citizens in the community are not going without recognition and bring bring the public to the realization that "97% or more of these teenagers are a credit to the city."

SKELTON-ROSE REVUE TOPS 100G GROSS IN L.A.

Los Angeles, Nov. 18.

Red Skelton ran up a bright $100,500 gross for the two and one-half week stand of his and David Rose' revue, "The Clown and the Baton," closing Sunday night (16) at the Ritz Theatre.

Final stanza hit $38,500, up over previous first full week's $37,000.

Mixed-Styles For Carnegie Revue

A mixed-styles, mixed-nationalities, super-variety frolic is plotted for midnight Saturday Nov. 29 at Carnegie Hall, N.Y. American folk, Israeli, Arabic, Jazz and Spanish Flemenco elements are being combined for the occasion.

Promoters of the event are Art D'Lugoff of the Village Gate operating via Festival Presentations Inc., his corporation, and Skip Weshner Jr., WBAI-FM personality operating via Accent on Sound Inc. Carnegie is scaled to $3.50 for the one-nighter.

Turns scheduled to appear in the special revue bearing the title "The Whole World Sings" are:

Leon Bibb, Theodore Bikel, Ray Boguslav, Bud & Travis, Lord Burgess, Pat & Tom Clancy, El Cuadro Flamenco, Logan English, Billy Faier, Mort Freeman, Gene & Francesca, Cynthia Hassler, Lee Hays, Will Holt, Tony Kraber, Elizabeth Land, Vince Martin, Jacques Menahem, Brownee McGhee, Oz (Oranim-Zabar) Israeli Group, Dick, Rozmim, Anita Sheer, Elly Stone, The Tarriers, Jazz All Stars.

Fred Hellerman is musical director for the hootenanny.

New Coast Merger

Hollywood, Nov. 18.

World Artists Management Agency has been formed through a merger of Joe Rollo Agency and Frank Baldwin and Irving Schacht, previously associated with the Gale Agency.

Rollo will function as prexy; Baldwin, vp; and Schacht, secretary-treasurer.

New AGVA Officers Forcing Union To Improve Benefits for Members

The recent election in the American Guild of Variety Artists which put in top officers not regarded as friendly to the administration, is forcing the present union toppers to improve benefits to union members.

Last week's meeting of the New York branch revealed a new attitude on the part of the administration. Resolutions were offered by administration spokesmen which would increase benefits to members and correct some present inadequacies in present setups. Among the resolutions offered were those which would ask for full coverage during a 24-hour period instead of during the time spent in work and transportation.

Equally important was the resolution introduced which would amend the union's hospitalization plan so that eligibility would come after four years instead of after five years of continual dues paying. Another improvement would be the request to suspend a member from benefits for only one

(Continued on page 66)

St. Loo 'Autopia' Bill

St. Louis, Nov. 18.

Comedian Jonathan Winters and singers Dennis Day and Tommy Edwards have been signed for appearances at "Autopia," the annual St. Louis Auto Show at the Arena.

Winters will be featured in two-a-day performances Nov. 21-23, Day on Nov. 24-26 and Edwards on Nov. 27. The show runs from Nov. 21-30 and a fourth name will be booked for the closing weekend. Slated for appearances for all stageshows are the Dansing Precisionaires and Johnny Polzin's local orch.

'Treat Exotics Like Human Beings,' AGVA Tells Strip Row Ops

Chicago, Nov. 18.

American Guild of Variety Artists hopes to effect a cleanup in working conditions for strippers in the Calumet City honky tonks. Ernie Fast, union's regional head, is meeting with Strip Row operators, to tell the saloonkeeps that exotics must be treated "like human beings" or else Fast would recommend that AGVA place the suburb "off limits."

Fast's focus on Cal City resulted from a recent series in the Chi Sun-Times which detailed, among other things, the "extra curricular" activities of peelers employed there. Gazette quoted several of them as contending they are virtually forced to service as sucker bait for visiting firemen with bankrolls.

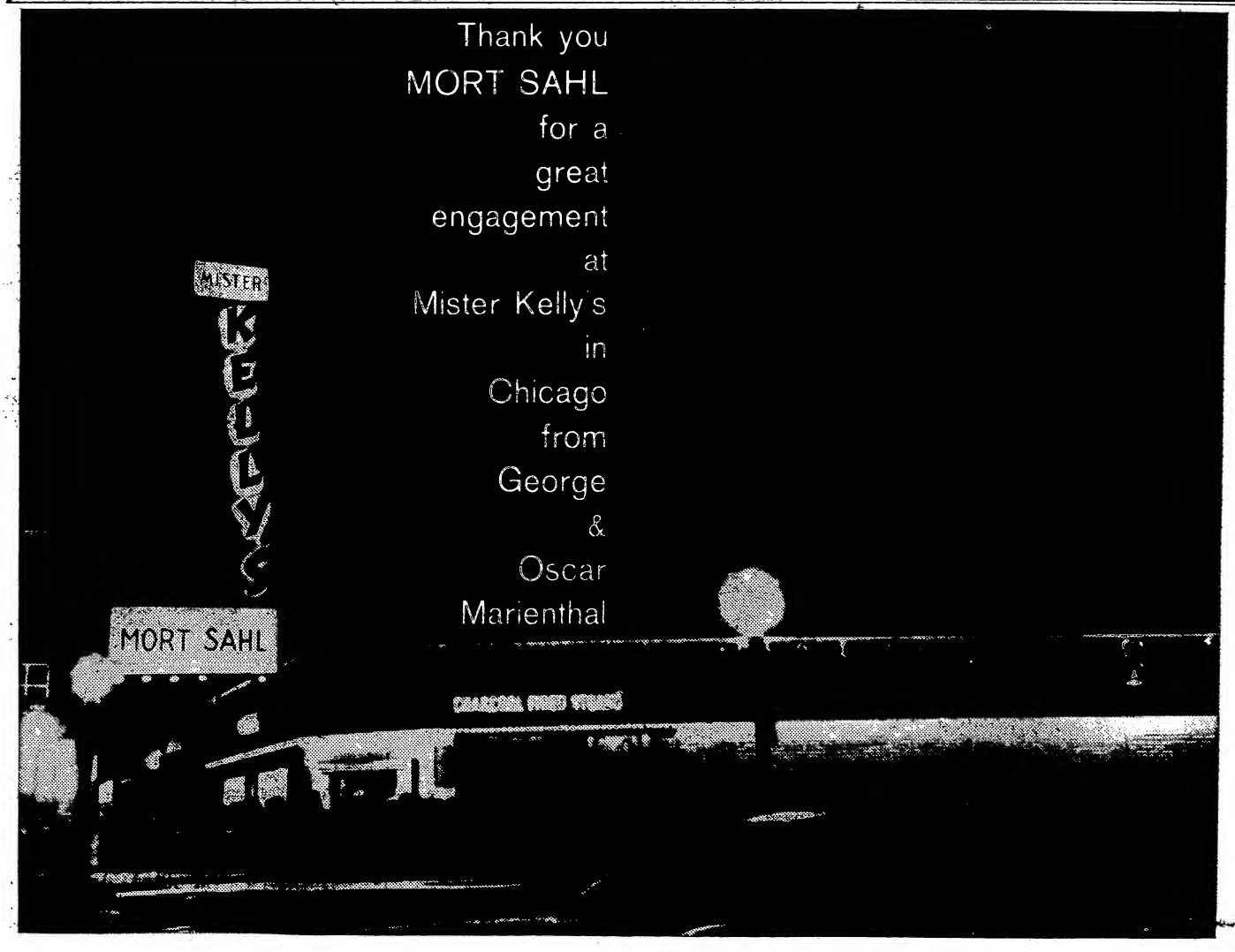
Series also indicated the strippers have to provide companionship for willing males, albeit they receive a percentage of the gross.

Toronto's Royal York Gets $10,000,000 Wing

Toronto, Nov. 18.

Toronto's Royal York Hotel will again be Canada's largest, come February when it gets a new 400-room, $10,000,000 wing. This will give it 1,600 rooms, well ahead of the 1,215-room Hilton-operated Queen Elizabeth in Montreal, owned by Canadian National Railways (government company). Canadian Pacific Railway's Royal York, managed by Angus MacKinnon, has Moxie Whitney Orch in 10th straight year at posh Imperial Room.

For several months last year it had a name-singer policy, teeing New Year's Eve with Hildegarde. New strong accent on conventions, however, may revive idea of added entertainment.



Weather Is Still the Top Headliner In Florida; Advance Bookings NSG

Weather is still the top ingredient of the Florida season. With the elements cooperating, it matters little what headliners are available, and unless there's a cold spell in the north and a hot spell in the south, Florida business will be short. This is again being proven by the disappointing amount of reservations received thus far by the Miami Beach inns.

This season is especially important because of the huge amount being spent by the bulk of the major spots in advertising and promotion. Thus far, reservations for the season starting approximately around Christmas time, have been very slow. This is all the more disastrous inasmuch as it follows very huge budgets in advertising, around the country. It's also desultory because a repeat of last season when January and February was beset by cold weather, could change the financial map of Florida.

The Deauville plan which is subscribed to by six hotels isn't yet pulling in the business that was anticipated. This plan calls for an auditorium show three times weekly free to guests of the Deauville, Versailles, Sans Souci, Casablanca, Sherry Frontenac and the Crown Hotels. This group will be spending an aggregate $750,000 for shows and exploitation which will be free to guests of their hotels only. The Carillon Hotel is instituting a plan of its own similar to that which will be put into effect by the Deauville group.

The advance reservation picture is also complicated by the presence of "this year's hotels," the Diplomat and the Montmarte in the Bal Harbor and Hollywood sections, and the Barcelona. Premiere season is generally its own draw for the new hotels.

Thus far, the hoteliers aren't worrying too much, although they have spent more this year in order to insure a fresh flow of trade. Aside from the heavy ad-splurge of the free shows, other spots are going in heavily for advance reservation bids. Harry Mufson, operator of the Eden Roc, is holding a series of cocktail parties in several key cities. Mail solicitation in several hotels is also being tried by several spots.

However, all the gimmicks, it is now felt, must take second place to the weather. At this point a cold spell in New York and other key town in the north are figured to be the only means of hypoing the reservations list.

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SPECTACULAR NEW THEATRE



Make the new O'Keefe Auditorium part of your theatrical plans for 1960! Construction is now well under way on this fabulous new theatre in the hub of booming, prosperous Ontario! It's destined to be one of the great showplaces of North America.

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Toronto is the 6th largest market in North America . . . one of the continent's most "show-minded" cities . . . with a hungry appetite for drama, musical comedy, variety, music, opera and all forms of live entertainment! This is truly CANADA'S HEART OF SHOW BUSINESS.

3,200 SEATS!

When O'Keefe Auditorium opens in 1960, it will offer a 3,200 seat theatre, with no seat more than 124 feet from the stage! All seats will be specially designed for the utmost comfort and visibility — many will be equipped with hearing aids. Acoustical facilities will be unexcelled anywhere in North America — to provide the finest production of every form of entertainment from musical comedy to opera.



LARGEST STAGE IN CANADA!

The stage floor will be across 128' of the building. Acting area framed by the proscenium can be reduced from 60' width to 36' when needed. Proscenium is adjustable to these same widths, with a maximum opening 30' high. Mechanically-elevated 50-piece orchestra pit . . . radio and TV control rooms . . . stage-size rehearsal studio . . . largest lounge areas in North America. There will be 8 star dressing rooms, other rooms to accommodate up to 100 people!

MEET HUGH WALKER



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Write or phone: Hugh P. Walker Managing Director, O'Keefe Auditorium, Toronto, Canada. Telephone: EM. 6-7211.

Hilton Tightens

Continued from page 65

000, is the third of the expanding airport-highway-suburban hotels; ground has already been broken for inns at the Frisco and New Orleans airports.

Houser, who is known as a "deal-maker," reportedly is not interested in actually operating the overseas hostelries which, too, are set upon a divisional global operations system.

Zeckendorf Woos Philippe

The recentralization probably puts an end to the report about Zeckendorf's dicker for both Col. Binns and Claude C. Philippe, the Waldorf's promotion and banquet manager, although the latter reportedly is still being eyed by Bill Zeckendorf Jr. to run the Hotel Astor and affiliated hotel banquet facilities (which includes the Commodore and Manhattan). Plans on the so-called "Rockendorf," (colloquial billing), the proposed new hotel in Rockefeller Center (with Webb & Knapp construction and operation), are also in abeyance. If may be called the U.S. or UN Hotel, with both Rockefeller and Zeckendorf investment, on the 6th Ave. and 51st St. blockfront. The parcel has now been cleared with the acquisition of the Toots Shor buildings at 51-53-55 West 51st St.

In the same idiom as Hilton's overseas glamor junkets for the openings of his Madrid and Istanbul hostelries, a chartered Pan-American planeload of Hollywood personalities and press will be airlifted to Berlin for the four-day hoopla Nov. 29. Public opening of the 13-story hotel will be on Dec. 3. The 350-room hotel cost $6,000,000 to build. American architects Pereira & Luckman worked in cooperation with the German designers, Schweches & Schoszberger.

ABC-TV "Jubilee, USA" and NBC's "Red Foley Show" will tour fairs next season with bookings by GAC-Hamid.

EAGLES ENCORES AS RINGLING GEN'L AGENT

Paul Eagles, vet circus man at one time general manager of the Al G. Barnes circus, has again been named general agent of the Ringling Bros. and Barnum & Bailey Circus. Eagles is currently at work setting up a schedule for next season. Likely opening will be at Charlotte, N. C., in advance of the annual date at Madison Square Garden in April.

Harry Doob, publisher of the circus program, has been handling the general agenting prior to Eagles' appointment. Doob will continue with the book.

Eagles had been with Ringling show until two years ago when he went to the Barnes outfit, a Ringling owned enterprise, which folded recently.

AGVA Improves

Continued from page 65

year instead of the present five years should a member fall behind in dues.

Situation would correct the inequity uncovered in a recent issue of VARIETY in the case of Landre & Verna. Landre, during a continual siege of illness, was found to be behind 24 days in dues and thus was declared to be ineligible for the recently instituted hospital plan for five years. However, this isn't true in all cases. It's recalled that former board member Henry Dunn, who wasn't a performer for a long time, was given hospitalization although he hadn't been a dues payng member for the five years required.

The meeting also discussed minimums on cruises and at Lakewood. It was also disclosed that new contract negotiations are to start with Sullivan County (N.Y.) hotel operators, but have been delayed because of illness of the hoteliers' counsel Morris Oppenheim, Johnny Woods, at this meeting, was named to the branch executive board to succeed Eddie Miller who resigned.

In the Lakewood negotiations, the New York Board is trying to eliminate the C hotel classification in which minimums are $18 nightly. The Lakewood operators have indicated they will fight any efforts to increase scales.

Vegas Lounges

Continued from page 1

changed considerably since then. Helping bring about the change was the start given the lounges by Prima and Miss Smith at the Sahara which caused bonifaces to think along name lines for the foyers. The casino business brought in by names in that part of the operation became considerable. Advent of comics in the space over the bars also helped perk trade. In this respect, business brought in by Shecky Greene at a late stint was also considerable.

Vegas hotel operators now figure on the floorshow in the regular room as a casino shill from early evening until around 2 p.m. After that time, the lounge names are needed to keep the players hovering around the green baize cloths.

Apparently, the investments in the names are paying off considerably. Since Vegas runs around the clock, anything that stimulates casino business at times when those with normal habits are lured only by the name of Simmons, they feel that this is business that might not have been obtainable without the use of the late hour topliners.

At the same time, most of the Vegasaries have been getting offers of headliners at an accelerated rate. The bulk of the niteries in that town have year-round commitments. Unless a new headliner of dazzling proportions comes along, the same roster of talent frequently returns to the major rooms. The increased influx of names in the lounges serves a two-fold purpose. Aside from the purpose of building up the late casino biz, reaction to names can frequently determine their pull in the big rooms. On this basis, they have been able to persuade some of the topliners to take the lounge dates.

Vaude, Cafe Dates

New York

Bill Tabbert lined up for the "Evening with Richard Rodgers" at the Cotillion Room of the Pierre Hotel, early December . . . **Darvas & Julia** inked for a repeat at the Latin Quarter April 30 . . . **Will Gaines** to the Elegante, Brooklyn, Nov. 26 . . . **Morey Amsterdam** goes into the Boulevard, Rego Park, Dec. 23 . . . **Arnold Sank** named assistant to **Harry Kalcheim** of the William Morris Agency . . . **Alan King** and his manager **Harry Adler** planed out to England . . . **Belle Carroll** a holdover at the Village Barn . . . **Tim Kirby** tapped for the Statler Hilton, Dallas, Dec. 11 and for the Sheraton - Jefferson, St. Louis, Dec. 31 . . . **Henny Youngman**, due for a TVer in London, lining up a list of dates at Army camps while abroad.

Marge Cameron dated for the Boulevard, Rego Park, L. I., N. Y., Dec. 4 . . . **Hannah Ahroni**, Israeli singer, to serve a two-week term at the San Juan Hotel, Puerto Rico, starting Nov. 18 . . . **Danny Marshall** a newcomer on the Versailles bill . . . **Harvey Stone** inked for the Diplomat Hotel, Miami Beach, March 20 . . . **Monique Van Vooren** started a stand at the Queen Elizabeth Hotel, Montreal, Sunday (16) . . . **Johnny Griffin** Quartet moved into the Village Vanguard last night (Tues.) on bill with Ernestine Anderson . . . **Bobby Darrin** starts at the Town & Country Club, Brooklyn, Friday (21).

Lilo inked for the Tower Hotel, Palm Beach, Dec. 21 . . . **Lisa Kirk** goes into the Plamer House, Chicago, Dec. 2 . . . **George Matson**, now at the Blue Angel, set for Mr. Kelly's, Chicago, April 13 . . . **Pearl Bailey** into the Flamingo, Las Vegas, Dec. 15.

Pittsburgh

Eileen Rodgers comes back to her hometown Dec. 9 for three weeks at Vogue Terrace . . . **Clyde McPhatter** follows **Dakota Staton** into the Copa Dec. 8 . . . **Somethin' Smith & The Redheads** open at Ankara Dec. 22 and will stay through the holidays . . . **Ira Bitner & Danny Shannon**, ex-four **Showmen**, now doing a comedy two-act . . . **Ted Lewis**, who just finished at the Horizon Room, has already been set for first two weeks in October next year . . . **Fran Warren** plays New Arena week of Dec. 1, followed by **Eileen Barton** and **Billy Williams Quartet** . . . **Joe Negri**, guitar soloist, has exited Penn-Sheraton Hotel's Harp & Crown, but **Bobby Cardillo** on piano and **Tony Mara** on harp remain . . . **Steve Gaynor** will remain here to work club dates and tv following expiration of his New Arena contract. He was house singer-m.c. for a year and a half.

Dallas

Los Curumbeles de Espana at the Statler-Hilton until Nov. 26, followed by **Somethin' Smith & the Redheads**, Nov. 27; **Tim Kirby**, Dec. 11; **Lew Parker & Betty Kean**, Dec. 25 and **Monique Van Vooren**, Jan. 8. **Johnny Long orch** comes in Dec. 25, replacing the Bob Cross crew . . . Club 3525 inked **Joannie O'Brien**, Nov. 19; **Alan Copeland**, Dec. 3 and **Helen Aimee**, Dec. 17 . . . **Leighton Noble** orch replaces Joe Reichman's crew Dec. 18, at Hotel Adolphus, where **Gali Gali** and **Elisa Jayne** are due Nov. 20; **Danny Costello** and **Veronica Martel**, Dec. 4; **Dink Freeman** and **Pat Winsor**, Dec. 18; **Betty Reilly**, Jan. 1; **Wally Griffin**, Jan. 15; **Teddy Randazzo**, Jan. 29; **Dorothy Shay**, Feb. 12 and **Edgar Bergen & Caroline Richter**, Feb. 26 . . . Tree Club has **Ken Welch & Mitzi Cotile** current, with **Dorothy Loudon** signing in Dec. 6 and **Mildred Cook** due Dec. 31.

Houston

Mel Arvin orch currently at the Cork Club . . . **Bob Smith**, pianist, is at the Petroleum Club . . . **Henry Hlavanty Trio** playing a return engagement at the Pasadena Club . . . **Lucille Michael** booked for a two-week engagement at the Tradewinds Club later this month . . . Balinese Club operation in Galveston moves back into the plush Balinese Room. For the past several weeks the club has been in the Studio Lounge location in the downtown section of the city . . . J. P. Huff and Red Rogers have taken over the former quarters of the Elks Hall and are opening a private club . . . **George Liberace's** "Musical Journey Revue" is currently at Fort Worth's Casa Manana.

Thrush **Charlene Morris** leaves for Miami and Nassau for winter engagements . . . **Crandall & Charles**, song and comedy duo, begin four frames at Club La Bistro today (Wed.) . . . **Tommy Edwards** booked into Jimmy Menutis Lounge for three days beginning Dec. 29 through New Years Eve . . . Pianist **Art Steddom** into the International Club Lounge at the Shamrock Hilton for an indefinite period . . . **Don Adams** and **Cathy Carr** to follow **Roberta Sherwood** into the International Club's Continental Room Dec. 11 . . . Headliners already signed for the room for 1959 include **Johnnie Ray**, **Carol Channing**, **Nelson Eddy** and **Carmen Cavallaro.**

McGuire Sisters, who set a show record of 111,000 customers in 10 days in 1956, will return to headline 1959 Omaha Auto Show at the City Auditorium Dec. 10-14.



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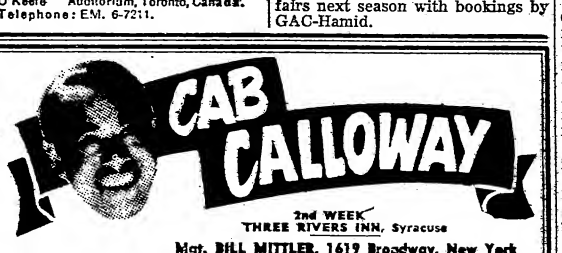
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Arthur Murray Franchiser Refunds $11,800 to 79-Year-Old Woman

Albany, Nov. 18.

Clyde E. Russell, 35, franchised owner and operator of the Arthur Murray Dancing School in Albany, revealed Thursday (13)—a week after he and two of its instructors had been indicted by an Albany County Grand Jury on charges of first-degree grand larcency and conspiracy—that he had mailed a check of $11,800 to the 79-year-old local woman who had been sold "lifetime" terping courses and other privileges.

This was the amount he, Anthony T. Polito, 21, and Edward Crofton, 28, had been accused of obtaining from her.

The woman is Mrs. Jessie C. Lee, a widow.

The check, Russell said in an accompanying letter, "represents all the moneys which you have paid to us, including the sums paid for instructions given and used by you." Mr. Lee had reported the sum expended over a period since Sept. 29 last, represented half her life savings.

"It is difficult to express my thoughts concerning the tragic result emanating from your action which has resulted in a grand jury indictment of myself and two of my staff," Russell wrote to Mrs. Lee.

"As you know, had you expressed to me your desire to withdraw from the transaction with us, you could have obtained cancellation and full restitution of any moneys paid us, and at the same time have retained the cordial relations which existed between you and the studio and the students."

Regina Fair Up $66,538

Regina, Sask., Nov. 18.

Financial statement of the Regina Exhibition Assn. shows net profit of $66,538 on the six-day summer fair and $45,103 on the year's operations.

The fair's profit was $4,838 better than in 1957 and the year's profit was up by $21,701.

Revenue from the exhibition was $357,824, down $1,763 from last year, and expenses, at $291,286, were $6,601 less than in 1957.

TEXAS STATE FAIR NETS $340,000; TO HIKE TABS

Dallas, Nov. 18.

State Fair of Texas will have a net income of $340,000 for the year's operation. Figure includes estimated income for November and December, since the fiscal year ends Dec. 31. Actual net income for 1957 was $280,000. This year's 16-day run, Oct. 4-19, drew a record-breaking 2,757,734 persons into the 187-acre fairgrounds, at 75c for adults and 40c for children. However, the 1959 annual expo will have upped prices—$1 for adults and 50c for children. Rising costs were given as the reason for the increase.

Board disclosed that out of the 1958 net income the fair will make payments of principal and interest, totaling $177,881, on indebtedness outstanding on the Cotton Bowl, the new Women's Building, the new auxiliary parking lot and the air-conditioning in the Electric Building. Expo is a non-profit institution, with permanent facilities valued at $35,000,000 and all net income is channelled back into improvements in the huge showplace, payments on capital debts, operating costs and the like.

Construction is underway on a 7,000-seat livestock coliseum, costing $2,800,000—directly behind the huge Cotton Bowl—and it will be open for next October's 16-day run.

Chevalier Cuts D.C. Run To Make Pic in Paris

Washington, Nov. 18.

Maurice Chevalier's one-man show which opened at the Shubert Theatre here Monday (17) will be cut to one week in place of the scheduled two, to permit him to return to Paris for a film commitment. A two-week booking in Boston to follow the Washington show was cancelled.

Chevalier, the center of considerable social activity here, plans to return to the States next spring to resume the tour, opening in March in Miami, he said.

While in Washington, Chevalier will be entertained with a champagne party by the French ambassador, Herve Alphand, an old friend; a luncheon by the Women's National Press Club; and a tea by the national organization of CARE.

Sadie Banks' Moveover

Sadie Banks, for 23 years the headliner-hostess at the Old Roumanian, N.Y., has gone into an indefinite stay at Arele's New Roumanian, in Flushing, L.I. The switch from one Roumanian to the other follows the move of the old nitery from the lower east side to Broadway. Arele's also switched from the Delancey St. sector to the new spot.

On the bill at Arele's is Carolyn Carpenter, also a longtermer with this nitery.

AGVA Fund Readying Insurance Co. Deal

The American Guild of Variety Artists Welfare Trust Fund is expected to award its new accident insurance contract within a few days. Choice is now between Lloyds of London, present policy underwriters, and the Travelers Insurance Co. of Hartford. Choice will be made by the end of the week when the present contract with Lloyds expires.

At a meeting last week of the trustees of the Fund, George A. Hamid, president of GAC-Hamid, was reelected chairman, with AGVA president Penny Singleton to be co-chairman. Hamid represents the employer trustees. Other employer trustees are Arnold Kaufman of RKO, and Nat Abramson, former chairman, who is head of the WOR Artists Bureau. Employer trustee alternates are attorney Milton Goldman, Milton Kutcher, (Kutcher's Hotel), and borscht belt booker Charlie Rapp. AGVA trustees, aside from Miss Singleton are AGVA veepee Rajah Raboid and Johnny Woods. Alternates are Jay Lester, Frank Ross and Joe Smith.

Chevalier & Tapes Click In Varied 1-Man Show At Shubert Theatre, D.C.

Washington, Nov. 18.

Maurice Chevalier's worth as an entertainer is world-famed. Working with a tape recording, Chevalier explained that he first played Washington about 1930 with two pianos, returned in 1947 with one piano, and is back with none. Since the Shubert has to pay musicians anyway, under the union setup, Chevalier might be wise to use them.

It is decidely a one-man show: Chevalier, several hats, and his tape machine He has no director or producer. And he is an amazing septuagenarian, singing, dancing, clowning, doing imitations and pantomine. His audience loved him, particularly when he brought back the old days with "Louise," "Mimi" and the like.

His new material includes a novelty French cowboy number "In Las Vegas.," the "Gigi" medley, as well as familiar French tunes like "C'est Si Bon," "La Vie En Rose" and "Autumn Leaves." A rock '21' Roll was one of his best received offerings.

Show is being sold at at a $5.50 (weekends) and $4.94 top for nine performances. Chevalier return to Paris to make a film in a week and reopens next March in Miami.

MICKEY ALPERT FETED BY LAMBS ON ELECTION

Mickey Alpert, a Lamb who has strayed far from his Boston originations, was feted Monday (17) by the entertainment committee of the Lamb Club at Teddy's Restaurant, N.Y., which seems to have become the downtown branch of this theatrical club. Latter seems an improvement because of the high calibre groceries available there.

Alpert was toasted on the occasion of his holdover as chairman of the club's entertainment committee after a three year term. Harry Hershfield was toastmaster, and Billy Gaxton, who was recently given a gala at that spot, was emcee. A variety of gifts were presented Alpert, including a sterling tray, to Mrs. Alpert, a personal radio and some assorted pieces of jewelery.

Alpert, who was until recently the casting director for the Kudner Agency industrial shows, is best remembered as the host and orchestra leader who risked his life in the disastrous Coconut Grove fire in Boston in the early 40s, when he rescued several from the flaming nitery. About 40 Lambs attended the soiree.

Baron to Havana Hotel

Las Vegas, Nov. 18.

Charles Baron, following his resignation as managing director of the Tropicana Hotel, has bought into the Hotel Riviera, Havana. and will step into an exec position there.

He checks out of Tropicana early in December.

Bill Miller's New Riviera Operation On B'way to Avoid Fort Knox Names

Bill Miller, who will open the Riviera, N.Y., (nee Cafe de Paris) on Dec. 26, will attempt to make the run without highpriced names. Miller says, "Enough people think enough about my judgment of talent to take a chance and come one time, even if there are no big names on the marquee. I think I have enough tricks to keep the place going without the standard level of names."

Miller, currently in New York preparing for the preem of the nitery, feels that he doesn't want to upset any further the present talent market by wild bidding for the top level of headliners. He wants to keep prices on a plane where they won't go to "crazy" levels. Miller pointed out that talents become names only after public acceptance. In this respect, he points out that at the old Riviera, Ft. Lee, he played such acts as the Will Mastin Trio topped by Sammy Davis Jr., Harry Belafonte, and many others long before they hit present price levels. He'll try again, he says, to build headliners out of acts. He feels that with only two major largeseaters in the midtown N.Y. area, the town can stand another nitery.

Miller will open with Larry Steele's "Smart Affairs," a unit which achieved long runs in Atlantic City, Miami Beach and elsewhere. Steele has also been on Broadway previously. some years ago, at the old La Conga. He's still undecided as to whether Lionel Hampton's band will be on the first show. He expects the preem layout to run six months and possibly longer.

Among the alterations now being made at the nitery, which was started by Lou Walters as Cafe de Paris after an investment figured as high as $500,000, will be a bar in front of the house, a new marquee, a new entrance as well as kitchen and lounge improvements. He said that there will be two shows on New Year's Eve instead of the usual one, the second one to be billed as an early morning show. Tariffs will be $20 and $25.

PLAN CITY AUD. ARENA AT S. C. FAIRGROUNDS

Columbia, S.C., Nov. 18.

State Fair officials have tentatively agreed to allow the city and county to erect a multi-million-dollar entertainment plant on the 99-acre fairgrounds which are located close to the southern boundary of the city.

Preliminary plans call for an auditorium with a capacity of 2,500, plus a separate arena holding about four times that number, certain other buildings which could be used for various types of exhibit shows, and for ample areas of paved parking lots.

Mayor Lester L. Bates, principal proponent of the plan, says money matters haven't been solidified, but that he doesn't "propose a tax increase" to build the plant.

Richland Sen. Walter J. Bristow said he knew the county would approve the plan "if it doesn't cost any tax dollars."

The Univ. of South Carolina is interested, if it would provide them a place to play home basketball games. It now uses an outdated arena which cannot accommodate all of its student body.

For a N. Car. Fair A La Walter Raleigh

Raleigh, N. C., Nov. 18.

J. S. (Doc) Dorton, manager of the N. C. State Fair, predicts that within 10 years the fair will have an attendance of 100,000 or more, if needed improvements and projects could be carried out. The 91st edition of the fair drew an estimated 550,000.

Dorton said he would like to see covered walks and pavement throughout the fairgrounds, "so that when it rained no one would get wet. If it was dry, there would be no dust."

Doom Houston Aud

Houston, Nov. 18.

Houston's fading showplace, the City Auditorium, may be razed (a) to provide public parking space with an estimated annual income to the city of $80,000 or (b) sold for enough money to build another.

From time to time the death knell has been sounded by other City Councils for the one time center of culture for the city, but in the past the decision has always been to improve it.

TEX. THEATRE'S DUAL POLICY

Houston, Nov. 18.

Yale Thea re here will present a stage show featuring singer Carlon Markham and pianist Bill Glick each Friday along with its film bill.

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Waldorf-Astoria, N. Y.

Harry Belafonte with Robert Corman, Millard Thomas, Ray Bogus-lav, Norman Keenan, Clarence Williams; Emil Coleman & Bela Babai Orchs; $4-$5 cover.

The season at the Hotel Waldorf-Astoria Empire Room is developing into one of major importance in the cafe firmament. Claude C. Philippe has apparently master-minded the booking situation, which started off on the wrong foot with the cancellation of the Edith Piaf booking because of an accident, into a glowing and rewarding series of entertainments.

Harry Belafonte has now stepped into the room for a five-week stand, and by all indications, Louis, the custodian of the tape, is likely to be in the enviable position of turning away beaucoup customers with finesse and grace.

Belafonte, of course, has grown in stature and in artistic values since his beginnings in the ballad field at Max Gordon's Village Vanguard. His growth is probably best measured by the fact that Millard Thomas, his guitarist, was then his sole accompaniment. Today, his Waldorf entourage numbers a second string plucker, a conga drummer who doubles as accompanying vocalist, his own pianist who in this case happens to be Clarence Williams, for many years the maestro at the aforementioned Vanguard, his conductor, Robert Corman, a bassist, Norman Keenam, and an augmented orchestra with kee men interspersed in the Emil Coleman band. All these, instead of giving Belafonte a heavy background, somehow helps lifts his efforts to even greater heights. His walkoff after an hour raises vocal huzzahs on a couple of occasions.

Belafonte has a nearly new repertoire, except for the calypsos which seem to have trademarked one facet of his catalog. His tunes have deep roots in lot of countries, whether they be songs of revolt or rejoicing. He has keen theatrical sense of presenting them so that basic values are retained. He brings out a series of folk tunes from the south, Mexico, Israel and elsewhere. In all, there's a variety ranging from a rousing spirit to a fragile feeling. However, Belafonte seems to have the most fun with his calypso rendition of "Mathilda" which runs more than 15 minutes. It becomes an instrument in which he kneads the audience into shapes of his own design. They, in turn become his personal glee club, comedy assists or rhythmic background.

Even after an hour, there was an insistent demand for more. He wisely left the audienec at his peak. *Jose.*

Moulin Rouge, H'wood

Los Angeles, Nov. 16.

Mills Bros., Paul Gilbert, Donn Arden's "Wonderful World" revue, Dick Stabile Orch (16); $2.50-$5.50 *package*

Frank Sennes has nabbed the Mills Bros. as the current headline act at the Moulin Rouge, and it looks to be an okay booking for the spot as well as the act. The Mills Bros., a socko vocal group that's been riding the top of the heap for years, vocalize in an easy harmonic manner without depending on gimmicks or musical trends. Instead, they warble the same disk hits in the same fashion that made them an outstanding vocal group back in the '40s.

At Tuesday's (11) opener a good sized non-teenage group was treated to "Opus One," "I'll Be Around," "You're Nobody Till Somebody Loves You," "Paper Doll" and "Glow Worm." It's a nostalgic repertoire of tunes that draws heavy mitt action and guarantees good business during their stay.

Donn Arden's 1959 staging of "Wonderful World" continues to run in thoroughbred form with the "Africana" routine standing out. Comic Paul Gilbert holds through till Nov. 23 while the Mills Bros. remain until Dec. 7. Dick Stabile's orch backs both daneers and show in topflight fashion. *Kafa.*

Sahara, Las Vegas

Las Vegas, Nov. 11.

Kay Starr, Stan Fisher, Four Step Bros., Stanley Boys (4), *Dick Summers, Saharem Dancers* (11), *Louis Basil Orch* (12); *produced by Stan Irwin; choreography & original songs by Sonia Shaw & Bill Hitchcock; costumes by Lloyd Lambert; $3 minimum.*

Kay Starr toplines a fast-paced, well-balanced package in the Congo Room. Streamlined down to an hour (short for a Vegas show), the accent is on music. Miss Starr, with her stylized belting, is an excellent song-seller, soloing on her first three numbers, "Sunny Side of the Street," "Three Letters," and "Mama Goes Where Papa Goes." The Stanley Boys admirably back her with vocals on "Some Day," "Glad Rag Doll," "Wedding Bells," "O!' Rockin' Chair," and "Tell Me How Long the Train's Been Gone." She bows off with her trademark, "Wheel of Fortune" to enthusiastic audience reaction.

Stan Fisher, harmonica player who's been in Vegas with the Milton Berle show, is on his own here, and proves himself a first-rate showman both in the music and patter departments. He offers "Fire Dance," "Claire de Lune," "Sugar Blues," "Around the World," "Tiger Rag," and "Rumanian Rhapsody" during his 14 minutes.

The Four Step Bros, familiar to this room, return with their fancy footwork dovetailing acrobatics, cartwheels, splits, and comedy routines to good effect.

New Shaw-Hitchcock production number is called "Split Personality," an imaginative splash which portrays the "good" and "bad" side of women. It features the singing of Dick Summers, terping by the Saharem dancers (11), and costumes by Lloyd Lambert. The Louis Basil orch (12) smoothly handles the many music cues for the Stan Irwin production, skedded through Dec. 1. *Duke.*

Koko Club, Phoenix

Phoenix, Nov. 12.

Margaret Whiting, Skeets Minton, Jimmy Wilcox Orch (6); $3 *minimum.*

Margaret Whiting, one of the old pros in the singing business, proves her worth, in spades, to a packed house that appreciated her song stylings by giving her hefty handclaps and undivided attention.

She works hard, with winning mobility, and gives out with a solid selection of songs. Included are "Volare," "Hard Hearted Hannah" and "End of a Love Affair," plus a sock medley of tunes written by her father, Dick Whiting. Especially effective are her presentation of "My Ideal," and "He's Funny That Way." The singer goes from blues to good humor with "All I Want Is All There Is And Then Some."

Miss Whiting is one of the more adept and appreciated performers on the nitery circuit. She oozes charm, personality and intimacy. Her singing is effortless, putting the crowd in a sit-back-and-enjoy-it mood.

Skeets Minton and his dummies scored the heaviest of any comedy act the club has carried in months. Much of his material contains a local twist, which shows he had been reading Phoenix newspapers. He makes every gag count, and gets every possible laugh out of them. A little too often, he throw in some cuss talk that might have been more effective with less use. *Jack.*

Hotel Monteleone, N. O.

New Orleans, Nov. 11.

Marie McDonald (with Ted Fio Rito), John Gary, Nick Stuart Orch (8); $2.50 *week night minimum;* $4 *Saturdays.*

Marie McDonald is a beautiful blonde who displays plenty of talent. From start to finish of her songalog, her manner is sincere, warm and gracious.

What most of the tableholders didn't know was that Miss McDonald thrushed for the Tommy Dorsey and Charlie Barnet orchestras before turning cinemactress. She tees off with "Getting to Know You," and makes no attempt at gimmicks or effects. Her tones are clear and her delivery vital.

By the end of her opening tune most of the customers stopped staring at her and were absorbed in listening to her songs.

In smooth sequence, she sings "I Could Have Danced All Night," "Falling in Love With Love," "Why Was I Born" and "He's Got the Whole World in His Hands."

As she takes a breather, Ted Fio Rito, at the piano does a medley he composed — "Little Grass Shack," "I Never Knew," "Laugh, Clown, Laugh" and others. She returns with "Toot, Toot Tootsie Goodbye." This time she displays gams and a nifty chassis in a flame, skin tight gown, and the delivery is torrid. Miss McDonald does a take-off on Zsa Zsa Gabor with "Blues in the Night," followed by "Volare" and a songalog in the appropriate languages which takes her to Rome, Paris, Israel, Japan, etc.

Young baritone John Gary is a personable dispenser of ballads who knows his way around a song. Nets plenty of palm pounding.

Nick Stuart and his musical crew, one of the best combos hereabouts, pour out listenable and danceable music. *Luiz.*

Blue Angel, N. Y.

Martha Wright, Martha Davis & Spouse (Calvin Ponder), George Matson, Reyneaux, Bart Howard, Jimmy Lyon; $6 minimum.

Martha Wright, on next-to-closing in the vaudeville tradition, threw up her hands in a "no can do" gesture to appease the clap-handers after her stint. She had done about 15 minutes and it was now about 11:30 with one sizable act to come. A quarter-hour is a bit miserly for a pretty girl with a pretty voice plussed by "name" weight. True, they don't usually have elongated acts at the Blue, but how is a thrush with zillions of songs and about a decade of "girl made good" behind her going to offer herself as a "total act" in such an abbreviated outing? It's a question that begs another.

Everyone likes the Herbert Jacoby -Max Gordon saloon but the critics—some critics, anyway; and even the most grumbling show-catchers manage to be sold on the Blue as a kind of Nobel Prizewinner among the smart cafes. Still, when the pro working stiffs are obliged to squat through nearly two hours for four acts, an extra - curricular, no - production span stemming from those intervals between the turns, it's not an ideal state of affairs. That the east-side longrunner has managed to clear this hurdle, as reflected in a jampack, with plenty of lads and ladies in waiting for the post-midnight second show at the opening, is perhaps its best commercial answer to any objections as to the entr'acte gaps. That's that.

Miss Wright is a winning performer with a peaches & cream aura that even a contrasting neo-Empire gown in beautiful dead white doesn't impair. She's a legit piper—meaning legit in the voice (including a coloratura that shows training) as well as in the Broadway tuner ("South Pacific") sense. No gimmicks, no preciousness, and especially sans the patter that might tip off the fine Italian hand of a writer behind the material. She's an extra-competent singer. Period. And she's a canary who can jump from her hideout as a fixture in an hourlong cross-the-board stanza on WCBS Radio to confront a live audience, because Miss Wright is essentially a live performer.

Her handling of the touching "If You Let Me Love You" is to a hushed house, and she postscripts with a bow to house pianist-accomp Bart Howard for the cleffing. Corking pace-changer is "I Enjoy Being a Girl," giving the Rodgers & Hammerstein upcomer (out of "Flower Drum Song") a breezy belting. Also tiptop is her "Summertime," which rivets attention.

Balance of bill consists of either holdovers or quasi-regulars over recent months. Closer-outer is the hippy-happy-showmanship turn of Martha Davis & Spouse, with Calvin Ponder bull fiddling and chiming in with song as the hubby of the title. Miss Davis supplies her own par for the course—an exuberant, zesty entertainer with versatile pipes and a hot but disciplined piano. Showmanship is in high accent.

Reyneaux opens the bill with magico that's technically felicitous. His running "gag" is with half a dozen doves, and the fact that all his tricks are accomplished in a setting where the front-tablers can nearly touch him, shows how far he's gone to manage ultimate concealment from the audience.

Fourth of the array is George Matson in his amazing panto to special disks played behind the curtain. There is no letup in the gallery of impressions insofar as the gender (femme) is concerned, but this isn't necessarily said in criticism. Would be interesting to see what he can do with the other side of the coin in view of his uncanny proficiency with his "broad" buckshot in song, dance, caper and talk. *Trau.*

Crescendo, L. A.

Los Angeles, Nov. 14.

Mort Sahl, The Treniers; $1.50 *cover.*

With the addition of The Treniers to Mort Sahl's current Crescendo stand, the swinging affair has turned into a vigorous and sometimes violent romp. Sahl called the octet "energy capsules to the eighth power," and the metaphor is well put.

Individually, the Treniers are talented performers; together, they comprise one of the wildest acts in the business. Their beat can't be stopped, and the tunes—especially "Holy Mackerel, Andy"—fit them and their talents. The frantic pace is, indeed, increased by full volume, but for the Crescendo, being neither a very large club nor a vast auditorium, a hint of pianissimo would be a welcome interjection. The brothers Buddy and Milton provide the more subtle change-of-pace tunes, while the twins Cliff and Claude hit the beat. Saxophonist Don Hill's work is a standout, and Friday's show was genuinely boosted by another brother, Skip, stepping up from the audience to sing "Lonesome Road" with exciting voice and fine stage presence.

The Treniers continue for four-and-a-half weeks with Sahl, who continues to throw darts at Republicans and Edsels with equal facility.

The Crescendo, in presenting two unrelenting acts in a 75-minute show, is not serving its customers' best interests by keeping the entertainment going without break, as it did Friday. To take in Sahl with "individual perception" and The Treniers with mass hysteria, the audience needs a little time to itself. *Ron.*

Ankara, Pitt

Pittsburgh, Nov. 12.

Lisa Kirk & Co. (6), *Gloria & Jimmy Vincent, Bill Landy, Walter Gabel Orch* (7); $1.50-$2 *cover.*

Hometown girl Lisa Kirk, who got her start in a little revue at the Pittsburgh Playhouse in the '40s, has come back with an act that can play anywhere, but the plusher the place, the better. It's more than just a crack turn; this is in essence a one-woman show—in spades.

Whole thing has been put together with the care lavished on a musical comedy. The production is smart and canny; the costumes are a couturier's dream; the lighting is effective and the general air is one of elegance, refinement and most of all, entertainment.

Miss Kirk keeps developing in stature as a performer and has distilled a brew of magic that keeps an audience rapt. This time, she's surrounded by four good-looking boys who can sing and dance, have loads of personality and frame her expertly all the way. At the piano, Don Pippin does the conducting and parcels out a sock accompaniment along with Walter Gabel's house band.

The Kirk act has plenty of thought, continuity and a crescendo that builds it steadily to a boff climax. Starts out on a "travel light" theme, with male quartet carrying luggage that contains only telephone, tv set, bar, etc., with Miss Kirk in height of fashion matching with sophisticated lyrics. She segues into a medley that stamps her wide range, and includes a quiet and enormously effective "Hi Lili," and then into a stunning piece of special material about where good little girls and bad little girls go.

Boys come on for nifty hoofing solos which continue the travel flavor and then Miss Kirk joins them for a Riviera romp that is smartly designed vocally and choreographically. For a finish, she's all in black, mandarin fashion, revealing a pair of shapely gams for a "Limehouse Blues" arrangement that brings the house down and takes her off big.

Town hasn't seen a smarter act in a long time nor a dime with the poise, authority and talent to make it look bigger than big. The air is filled with class from start to finish, but it isn't the kind of superimposed class some audiences resent. It just happens to be there because the gal who is purveying it has that kind of chemistry.

To set the stage for Miss Kirk, the Ankara has a lively opener in dance team of Jimmy & Gloria Vincent. Latter, an Oriental type, is cute and generously stacked and the two of them drill the hoofing catalog showily and effectively. They're on and off fast and easily make their point. *Cohen.*

Interlude, L. A.

Los Angeles, Nov. 14.

T. C. Jones, Earl Grant; $1.50 *cover.*

Boys will be boys and T. C. Jones will be girls. Which is one way of saying femme impersonator T. C. Jones made his nitery debut in L.A. at the Interlude Friday night (14). Chances of Jones drawing them in at the Sunset Strip bistro during his four-week date appear just so-so, although his turn has a certain limited appeal.

Jones has a sophisticated act, featuring effective mimicry and highly stylized material. His impersonations of Katharine Hepburn, Tallulah Bankhead, Deborah Kerr and Luise Rainer are standout. His material ranges from fair to good. There were noticeable sags in the overlong 40-minute act.

Holdover act is Earl Grant, on with a pair of sidemen, one a bassist, the other sax player. Grant is on for a too-long 45 minutes, even more than the headliner. *Daku.*

International, N. Y.

Ted Lewis Revue with Eddie Chester, Cathy Basic, Eddie Lawrence & Connie, Beverly Marshall, Lee Berger (piano); Boots McKenna production featuring Pat Paterno, line of 10; male trio; Michael Durso and Ernest Palmeiris Orchs; Johnny Johnston in Celebrity Lounge; $5 minimum.

Showmen used to point to the lasting loyalties by the British to their Gracie Fields, Max Miller, Lupino Lane et al; the Scots' fealty for Lauder; the French for Chevalier, Mistinguett, the Guitrys pere et fils, Yvonne Printemps & Pierre Fresnay; the Danes for Brisson, the Swiss for Grock, and so on throughout almost any foreign land, and deprecate the fickleness by Americans for their popular show biz faves. 'Tain't so. Ted Lewis proves it. Jimmy Durante proves it, so do Sophie Tucker, Joe E. Lewis and a few others who can do no wrong.

And rightly so. Because they insure their nostalgic and vintage acceptance with constantly updated variations of the theme. Ted Lewis' return to the International Theatre-Restaurant (nee the transplanted-from-Allen St. Old Romanian) is evidence of the vet's "nuts to nostalgia." There is sentiment in the return of Eddie Chester as his foil (a colored lad for a long time was his "shadow") and there is sentiment in the calendar indication that this Broadway return marks the 47th anniversary of the "high-hatted tragedian of song." (He was wisely edited out "jazz," the former billing.) But he more than offsets that with topical comedy and belting song-and-dance by a youthful corps of funsters.

Beverly Marshall, a zany madcap comedienne who will go far in time, is rightly featured in support. Femme half of Eddie Lawrence, Connie is a leggy brunet with a long-tressed coif, a sultry mien and a mean pair of gams which she displays in a novel neo-tux, twin costuming with Lawrence, her equally facile hoofing partner. Cathy Basic is the "beautiful doll" when Lewis serenades vocally and via licorice stick in his standard routines.

The high-hatted old pro in the same battered chapeau with the silver-lining ran the gamut on the charity benefit night which boniface Jack Silverman contributed at a $20-$25-a-head formal shindig so that $10,000 was realized by Junior Matrons, of which Mrs. Ted (Adah) Lewis is president. The group supports the Ted Lewis Playhouse, Sophie Tucker Playground, Adah Lewis Stadium and other ventures (scholarship fund and a theatre workshop) at Camp Williams for underprivileged children at Suffern, N.Y. (Miss Tucker, from Boston where she is currently at Blinstrub's, wired a $10,000 U.S. Bond donation for the work). Eve Sully (Mrs. Jesse Block was dinner chairman, so the premiere had a special show biz flavor.

Lewis is omnipotent throughout the proceedings, vocally, hoofingly and musicianly on the clarinet for "After You've Gone," "Tiger Rag" which he spotlighted as having sold 5,500,000 records since he first made it in 1917; and the rest of the hour-plus show.

New highlights of his revue are the disk takeoffs, all solid laugh-provokers, from Stan Freberg's "St. George and the Dragonet" to Spike Jones' "Cocktails For Two" to Eddie Lawrence's "The Old Philosopher" in which Beverly Marshall proved how effectively a devastating comedienne she can be. Given new material she'd click as well.

For an hour and 10 minutes Lewis made the International opening an adult family party as he uncorked everything from "Baby Smiles At Me" and "Call of the South" (with audience-participation of the "Swanee River" counter-melody to the old Irving Berlin standard), "Sunny Side of the Street" to his trademarked "Baby Smiles At Me."

Lewis will probably edit it down a bit; one number, now an obvious and familiar one-joke that telegraphs itself way ahead of the chorus punchline, that could come out is "Room 604." Withal, the "high-hatted tragedian" got a standing ovation from an adult crowd that wanted to indicate its own sentimental reflexes to a long-time favorite.

Mike Durso, long a staple at the Copa, backstops the proceedings with professional eclat, alternating with the Ernest Palmeiris Rumbas. In the lounge is songster-gone-deejay Johnny Johnston and a WMGM wire for celebrity interviews which have also helped put the International on the map. The illfated Cafe de Paris (in the same building) didn't last, but apparently Silverman's 1,000-capacity room is successfully bucking the strong Latin Quarter competition further down Broadway. *Abel.*

Chez Paree, Chi

Chicago, Nov. 16.

Eydie Gorme (Joe Guercio and Archie Freeman), Vagabonds (4), Chez Adorables (6), George Cook Orch (13); $1.95 cover. $4 minimum.

A cough, notwithstanding, Eydie Gorme plugged away for close to 45 minutes at her opener for a clicko bow in the Chi flagship. Pipes, fortunately, held up well for most of the vocalisthenics. Chirper might have pampered her larynx, but her obvious disposition was to give it all for a 16-tune route freighted with uptempo belting, and her reward was plenty audible from a capacity house.

She registers well with a neat combination of the ingenue and lotsa showmanship, such as handshaking ringsiders via "I'll Take Romance." Her songalog is lush with evergreens sagely slotted and for the most part nicely arranged. Her "After You've Gone," however, could have taken a torch tempo for the tender quality that's too seldom evoked from it. Miss Gorme gets solid backing from George Cook's tunesters (13), with her drummer Archie Freeman, and her conductor-arranger Joe Guercio, setting the beat from the piano.

Vagabonds continue to satisfy Chez devotees, and if there's little that's new this stand, turn remains notable for both visual and vocal appeal that garners nice response. The mercurial capering looks as nonchalant as it's supposed to, while showing the meticulous preparation that rates the foursome its due on the saloon circuit. The patchwork of song and parody meshes well. Besides their identifying songs, the team is up with near-throwaway nonsense on some w.k. video stanzas that score well. It's a fast 30 minutes till "Up a Lazy River" gets 'em off.

Chez Adorables (6) are on twice in eye-filling costume. Louis Prima & Keely Smith are due in Nov. 30. *Pit.*

Jefferson, St. Louis

St. Louis, Nov. 14.

Bennett & Patterson, Barbara Lantz, Johnny Polzin Orch; $1.50-$2 cover.

Bennett & Patterson, Ivy League types, and Barbara Lantz, an engaging 18-year-old lass, are serving up froth and melody to suit just about anybody's moods for two weeks at the Sheraton-Jefferson's Boulevard Room, which is featuring floor shows this semester after a hiatus of several seasons.

Miss Lantz, a Chicago doll who has had her own tv show in Springfield, Ill., has a flexible voice, geared to anything from a mellow ballad to an operatic aria, and she has the face, the frame and the wardrobe to go along with it. Her whole routine, a well-rounded lineup of jump tunes, pop ballads and evergreens, is an earful all the way.

Bennett & Patterson, young comedy team not long out of UCLA, get boffs with a potpourri of laugh gimmicks, including on-the-button impressions and a zany assortment of props. They're personable lads, both of them, and have a way of getting to all hands at ringside, including conventioneering drunks.

Next attraction: Hildegarde, with Johnny Polzin's danceable crew continuing on the bandstand. *Godd.*

365 Club, San Francisco

San Francisco, Nov. 6.

Corinne Calvet, Oscar Cartier, The Appletons (3), Moro-Landis Dancers (10) with Bill Carey, Bill Clifford Orch (9); $1-$1.50 cover.

Corinne Calvet tries to act very sexy in this nightclub bit and generally succeeds, thanks largely to a superb figure and a tight-fitting, sequinned blue dress cut way down. But she is billed as a singer. It may be that she was cursed with a bad cold opening night. If she wasn't, the billing is a misnomer.

Miss Calvet comes on with a hoarse "I Remember," and also does "Autumn Leaves," "Non, Non, Non," "So Nice to Come Home To" and "Lover." She works hard at being a chanteuse, but anything over a low conversational tone apparently is a strain on her voice. In between numbers she hops around the ringside tables trying to get some crowd reaction and she uses a phone-call gimmick which is supposed to inject some humor into the act. None of this comes off very well and audience reaction is more embarrassed than anything else.

Oscar Cartier is a pleasant standup comic with some old gags, including one routine straight out of Joe E. Lewis, and a nice delivery. His 21-minute stint gets a big hand.

Appletons, two girls and a man, do an amusing Apache routine and Moro-Landis line, aided by emcee-singer Bill Carey, punch over two French numbers very well. Bill Clifford orch is excellent. Hour-long show runs through Nov. 26. *Stef.*

Barclay Hotel, Toronto

Toronto, Nov. 11.

Deep River Boys (4), Lenny Collyer, Bob Carter, Craig Daye Dancers (5), Jimmy Amaro Orch (8), Ruben Rivas Quartet; $1.25 cover.

For his newly-enlarged supper club—from 150 to 450 capacity—at the Barclay Hotel, Al Siegel has not only splurged himself on interior decoration for his pre-official opening (Nov. 28) but has the Deep River Boys in for three weeks. On the basis of their Royal Command performance, plus release of their new album under the Cue label, the Deeps opened here to a customer pounding and unison handclapping that had the singing quartet doing a begoff. Act consists of Harry Douglass, baritone; Al Bishop, bass; Jimmy Lundy, tenor; with a neat assist on the vocal end from Ray Durant, pianist-accompanist and arranger.

Quartet, in white dinner jackets, score an immediate click in their opening, a bouncy "Ding-Dong," then into change of tempo to "Street Where You Live," with foursome fine on diapason effects. This segues to "Itchy-Twitchy Feeling" for customer participation and the completion of their first set with "Twilight Time," their first nostalgic hit, for terrific room-filling harmony.

Resonant, well-timed and disciplined, they also go over with the customers on "Midnight Magic," a terrific "As Time Goes By," their slow-tempo "Apple Blossom Time," complete with choreography, and their rock 'n' roll finish medley of Harlem and Caribbean song styles, to a tumultuous sendoff.

Fortunately for him, Lenny Collyer was ahead of the Deep River Boys. This monologist and kidding singer is a very funny fellow in his imitations of the singing styles of Como, Ray, Cole and Monroe, all done with respect to the originals. Collyer is also okay on his impersonations of Gary Cooper, Gabby Hayes and Walter Brennan, plus his grating finish of Louis Armstrong on "Saints Go Marching In," though this is very hard on the throat. He scores with the crowd.

Ditto Bob Carter as emcee, also in dinner jacket, for his high-tenor "I Feel a Song Coming On" and his bouncy "I Could Have Danced All Night." There are three costume changes for the Craig Daye Dancers—white evening gowns to Carter's "Laura" and the scarlet briefies and evening gowns to his "Tangerine" and "Anastasia."

Expert backgrounding is lent by Jimmy Amaro's band, with that crew and Ruben Rivas' Latin-American quartet — in pink and black—also alternating the dinner and dance music. *McStay.*

Mister Kelly's, Chi

Chicago, Nov. 11.

Gene Baylos, Peggy Dietrick, Marx-Frigo Trio; $1 cover, two-drink minimum.

Though he's not in the intellectual groove that's par for the Kelly's course, Gene Baylos nonetheless is one of the funniest gagsters around, and that's enough validation for any saloon. It's the comic's second stand here, and the half-hour turn is yocks away for the full half-hour, via rat-tat-tat one-liners, spurts of double-talk and non-sequituring. Baylos made the most at his opener of a mike that kept conking out on a word here and there, a situation that developed some of the best laughs. He's seldom off-color, has fine timing and a subtle charm, all adding to a firstrate standup. Reaction is solid.

Chirper Peggy Dietrick is debuting in Chi and appears sure to be back. She's a blonde looker (with wow decolletage) who looks a bit like Peggy Lee and sounds a bit like Peggy King. Neither similarity seems intended, and if they handicap her to some, there's enough offsetting assets, including clear, on-tune piping, nice phrasing and a generally warm delivery. Lotsa poise too, which not even some talky tablers could shake. Songalog is nicely diverse, if standard, ranging over "Got a Crush on You," "Birth of Blues," "Funny Valentine" and "Party's Over," among others. Excellent backstopping from Marx-Frigo threesome, per usual.

Shelley Berman and Della Reese are due Nov. 24. *Pit.*

El Rancho, Las Vegas

Las Vegas, Nov. 12.

Jane Russell, Norman & Dean, McKay & Charles, Dick Rice Orch (11); produced by Tom Douglas; choreography by Jack Cole; $3 minimum.

Jane Russell's new act, as staged by Jack Cole, presents the star handsomely—she looks good, she's gorgeously gowned, and she gets standard assistance from dancers Carl Ratcliff, Roland Field, and Stanley Hall. As a singer, however, her voice is neither outstanding nor is it downright bad. The overall picture is effective, as she delivers in the vocal division "I Love Everybody," "I'm Going To Want You As Long as I Live," "When A Women Loves A Man," "Wild About Harry," "Volare," "One-Way Ticket To The Blues" (which has especially good lighting and terp routines). "Lonesome Valley," "Let The Light Shine On Me," and "Sing You Sinners." Star is aided by Joe Rotondi on piano and Raymond Rodriguez on bongos.

Highlight of the program is the turn done by a pair of comedians new to Vegas, Harvey Norman & Stanley Dean. Their impact on first-nighters rewarded them with so much applause at their bowoff that it certainly must have been tough for the headliner to attempt to follow them gracefully. Team has refreshing new material with no off-color lines or gestures; straightman Norman is handsome and has a good singing voice; Dean's impreshes, yock-provoking antics and non-anticipated dialogue spotlight him as a potentially great clown. Both are top-flight terpers, and their skits—notably the "Snow White" takeoff on a tv spec—are gems of offbeat zaniness.

Skillful terpers McKay and Charles balance the bill with a clever novelty act. He helps her, and vice versa, change costumes "to fit the mood" of each dance. Dick Rice and his orch capably weave the show, which is in until Dec. 24, when Joe E. Lewis returns. *Duke.*

Society, London

London, Nov. 6.

Jill Day, Gypsy Adam and George Birch Orchs; minimum $3.50 weekdays, $4.25 Saturdays.

Jill Day makes an amiable headliner at this intimate luxury restaurant. She's a vivacious gal, looks good in a skin-tight diamante gown and has a routine in which gaiety is the predominant feature. All of which is right for entertaining late-night diners.

There's nothing particularly exceptional about her stint, but the numbers are balanced intelligently and the overall effect is highly satisfactory. As a vigorous opener she has "Today I Love Everybody," followed by a pert rendition of "Legalize My Name." A change of pace comes with a calypso, "Tick, Tick Tick" and other typical entries are "New Fangled Tango" and "Between the Devil and the Deep Blue Sea." A short, snappy routine, which leaves the ringsiders in a happy mood.

As part of its general entertainment, the Society makes a musical specialty with Gypsy Adam and his Tzigany Players, who move around the room serenading the customers. The combo also backs the cabaret and plays for dancing, a stint which it shares with the George Birch aggregation. *Myro.*

Statler Hilton, L. A.

Los Angeles, Nov. 14.

Allan Jones, Meg Brown, Skinnay Ennis Orch (14); $2 cover.

Often the complaint against headliners who have been around some time is that they don't work hard enough, sloughing off cafe appearances with too skimpy an act, too easy a turn. The reverse could be said of Allan Jones, who opened a three-week stand last Thursday (13) at the Statler-Hilton's Terrace Room. Jones' big, rich voice is an impressive one, but he might balance his act more happily so that every number is not a fireworks piece. For club dates, the informal, relaxed numbers are sometimes more effective, easier on the performer and on the audience. In fairness to Jones it should be said that the audience respond warmly to his program.

The singer comes on from the floor with a hand mike, greeting ringsiders while doing special material, then launches into "The Most Beautiful Girl In The World," "Secret Love," "Granada," and a "Carousel" medley, following with "Alone," and two numbers from "Porgy and Bess," "Bess, You Is My Woman Now" and "There's a Boat That's Leavin' Soon For New York," winding with his signature, "Donkey Serenade." Opening night Jones was perceptibly nervous, bobbling some of the early selections, but showing plenty of reserve power on the conclusion.

Opening act is dancer Meg Brown, a Varga-bodied redhead smartly costumed, who does tap and semi-acrobatics, accompanying herself occasionally on the castanets. It is a sprightly, physically attractive solo.

Skinnay Ennis and his band supply dance music that is tempoed and programmed to nostalgia, and also give backing to the featured acts. Jones gave Ennis an especially fervent (and deserved) accolade for his background work on the star's turn, which runs about 40 minutes, with Miss Brown on for 10. *Powr.*

Eddys', K. C.

Kansas City, Nov. 14.

Dave Gardner, Sheila Reynolds, Tommy Reed Orch (8); $1-$1.50 cover.

The Eddy establishment is offering a pair of newcomers to town for the current session, combining songstress Sheila Reynolds with humorist Dave Gardner. There are definitely some highly entertaining moments, but the total hour long show sums as spotty. With judicious choosing of material it would shape up far better with 10 minutes off.

Miss Reynolds has the intro spot and warbles in fine style a series of established songs with her own parodies and variations, being especially effective in a romantic mood on "Fascination" and "Under Paris Skies." She has her fair share of charm, and her gown of gold jersey with a ridiculously large bow under the seat is a thing to behold. A rough spot developed at closing on a fanciful arrangement of "Fever" when the band was not with her, most unusual here, ending her 25 minutes on an unfortunate note.

Gardner swing into things with a vocal of "Sitting on Top of the World," and shows he is strong in the rhythm singing department at the outset. This he verifies at stated moments in the proceedings, obliging with his "Wild Streak in You" and the "Silver Sands." In the chatter department he has a style definitely his own, with the southern accent predominant. House seems to be wondering just how to take this fellah with the you-all flavor, a sort of intellectual, fast talking version of the jazz cat. By the time they catch on it is over and he registers a modicum of laughs and stretches a modicum between them. His "Julius Caesar" with a southern accent is a fine study of just what Gardner's humor can do, but it went overlong to lose effectiveness.

Present bill closes Nov. 26. Phil Foster and Teal Joy open Nov. 28. *Quin.*

Henry Grady, Atlanta

Atlanta, Nov. 11.

Avril Ames, Jaye Bros. (2), Don Grimes Orch (6); $3 minimum.

Music aplenty, mixed with comedy provided by the Jaye Bros., gives this bill the balance that this hostelry's Paradise Room customers will heavily applaud.

Performers are young and enthusiastic as differentiated from some so-called "old pros" who resent the friendly banter that comes from an audience in such an intimate spot as PR.

Avril Ames, a smallish, well-stacked brunet, packs a lot of voice along with her 5'2" frame. Dressed in a white bouffant creation, she kicks off with "Just One of Those Things," then a couple of numbers from "Cabin in the Sky" ("Happiness is Just a Thing Called Joe" and "Taking a Chance on Love") and "Will You Still Be Mine." A good reception brings her back to sing a "My Fair Lady" medley, complete with vocal acrobatics that show off her pipes to good advantage. Crowd rewarded her efforts.

Jaye Bros. (Phil & Jerry) start by storming out onto dance floor and straightaway making for audience, shaking hands vigorously with ringsiders and warming 'em up good for their songs and monkeyshines. They stage a challenge number, opera vs. swing, dividing customers between them for reaction. An oldtime vaude strut number follows and with Jerry at piano, they go into a "beat generation" takeoff, including rock 'n' roll interpretations of Dean Martin, Arthur Godfrey, Frankie Laine, Liberace, Louis Armstrong, et al.

All of this gets them the big mitt and they encore with "Cecilia" and a comic version of "Oh Marie" and beg off after a "Mickey Mouse Club" theme song reverently sung. *Luce.*

Shamrock Hilton, H'st'n

Houston, Nov. 13.

Marty Allen & Mitch DeWood; Teal Joy, Billy Williams Orch (10); no cover or minimum.

For a minute or two it appears that the Allen & DeWood material is overshooting this audience, but by the end of the act the palming couldn't have been heavier for this zaniac pair. The duo exhibit nimbleness mentally and afoot, ad libbing almost any situation to their benefit. The material is fresh and topical, and Allen is surely a hard working comic. Especially well received by the International Club's Continental Room audience are the pair's impress of Louis Prima and Kely Smith and their bull fight routine.

Allen's five minute thank you speech pulls as many yocks as the rest of their material.

Versatile Teal Joy is on 20 minutes as the show's opener. and she belts and shows some fine blue notes. But that isn't all. She does "Deed I Do" in Japanese. "Come Back To Sorrento" in Italian and "El Cumbonchero" in Spanish.

Roberta Sherwood moves in Nov. 27 for two weeks. *Skip.*

Black Orchid, Chi

Chicago, Nov. 11.

Don Rickles, Vicki Castle, Joe Parnello Trio; $1.50 cover.

In for a month, Don Rickles and chirper Vicki Castle (New Acts, Nov. 12) are a pair of new faces hereabouts, and if they're to do the biz, it'll likely result from word-of-mouth anent Rickles, an aggressive comic whose ticket is insults laced with solid laugh lines.

Ethnic group and perversions are the main fodder for Rickles' cannonading. Comic is mercurial with his bits and gagging, set-to's with the musicians, waiters and just anyone handy. Turn starts him midst the customers, and the digs fly early. Once he's off, and the house gets with him, it's a roarin' session for nearly 45 minutes, albeit a serio note or two comes superfluously at begoff. He gets nice returns too with patron participation for a bit on Indian pictures.

Rickles is very funny. Yet when the dust has settled. it may occur to some that the humor may just be too earthy. *Pit.*

Colony Club, Omaha

Omaha, Nov. 13.

Betty Johnson, Don Larsen Trio; $1 cover, $1.50 Saturdays.

Betty Johnson is a refreshing change from the usual run of thrushes at this downtown Omaha nitery. Personable gal sells nothing but her A-1 voice, leaving the hip-swinging and low-cut gowns to the sexy set that is generally lacking in the pipes dept.

Making her first appearance here since a telethon last May, Miss Johnson presents an excellent songalog that lasts 30 minutes and has plenty of change of pace. She opens with "One of These Things" then moves into "All in the Game," "That's My Desire," "Everybody Loves a Lover," "Non Dimentocar," "Deed I Do" and her "Little Blue Man." Then she takes the strolling mike for a melody of love songs, wrapping it up with "I Dreamed" for a big hand. Encores are "Little White Lies," "I Wasn't Dreaming" and a rousing closer, "Love Makes World Go Around," in which she returns for three choruses. Don Larsen Trio showbacks in good fashion.

Miss Johnson, a strong name in these parts thanks to the Jack Paar Show and biz is excellent. Paul Gilbert comes in Nov. 28 for two weeks. *Trump.*

ELKORT'S 4TH TERM AS PREXY OF ARA

Eddie Elkort was reelected president of Artists Representatives Assn., organization of talent agencies, for his fourth consecutive term at the election meeting last week. Elkort, an associate member, is with General Artists Corp.'s international department. Hattie Althoff, of CRA Concerts, and Norman Weiss, of Music Corp. of America, are veepees. William J. O'Halloran, of San Francisco; James Lanagan, Dinty Moore and Jack Russell are also vicepresidents.

Board of governors comprises Willard Alexander, Larry Barnett (MCA prexy), Joe Glaser (head of Associated Booking Corp.), Howard L. Haussman (William Morris Agency), Dick Henry, Tom Martin (GAC), Eddie Smith and Joe Singer (Morris). All the officers are on the board as well, since the board, representing members, elects the officers.

New Acts

MICKEY ROONEY
With Joey Forman
Comedy
43 Mins.
Copacabana, N. Y.

Mickey Rooney, no newcomer, rates another New Act spotlighting because of much new material, especially new to the East. This is his first nitery appearance on the Atlantic seaboard and he shows an entertaining act. It's a turn that encompasses a wide range of material including even the thespic, and although Rooney starts out slowly, he winds up far in the lead.

Comic is abetted by Joey Forman, an excellent assistant who gets a chance to shine on his own whenever Rooney feels the need of a respite.

Rooney craves action. His skits have him all over the place. The comedics have sight as well as aural values. His two best bits come at the end of the show. He emulates the Japanese commander in "River Kwai" while Forman does the "colonel." The "candid camera" skit also contains a lot of laughs. Of lesser value is the piece on the Las Vegas gambler. There were some good lines in this piece, but it didn't advance his cause too much during the early and hazardous part of the act.

Rooney's improvement in the personal appearance department is considerable. He wisely eschews Hollywood film title-dropping. All his material is of the moment with no reference to "Andy Hardy" or other film roles.

Slightly balding and graying at this point in his life the diminutive comic's energy is boundless and it's put into good use in the Jules Podell palast. *Jose.*

JANICE HARPER
Songs
15 Mins.
Copacabana, N. Y.

Janice Harper, a newcomer to this site, has apparently served an appreaticeship on the nitery circuits. She comes into the Copa with a backlog of experience that makes her eligible for a wide assortment of clubs. Miss Harper, a well-dressed blonde, has a belting quality. Her delivery is designed for wide circulation in largeseaters, yet she can modulate her pipes so that she can infuse color.

Miss Harper's catalog is well-designed. Although her opening night's roster took in a lot of tunes and tested a major portion of her catalog, she indicated that a tightening process would eliminate some of the less potent moments of her act.

Miss Harper, like most belters, does best with the standards, but her "Bon Voyage" made an excellent bowoff for her. *Jose.*

GEORGIA HAYES
Songs
25 Mins.
Ritz Carlton, Montreal

Once again the attractive Ritz Cafe and the discerning clientele this boite attracts is the showcase for another thrush making her cafe debut. Femme is Georgia Hayes who started in Missouri, moved to the Coast where she began singing with various operetta groups until spotted as a possible nitery thrush.

The jump from stage to a single on a cafe floor is not easy but Miss Hayes has youth, determination and the appearance to get her over most of the preliminary hurdles. Vocally, femme should be able to hold her own in most cafe company and her lack of experience is only evident during her attempts at patter between numbers and general deportment on floor. Both of these minuses can easily be corrected with better material and a self-assurance that is bound to develop with additional performances.

On night caught, Miss Hayes opened in trim fashion with "Getting to Know You" which gave her a chance to move around the ringside and set up an immediate relationship with the clients. This proved to be a good move because a brace of thin entries later in songalog would have lost the customers. Act has obviously been put together rather hastily but with composer Sid Shaw to assist in setting performance and house 88'er Johnny Gallant to arrange her music Miss Hayes should develop.

Programming suits the fragile blonde but something offbeat and of a special nature would improve values. *Newt.*

ERNESTINE ANDERSON
Songs
25 Mins.
Village Vanguard, N.Y.

Ernestine Anderson, Negro thrush, has moved into the jazz vocalist picture on the basis of her strong-selling Mercury LP, "Hot Cargo." However, the qualities that pushed her into the jazz foreground on the disk, which, incidentally was cut in Sweden and released in the U.S. by Merc via its Metronome tie, weren't too apparent in her first important Gotham showcasing.

Biggest fault in Miss Anderson's Village Vanguard display can be attributed to the combo backing of piano, bass, drums and bongo. The boys just weren't with her, in fact they were agin' her. Obviously nervous in her first try in front of the Village hipsters, she had to fight the boys in back as well. A suit for non-support would be warranted.

The jazz-vocal ingredients seem to be there, however, and Miss Anderson promises to develop into a potent marquee lure for the small jazz rooms that have been springing around the country. She hits the rhythm and the ballads with neatly stylized phrasing that give the standards in her repertoire a new lift. "Heat Wave," "Star Dust," "Ill Wind," "Wrap Your Troubles In Dreams," "Little Girl Blue" and "Running Wild" serve as a strong foundation with which she develops her act. *Gros.*

DON RONDO
Songs
20 Mins.
Boulevard, Rego Park, N.Y.

Don Rondo, who has been making an impact through his Jubilee diskings, has developed a floorworthy turn. A big lad with voice to match, Rondo has good delivery that goes with either a driving or a more restrained manner. One of Rondo's assets is an ability to handle virtually any kind of pop.

Baritone has the wisdom of having arrangements that aren't too complicated and with minimal embroidery. He's thus able to put a heavy stress on melodics and take advantage of a rhythmic orchestral drive.

Much of Rondo's impact is made with the standards. He has some unique treatments for tunes such as "April in Paris" and "Birth of the Blues." A change of pacer is "Two Different Worlds." His assortment of ballads gives his turn a lot of variety which, coupled with the natural strength of his singing, puts him over neatly. *Jose.*

KATHERINE KANE
Songs
28 Mins.
Gatineau, Ottawa

If you watch closely, you'll see Katherine Kane in a late video film some night, playing femme lead opposite boys like Jackie Cooper, John Payne, Ken Murray and Ronald Reagan. Before she backed out of show biz about eight years ago for marriage, Miss Kane was w.k. as thesper and thrush with experience in pictures, radio, legit.

She is a svelte looker, tall, titian and tastefully gowned to give effective display to creamy complexion and standout figure. Pipes are nice and wisely used. Her routine starts slowly with standard tunes then brightens with a quartet of novelty items. Music styles are reprised in "Music Maestro Please," and a string of quick impressions are worked into "Personality." Backed by socko arrangements, stint is solid. *Gorm.*

LOS ZEAS (2)
Dance
10 Mins.
Boulevard, Rego Park, N.Y.

Los Zeas, well-garbed and youthful ballroom pair, have a turn built round standard ballroom tricks. Their flash work that puts them over in this situation. They need now to develop some imaginative dance passages to provide more interest between their lifts and spins.

The duo work in the accepted dance forms, with some imagination shown in an opus that combines polka and Latin terps. Otherwise, their work falls into a standard groove. *Jose.*

HARRY BELL
Dance
5 Mins.
Copacabana, N. Y.

Harry Bell cut a figure in the tap firmament with an act which he did with four femmes. Now he's in business for himself and seems to have a going proposition.

At the Copacabana, naturally, as the opener, he has to slice away considerable portions of his turn to conform to time requirements. What he does show is well-contrived; there are a lot of good climaxes that build up to a well-warranted palm. *Jose.*

RHYTHMETTES (3)
Songs
Seven Seas, Omaha

Rhythmettes are three gals who are strong voicewise but lacking on the production visual side. Gals need experience in dressing their act. Aided only by organist Bob Lang, who had trouble with some of their numbers, trio came through strongest on "Side by Side," "Give Me a Little Kiss" and "Sentimental Journey." A few dance steps enlivened "Kiss."

Biz remains poor at this nitery that once was downtown Omaha's No. 1 spot. Possibility of eliminating live entertainment looms strong. *Trump.*

House Review

Francais, Ottawa

Ottawa, Nov. 11.

Gordie Sullivan, Carmen Daziel, Bazou, Armande Cyr, Rhythm Boys (4), Jacques Campion; "Legend of the Lost" (UA) and "King and Four Queens" (UA).

This vaude unit, produced by Jean Grimaldi, yet Montreal showman, is one of six he has touring eastern Ontario, Quebec and New Brunswick. He appears in a seventh.

This is a good two-and-a-quarter hour unit show (including 10-minute pitch and sale of pix-and-lyrics pamphlets at two bits), accurately keyed to small-city audience, mostly French-speaking and largely teenage. It uses its 10 performers to best possible advantage.

Rhythm Boys—piano, guitar, sax, accordion—open effectively with "Sunny Side of the Street," then pianist Jean Roby sings "Diana." Pleasant blond dancer Jacques Campion does three varied tap numberst to enthusiastic applause.

Then comes the inevitable 25-minute comedy sketch, all in French and eliciting frequent yocks. Entitled "Le Trouble de Menage" (The Household Pest), it stars Bazou, a clever comic. Femme is nice-looking Armande Cyr, who also emcees most of show.

Carmen Daziel, a sultry singing soubrette, is reviewed under New Acts. Following her comes her husband, Armand Desrochers, one of the Rhythm Boys, in an excellent bit of trick singing. Bazou comes back as a singer, and not bad at all, with a neat impresh of Chevalier's straw hat, lower lip and "Valentina." He then does a broad drunk bit, with quartet playing "Silent Night" in background. Latter seems in poor taste.

Show's star, Gordie Sullivan, in scarlet shirt, does a Presley carbon, and a good one. Sans grinds, bumps or writhes, though with plenty of movement, he still draws squeals. Tall, good-looking, heavy-tanned and with a fairly rich voice, he does 17 minutes to a big hand. *Gard.*

Ben Hecht's Show

Continued from page 2

cause the program catered to a "limited intellectual group." The WABC-TV spokesman said that the guests were invariably "specialists in fields of narrow interest," and that this being the time when a decision about Hecht's video future must be made, the station did not want to waste even one episode when the time could otherwise be devoted to raising audience levels. (Unlike the old days of local tv, when there was a rating week during which the best guests or program fare were slotted, station pointed out that now every night is rating night, what with the advent of Arbitron instantaneous reports.) Station has begun a program of inviting "better known" guests; on Monday (17) it was Dublin's ex-Lord Mayor Briscoe and last night (Tues.) a Steve Allen discussion on tv critics was scheduled.

A week before the Mailer hassle, Stone cancelled the appearance of several denizens of the Bowery. Fearful of FCC regulations on broadcast practices, the station said the men "were not fit to go on the air." A key point in this hassle was that the report had gone out to management just before airtime that the guests were in a state of inebriation.

VARIETY BILLS

WEEK OF NOVEMBER 19

NEW YORK CITY

MUSIC HALL 20
Szonyx
Francis Brunn
Corps de Ballet
Rockettes
E. Paige Orc.
ROXY
Millie Vernon
Mark Reddy
Ian Bruce
Troupers
Balladeers
Rayo Bros.
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
3 Sylverkings
Vic Sabrino
Lorraine Bransgrove
Beverly Urquhart
SYDNEY
Tivoli
Merry Macs
Freye Marshall
Armley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemm
Sally Richardson
Delore Green
Suzanne & Escorts
BRISBANE
Her Majesty's
Larry Griswold
Johnny Lockwood
Anny Barryer
Medlock & Marlowe
Winnetou & Squaw
Rayo Faye
Barton & Stuchb'r'y
Williams & Shand
Edit Juhasz
Frank Ward

BRITAIN

BRIGHTON
Hippodrome
Norman Evans
Audrey Jeans
Clarkson & Leslie
Gladys Morgan Co.
Wilson, Keppel & Betty
Reggie Redcliffe
Laycock & Bee
COVENTRY
Coventry
David Whitfield
3 Kaye Sis
Jimmy Wheeler
3 Monarchs
Lane & Truzzi
3 Merkys
Elinne & Rodolph
Grace O'Connor
Mitchell Singers
EDINBURGH
Empire
Nitwits
Magyar Ballet
Danny Purches
Morton Fraser's Co.
Gold & Cordell
O'Neill & Haig
FINSBURY PARK
Empire
Tom Dale
Marie De Vere 3
Joe Church
3 Paulos
Digby Wolfe
Devine & Barbara
Porter 24
Freddie Frinton
GLASGOW
Empire
Edmund Hockridge
Bill Maynard
Taylor Maids
Harry Bailey
2 Hellos
Freddie Harrison
Archie Glen
J & P Barbour
LEEDS
Empire
Dickie Valentine
Anton & Janetta
Gin Bros.
Billy Burden
Rosinas
Ray Alan
Hill & Billie
Shermans
LIVERPOOL
Empire
Max Bygraves
Orchid Dancers
B & J Young
Duo Russmar
Mackell 2
Daley & Co.
3 Brittians
Falcons
MANCHESTER
Palace
Marino Marini 4
Johnny Stewart
Kodell
Overbury & Suzette
Alain Diagora
Gene Vincent
Ballet Montparnasse
NOTTINGHAM
Royal
Jack Trigg
Kathleen West
Leslie Crowther
SHEFFIELD
Empire
O'Duffy Bros.
Matamas
Fox Girls
T & P Derrick

Cabaret Bills

NEW YORK CITY

Blue Angel
M. Davis & Spouse
Martha Wright
Reyneaux
Geo. Matson
Jimmy Lyon 3
Bart Howard
Ben Seir
Alice Ghostely
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand
Casanova
Margaret Lecuona 3
Chateau Madrid
Los Orlandos
Ralph Font Orc
Pancho Orc
Candi Cortez
Copacabana
Mickey Rooney
Joey Foreman
Janice Harper
Harry Bell
Bob Warren
Lou Denn Orc
Fagan Orc
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Cell Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Phyllis Diller
Stewart Rose
Harold Fonville
Joan Bishop
Hotel Astor
Irving Fields
Hotel Roosevelt
Lenny Herman
Bill Snyder
Hotel Plaza
Jacquel'n Francoise
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Earl Wrightson
Felix Knight
Betty Bennee
Joseph Ricardel Orc
Alan Logan Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Boboli
Nancy Kenyon
Dean Sheldon
Latin Quarter
A. M. Alberghetti
Jerry Mackwards
Maryon Roy
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gale Robbins
Howard Beder
Ish Ugardi Orc
Catun Orc
Internationale
Ted Lewis
Beverly Marshall
Cathy Basic
Pat Paterno
Eddie Lawrence & Connie
McKenna Line
Palmieri Orc
Mike Durso Orc
New Roumanian
Sadie Banks
Carolyn Carpenter
Larry Wilde
Steadman
Granado Orc
R S V P
Mabel Mercer
Savoy Hilton
Emile Coleman Orc
Town & Country
Davis & Reese
Tun Tun
Nejia Ates
Two Guys & Geisha
Burnell Dncrs
Ned Harvey Orc
Sicari Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brante
K. Poliansky Orc
Misha Lydanoff
Viennese Lantern
Micheline Bardin
Zose Sapountzaki
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Lou Harold Orc
Village Vanguard
Ernestine Anderson
Johnny Griffin
Waldorf-Astoria
Harry Belafonte
Millard Thomas
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchie
Don Rickles
Vicki Castle
Joe Parnello (3)
Blue Angel
Barbara Velasco
Mighty Panther
Lord Carlton
Rick Shaw
Malley & Margot
Lord Christo
Blue Note
Sarah Vaughan
Peter Appleyard 4
Chez Paree
Eydie Gorme
Vagabonds (4)
Geo. Cook Orc.
Chez Adorables (9)
Cloister Inn
Dick Haymes
Fran Jefferies
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kosal
Noberti
Helga Neff
Hans Leiker
Heinz Kroel
Charlie Fisk Ork 10
Drake
Doretta Morrow
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Anita Sheer
London House
Orchestra Season
Mister Kelly's
Gene Baylos
Peggy Dietrick
Marty Rubinstein 3
Mark & Frigo
Palmer House
Los Chavales
Isabela & Miguel
Ben Arden Orc
Preview Lounge
Harry Eggs' Musikat Ramblers
Sutherland
Horace Silver

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's ors
Ben Blue's
Ben Blue
Helen Reiss
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Eartha Kitt
Freddy Martin Orc
Crescendo
Mort Sahl
The Treniers
Interlude
Earl Grant
T. C. Jones
Morty Jacobs Trio
Moulin Rouge
Mills Bros.
Paul Gilbert
"Wonderful World"
Slate Bros.
Rose Marie
Lenny Kent
Paul Freed Trio
Statler Hotel
Alan Jones
Skinnay Ennis Ors
Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
"Newcomers of '58"
Paul Whiteman
Harry Richman
Rudy Vallee
Buster Keaton
Billy Gilbert
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Folies International"
Tempest Storm
Norton & Patricia
Irv Benson
Marilyn Dann
Samy Brown
Sharon Randall
Alan Roberts
Tommy (Moe) Raft
Barbara Esko
Murray Alcisco
Vickie Denas
Cee Davidson Ors
El Cortez
Rossi & Boyer
Eddie Bush
Versatiles
El Rancho Vegas
Jane Russell
Norman & Dean
McKay & Charles
Dick Rice Orch
Flamingo
Platters
Jay Jason
Dunhills
Goofers
Don Kirk
Flamingoettes
Jack Cathcart Ors
Fremont Hotel
Honeycombs
Deedy & Bill
Gayle Walton
Make Believers
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Art (Cow Eyes) Engler
Sons of Gold'n Wst
Riviera
"Ziegfeld Follies"
Jane Morgan
Dickie Henderson
Helen Wood
Andrea Dancers
Ving Merlin
Bill Shirley
Sue Ann Langdon
Ray Sinatra Ors
Sahara
Kay Starr
Stan Fisher
4 Step Bros.
Stan Fisher
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
Sands
Nat King Cole
Rowan & Martin
Ella Fitzgerald
Steve Rossi
Texas Copa Girls
Antonio Morelli Ors
Shamrock
Shirley Scott
Garr Nelson
Showboat Girls
Vic Arteses Orc
Silver Slipper
Hank Henry
Suey Sin
Sherry Schone
Sparky Lyle
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Ors
Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Yesters
Wingy Manone
Tropicana
Dick Shawn
Dante D'Paulo
Barbara Lunn
Carla Alberghetti
Jack Ackerman
Ray Malone
Perez Prado
Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Teddi King
Elsa & Waldo
Howard Brooks
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Ferrell
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Clever Club
Moorman & Piccadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Mel Torme
Hale & Hayden
Lou Wills Jr.
Jackie Heller
Mal Malkin Orc
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Paul Campo Orc
Lee Martin Orc
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Impromptu
Havana Mardi Gras
Diosa Costello
Milos Velarde
Don Cabre
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Ore
Seville
Joe Mooney Quartet
Johnny Smith
Herbie Brock Ors
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metzanes Trio
Gladys & Freddy
J. Morene Orc
Fajardo Orc
Nacional
Celeste Mendoza
Monica Castell
Manteca
Dancing Waters
W. Reyes Orc
Gina Romand
Manolo Torrente
Ana y Julio
Riviera
Olga Guillot
Mitsouki & Roberto
Gina Martin
Raul de Mesa
Nilo Rodriguez
Conrad Wilson
Felix Guerrero Ore.
Sans Souci
Alberto Aguila
Aglovia & Rolando
Victor Alverez
La Serie Ore
Ortega Orc
Tropicana
Leonella Gonzales
Xiomara Alfaro
Marta Castille
Berta Depuy
Gerardo Iberra
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orc
Romeu Orc

SAN FRANCISCO

Backstage
Sian Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt
Blackhawk
Cal Tjader 5
Centerbury
Geo. Alexander
Benny Strong Ore
Easy Street
Turk Murphy Orc
Fack's
Cathy Hayes
Martin Denny
Fairmont Hotel
Gogi Grant
E. Heckscher Ore
440 Club
Larry Winters
Geneva Vallier
Leonard Dixon
Gay 90's
Bee & Ray Goman
Sylvie St. Clair
Hungry i
Kaye Ballard
Tom O'Horgan
Stan Wilson
Jazz Workshop
Virgil Gonsalves 6
On the Levee
Kid Ory Orc
Purple Onion
Travelers
D. Hollingsworth
Lou Gottlieb
345 Club
Corinne Calvet
Applestone
Oscar Cartier
Moro-Landis Dcrs
Bill Clifford Orc.

RENO

Harolds Club
Patsy Shaw
Characters
Harrah's Club
Ish Kabibble
Lancers
John Atomeno
Triple Daters
Don Baker
Glen Henry
Holiday
4 Barons
Don, Dick & Jimmy
Vera Cruz Boys
Nick Esposito
Hapes
Dorothy Kay
Gallions & Ginny
Meri Ellen Cohorts
Dubonnet 3
Riverside
Margarita Sierra
Larry K. Nixon
Dolores & Romero
Ronnie Lee
Riverside Starlets
Freddy Martin Ore.

Party Groups, Mail Order Patrons Protest Ticket Setup on B'way Hits

Broadway producers are in the middle of a two-way protest over their handling of tickets to Main Stem entries. They're being rapped by both individual theatregoers and benefit organizations.

The individual ticket-purchasers, principally those who order by mail, are becoming increasingly bitter over the difficulty in obtaining ducats to hits. Many place the blame for this situation on the vast inroads made by theatre party agents in taking over complete houses for benefit groups.

The theatre party sponsors, on the other hand, are stewing over the holdout of house seats by producers when benefit performances are held. Their complaint is that the holdout of house seats, representing the most desirable locations, seriously reduces the funds raised through benefits.

The situation regarding the individual theatregoers has been getting worse in recent years and has reached the point where legit attendance is claimed to be declining among some theatre buffs. They're particularly miffed at what many feel is indifference on the part of Broadway producers to mail order requests for tickets.

Although the producers place ads in the papers for the sale of tickets prior to a show's scheduled Main Stem opening, a good number of those responding get their requests tossed back to them after a long waiting period be-

(Continued on page 76)

$2,000,000 Renovations For 3 Philly Theatres And 1 House in Boston

The renovation of four major out-of-town theatres, three in Philadelphia and one in Boston, is expected to pass the $2,000,000 mark. The Hub house is the Colonial, while the three Philly spots are the Erlanger, Locust and Shubert.

The facelifting of the three Philly theatres has already been completed, with the combined tab running about $1,050,000. Another $1,000,000 is expected to be sunk into the Colonial, which will take about two years to remodel.

The Colonial and Shubert are operated by the Jujamcyn Corp., and the Erlanger and Locust are operated by William Goldman Theatres, Inc. Except for the Erlanger, the theatres involved were formerly Shubert properties, which had to be sold under the terms of a government consent decree.

Besides the projected $1,000,000 Colonial expense, Jujamcyn put about $500,000 into the overhauling of the 1,905-seat Shubert. Goldman shelled out about $350,000 for the Erlanger job and another $200,000 to dress up the Locust.

The reconditioning of all four theatres includes the installation of air conditioning systems, besides a workover of the decor and accommodations for both audiences and performers. Scenic designer Frederick Fox is in charge of the Jujamcyn overhauling jobs.

Samuel H. Schwartz is president of Jujamcyn, which also purchased the St. James Theatre, N.Y., from the Shuberts. The firm was formed by St. Paul industrialist William L. McKnight, chairman of the board of the Minnesota Mining & Milling Corp. The Goldman organization, which also runs a string of Philly film houses, is headed by William Goldman, with Broadway producer Alexander H. Cohen as New York booking representative.

Incidentally, the Colonial is a 1,590-seater, the Erlanger, a 1,844-seater and the Locust a 1,418-seater.

MOVES TO NEW HAMPSHIRE

But George Alan Smith Will Keep Up Theatre Interest

George Alan Smith, for many years executive director of the American Theatre Wing and off-Broadway legit reviewer for VARIETY, has moved to Greenfield, N.H. New job is public relations director of the Crotched Mountain Foundation.

He'll continue to freelance writing on show biz subjects.

'Stepmother' Will Fold; 'Grass' Due Next, London

London, Nov. 18.

"The Stepmother," by Warren Chetham-Strode, folds Nov. 29 at St. Martin's Theatre after only 29 performances. The play marked the West End debut of Canadian actress Kate Reid. Two years ago she was to have opened at the same house in "The Rainmaker," but had to return to Canada because of the serious illness of her mother.

"The Stepmother" will be followed Dec. 2 by Anna Deere Wiman's production of "The Grass is Greener." It is a comedy by Hugh and Margaret Williams, and will star Williams, Celia Johnson and Joan Greenwood.

'Sunrise' Repays Another $40,000

"Sunrise at Campobello" has repaid its backers another $40,000, representing the balance of their $110,000 investment. The Theatre Guild-Dore Schary presentation, which has earned around $115,000 profit thus far on its New York run, had withheld the $40,000 until the exact production cost of the company could be determined.

The tour opened Oct. 13 and as of Nov. 1 accounting the production tab was $68,807. Another $7,130 was dropped by the offering during its initial three weeks on the road, thus bringing the total national company outlay, as of the audit, to $75,936.

The net profit, after the deduction of taxes, was $27,395. The Broadway production of the Schary play, starring Ralph Bellamy, is currently in its 43d week at the Cort Theatre where it's been playing to strong business. The touring production, starring Leif Erickson, is currently at the American Theatre, St. Louis.

ART BUCHWALD BOOKS FOR WEST END REVUE

London, Nov. 18.

Oscar Lewenstein and Wolf Mankowitz have obtained the stage rights of three books by Art Buchwald, Paris columnist for the N.Y. Herald Tribune. The books are "Art Buchwald's Paris," "I Chose Caviar" and "More Caviar."

The material will be turned into a revue, with sketches by Julian More. Production is aimed for next year.

Extending 'Candide' Tour, Considering N.Y. Booking

Lester Osterman and Hillard Elkins, co-producers of the concert edition of "Candide," are planning on extending the show's tour beyond its originally scheduled closing in December. They're negotiating for a three-week booking in January at the Hartford Theatre, L.A., and a February date at the Locust Theatre, Philadelphia. A New York stand is also a possibility.

The production has been playing one-niters since the start of its tour last October. It has recently received enthusiastic reviews.

Legit Historian

Robert Baral

has an exhaustive survey of the Broadway

Revue in Reprise

[The Anglo-American Shuttle]

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Francis Exits Old Vic

London, Nov. 18.

Alfred Francis, who has been in charge of the business administration of the Old Vic for nearly seven years, is to be released in the New Year to join TWW (the tv programming company for Wales and the West of England) as joint managing director.

Named to succeed him at the Old Vic is Norman Millar, for the past 10 years administrator of the Royal Philharmonic Orchestra. Millar retains his personal connection with Sir Thomas Beecham and will continue as a director of the RPO.

Plan Shaw-Terry Letter Reading; Kit as Mrs. Pat

London, Nov. 18.

A dramatic reading, based on the George Bernard Shaw-Ellen Terry correspondence, is planned for presentation next season by Jerry Leider. The rights to adapt the letters have been obtained for an 18-month period by Leider from the playwright's estate and the executor of the late actress.

Leider, currently represented in the U. S. as co-producer of John Gielgud's one-man touring show, "Shakespeare's Age of Man," plans preeming the new project next fall at the Edinburgh Festival, then presenting it in London, prior to a U. S. road tour and a subsequent New York stand. An adaptor hasn't been designated.

Cornell as Mrs. Pat

Katharine Cornell will star as Mrs. Patrick Campbell in "Dear Liars," which Jerome Kilty plans producing next spring. Kilty, an actor-director, adapted the play from the lengthy correspondence between Mrs. Campbell and George Bernard Shaw. He's contemplating a six-to-eight-week pre-summer tour to launching a cross-country hike next October.

A Broadway booking is planned at the conclusion of the tour. Kilty previously tested the two-character comedy for one performance at the Massachusetts Institute of Technology in the summer of 1957. He and his wife, Cavada Humphrey, appeared in the presentation.

Misquoted, Sez Clurman, Of Philly Talk Story; Endorses Atkinson Diet

Boston.

Editor, VARIETY:

Allow me to set you straight on your story in last week's issue about my recent talk at the Philadelphia YMHA. Your report, by stringing fragmentary phrases out of context, creates a totally false impression.

The central idea of my improvised speech was a variant of what I wrote in the introduction to my book, "Lies Like Truth." Theatregoers, I suggested, should learn to view plays from personal standards created by their education, ideals, needs and passions, rather than from the mass-produced opinion which composes the hit-flop psychology.

Minor points incidental to the main line of my argument were (a) that first impressions and snap judgments about plays were not to be considered the last word, and that I myself have often altered my opinion on seeing a play several times, just as one often has different reactions on hearing a piece of unfamiliar music on different occasions; (b) that one's judgment is often shaped by momentary pressures ranging from one's marital relations to the meal one has eaten before a show; (c) that I often agree with the judgment of critics and that they have as much right to be "wrong" as anyone else.

If I rarely read reviews of my own productions it is for the very personal reason that I do not wish to be either too distressed or too elated by them. I find I work best that way. As for my remark about the production of S. N. Behrman's

(Continued on page 75)

Sex and Guts, Undiluted and Uncut, Explain Shakespeare Click in U.S., Sez Old Vic Star Laurence Harvey

By JIM POWERS

Hollywood, Nov. 18.

Sex and guts are the important ingredients of Shakespeare, and can't be watered down or tampered with. That's the reason the Old Vic Company, with its unadulterated Shakespeare are doing smash business on the current tour, according to Laurence Harvey, one of the group's three stars.

Harvey, back here over a recent weekend to huddle on promotion for "The Silent Enemy," which U-I is distributing, expressed nothing but amazed gratitude at the reception the Old Vic is having in its latest U.S. visit. "The silence that greets the plays is simply phenomenal," he says. "One can tell that people have come to absorb and be absorbed. Perhaps in Britain we are too familiar with some of the plays. Here they seem to be fresh, and the surprise with which the audiences receive them is the greatest possible stimulation to the actors."

The "freshness," the star mentions is illustrated by an example he cites. In San Francisco, he explains, where the Old Vic opened its tour, some members of the audience, unfamiliar with "Henry V," one of the three plays being done, left after the second act, believing its [illegible] ending was the conclusion of the whole play.

"We only found out about it," he says, "when we learned that they had flown to Los Angeles to catch the rest of the show, to see how it came out."

Harvey expresses himself with Elizabethan vigor on the subject of Shakespeare, bluntness that is

(Continued on page 74)

Dicker Alec Guinness For Mortimer Playlets

Hollywood, Nov. 18.

David Susskind is dickering with Alec Guinness to play the lead in "Back to Back," two John Mortimer one-acters he plans to produce on Broadway next fall. The film legit star has read the plays, produced in London under the dual titles, "Dock Brief," "What Shall We Tell Caroline?" but hasn't given a decision.

Susskind will present "Rashomon," an adaptation of a Japanese film, Jan. 27 at the Music Box, N.Y.

'Tunnel' Legit, Pic B.O. Rivals in N.O.

New Orleans, Nov. 18.

"Tunnel of Love" will be competing with itself in New Orleans. Tickets for the upcoming stand of the touring production at the Civic Theatre here go on sale tomorrow (Wed.), one day prior to the opening of the film version of the comedy at the downtown Joy Theatre.

The legit presentation, starring Eddie Bracken, goes into the Civic for seven performances starting Nov. 28. The picture, costarring Doris Day and Richard Widmark, is figured likely to run more than one week and if so will be playing concurrently with the touring production.

John Roberts, Civic manager, feels that a line in the trailer for the film, which states something to the effect, "they said it could not be made into a movie," may arouse curiosity in the legit presentation. On that score, the Civic plans playing up its ads with "Hear what cannot be said in the picture" and "See what cannot be shown on the screen."

The Civic, incidentally, has no other legit bookings set or in prospect for the rest of the season. Most shows are booked here by Broadway Theatre Alliance are playing the Municipal Auditorium, which has thus far presented the Sylvia Sidney edition of "Auntie Mame" and, reportedly, has three other entries lined up for later in the season.

2 REVIVALS LOOK SET FOR GOOD PARIS RUNS

Paris, Nov. 11.

Two revivals of 1936 plays, one a farce and the other a melodrama, both seem in for probable good runs despite seeming somewhat dated, and getting split reviews. One has a definite zaniness while the other a dramatic punch, which make up for other faults.

Comedy is Andre Roussin's first play "Am Stram Gram," at the Theatre Nouveautes. The other is the late Jean Giraudoux's "Tessa," adapted from Margaret Kennedy's "The Constant Nymph," which was a pic in the U.S. and graced the legit stage there and in Great Britain.

Trescott Ripley is appearing in a **Tennessee Williams** dual-bill at the Arena Stage, Washington.

Author

Theodore Pratt

explores the reverse-trend of paperbacks to hardbacks

in the

Missile Age of Book Publishing

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

Court Okays Moses' Nix Of License for Grace For Central Park Shows

Michael P. Grace has lost another round in his battle to continue to present al fresco productions on the site of the Wohlman Memorial Skating Rink in New York's Central Park. The revocation of his license to use the rink as a summer theatre has been upheld by N. Y. Supreme Court Justice Louis J. Capozzoli.

Commissioner of Parks Robert Moses originally issued the license to cover the 1957-60 summer periods, but revoked it after Grace's first season of operation. The productions were put on at the park by Theatre Festival, Inc., formed by Grace and Chris F. Anderson. The pair subsequently split up.

Grace petitioned the court to review Moses' action in notifying him last April that his license was revoked. Justice Capozzoli found that Moses had the authority to do so and had given more than a required 30-day notice prior to the start of the 1958 season.

In informing Grace of the cancellation, Moses wrote, "We have decided to use the premises for other park and recreational purposes which will be more beneficial and advantageous to the general public."

MANHATTAN TO HEAR CALLAS

She'll Appear in Concert Version Of 'Il Pirata'

Greek-American soprano Maria Callas will sing in concert-form opera at Carnegie Hall, N.Y. on Jan. 27. She has contracted to do Bellini's rare "Il Pirata" for the American Concert Society, which specializes in the revival of obscure or neglected operatic works.

This represents an advance from a tentative date with the Society for October, 1959 and follows the soprano becoming available because of cancellation of her contract by the Metropolitan Opera.

Callas revived "Il Pirata" for La Scala in Milano. Other singers will be selected by Allen Oxenberg and Arnold Gamson, co-founders of the Society in consultation with the star.

Off-Broadway Reviews

Cock-a-Doodle Dandy

Lucille Lortel, Paul Shyre & Howard Gottfried presentation of three-act comedy-drama by Sean O'Casey. Staging, Philip Burton; setting and lighting, Lester Polakov; costumes, Don Jensen. Features Will Geer, Gaby Rodgers, Ian Martin. At Carnegie Hall Playhouse, N.Y., Nov. 12, '58; $3.35 top weeknights, $3.85 Friday-Saturday nights ($4.85 opening).

Cast: Will Geer, Gaby Rodgers, Ian Martin, Rae Allen, Paul Shyre, Anne Meara, Jack Betts, George Ebeling, Carlo Mazzone, John Aronson, Dennis Drew, David Faulkner, Sidney Kay, Howard Lee Carroll Conroy, M. David Samples, Ailsa Dawson, Paul Hinxmann, Frank Groseclose.

Although he's widely regarded as the greatest living playwright, at least in the English language, Sean O'Casey is infrequently produced. He has had a kind of vogue in New York in the last couple of seasons, largely due to the concert-style readings of his works, adapted and presented by Paul Shyre. Even so, he remains a "neglected" author.

With the presentation off-Broadway of "Cock-a-Doodle Dandy," it's not hard to see why the England-resident Irish dramatist's following, though intense, is sparse. Even granting the inadequacies of this production, "Cock-a-Doodle Dandy" is faulty and perversely unsatisfying. It accentuates the same flaws that have characterized and defeated virtually all his later stage writing.

O'Casey, in the bromide of the trade, is not "commercial." But whereas some of his early works, notably "Juno and the Paycock" and "The Plough and the Stars," had successful productions, his more recent efforts have been infrequently presented and have had practically no boxoffice acceptance. The answer, it appears, is that O'Casey has increasingly tended to write for his own satisfaction, refusing to submit to audience requirements or accept the limitations of the practical theatre. Perhaps future generations will vindicate him, but in the meantime he tends to be largely a legend to the general public.

"Cock-a-Doodle" has a basic philosophy and several key ideas, but no tangible protagonist, no single character for the audience to identify itself with and root for. Even in its more effectively played moments it is impersonal and remote. Under the circumstances, its garrulousness and lack of clarity are merely incidental, just as its inspiring message and poetic style are, in the final analysis, inconsequential.

The play, written about a decade or so ago, is loca'ed in an Irish village where a cock, symbolic of man's independent spirit, upsets the forces of intolerance, hypocrisy and repression. Whether the piece is anti-religious or merely anti-clerical is probably a matter of interpretation. But it's not surprising that there were protests and disturbances during the show's recent Toronto tryout, and that there were rumors of imminent picketing and possibly plans for official censorship of the current New York presentation.

If any such tactics were contemplated in New York, the decision not to try to carry them out was probably sensible. For the inadequate production compounds the shortcomings of the script, leaving "Cock-a-Doodle" a show to be admired merely for what it's intended to express but regretted for its failure to move an audience. On that basis, public protest or attempted censorship might only serve to stimulate interest.

In the small but not too cramped Carnegie Hall Playhouse stage, Lester Polakov has designed a reasonably mood-enhancing setting of a fairy-story cottage and yard, and Don Jensen has provided appropriately back-country costumes. But Philip Burton's staging seems lacking in form or consistent style. Moreover, the performances are painfully uneven, not only in approach and overall interpretation, but even in dialect and clarity.

Will Geer and Ian Martin, representing ignorance, superstition and hypocrisy, appear ill-at-ease and are frequently downright unintelligible. Gaby Rodgers, obviously handicapped opening night by a severe cold, finds at least partial dimension in the role of an acquiescent local belle with a contempt for smug provincialism, and Rae Allen makes the most of the ill-defined part of a wife who epitomizes the author's belief in feminine courage.

As a senile heresy-hunter, Paul Shyre, doubling as co-producer, has contagious vitality, George Ebeling is expressively vehement as a self-righteously bigoted priest, Anne Meara is believable as a good-hearted colleen, Jack Betts is at least passable in the fuzzy role of sort of knight errant of spiritual liberty, Carroll Conroy is plausible as a cripple for whom faith works no miracle, and Carlo Mazzone manages to avoid being ridiculous as the title fowl responsible for all the uproar. *Hobe.*

Salad Days

Nicholas Benton & Stanley Flink, Inc., presentation of the Bill Freedman & Barry Morse, Ltd. production (by arrangement with Linnit & Dunfee, Ltd.) of two-act musical comedy by Julian Slade and Dorothy Reynolds; staging, Barry Morse; dances and musical staging, Alan and Blanche Lund; settings, Murray Laufer; costumes, Clare Jeffery; musical director, Wilson Stone; musical arrangements, Gordon Kushner, Bruce Snell, John Fenwick; design and lighting consultant, David Hays. At Barbizon Plaza, Nov. 10, '58; $4.85 top.

Cast: Powys Thomas, Barbara Franklin, Walter Burgess, Richard Easton, Gillie Fenwick, Helen Burns, Norma Ranault, Jack Creley, Mary Savidge, Eric Christmas, June Sampson, Tom Kneebone.

The original British production of "Salad Days" is currently in its fifth year at the Vaudeville Theatre, London. This off-Broadway presentation, which bowed last week at the Barbizon-Plaza Theatre after a Canadian break-in, isn't likely to duplicate the success of the West End landmark. It should, however, have a respectable run.

It's doubtful whether this small-scale entry would have held up as a Main Stem contender. The Julian Slade-Dorothy Reynolds musical, a light, tuneful and generally ingratiating presentation, is more suitable for an intimate off-Broadway house such as the Barbizon. Although the show is enjoyable it doesn't pack a big-league wallop.

The production exudes an aura of charm and informality that emanates mainly from a thin but appealing story line, pleasant performances and a melodic score that includes both romantic and risible numbers. There are also a few sketch-styled items, some humorous and others spiked with corn.

Barbara Franklin and Richard Easton are fine in the principal roles of newly-married college graduates who acquire a piano that makes people dance. Their dual workover of "We Said We Wouldn't Look Back" and "Look at Me" is good, while Miss Franklin's solo piping of "I Sit in the Sun" and "The Time of My Life" is nice.

The 10 remaining members of the cast all handle multiple assignments. Tom Kneebone is likeable as a young British nobleman and Eric Christmas scores as a London bobby and swishy dress shop operator. The other performers also register effectively under the able direction of Barry Morse, one of musical's various co-producers. *Jess.*

Diversions

New Princess Co. presentation of a two-act revue written and staged by Steven Vinaver, with music by Carl Davis. Sets and lighting, A. William Strom; costumes, Charles Hanford; musical direction, Carl Davis. At Downtown Theatre, N.Y., Nov. 7, '58; $4.60 top ($5.75 opening).

Cast: Aline Brown, Nancy Dussault, Peter Feldman, Thom Molinaro, Cy Young, Gubi Mann.

A youthful revue in the intime idiom, "Diversions" is generally pleasant. Some of the material is bright, the performers are likeable and the score is refreshing. But, as is usually the case in a song-and-sketch show, there are weak items and others that are just adequate. Most of the material would be suitable for cabarets, and might even be better there, without the necessity of powerhouse quality.

Carrying the bulk of the performing assignment in an appealing manner are Aline Brown, Nancy Dussault, Peter Feldman, Thom Molinaro and Cy Young.

(Continued on page 76)

TEA PARTIES PROMOTE LONDON 'AUNTIE MAME'

London, Nov. 18.

A policy of organized weekly tea parties has been inaugurated by David Pelham for his current West End production of "Auntie Mame." The first was last Wednesday (12), when 185 members of women's institutes and old couples' clubs went to the Adelphi Theatre. The groups paid the normal price of admission, but were given tea on the house and were subsequently invited backtage to meet the show's leads, Beatrice Lillie and Florence Desmond.

Available party dates have already been booked for December and January and some advance bookings have been made as far ahead as next June. Pelham originally set a limit of 250 per matinee, but will now have to increase this figure and use facilities adjacent to the theatre.

Show Out of Town

The Gazebo

Wilmington, Nov. 12.

Playwrights Co. & Frederick Brisson presentation of two-act comedy by Alec Coppel, from a story by Myra and Alec Coppel. Stars Walter Slezak, Jayne Meadows; features Edward Andrews, Leon Janney, Michael Clarke-Laurence, Jane Rose, Ruth Gillette. Staging, Reginald Denham; scenery and lighting, Jo Mielziner; costumes, Virginia Volland. At the Playhouse, Wilmington, Nov. 12, '58; $5.40 top.

Elliott Nash ..... Walter Slezak
Mrs. Beecher ..... Jane Rose
Harlow Edison ..... Edward Andrews
Nell Nash ..... Jayne Meadows
Mrs. Chandler ..... Ruth Gillette
Mr. Chandler ..... Milo Boulton
Visitor ..... John Ford
Mr. Thorpe ..... Ralph Chambers
Dook ..... Michael Clarke-Laurence
Louie ..... Frank Dana
Hankins ..... Leon Janney
Potts ..... Pat Patterson
Dr. Wyner ..... Al Checco
Druker ..... John Ford

There's still plenty of doctoring due on "The Gazebo," but Alec Coppel's script of the perfect murder that goes awry has its amusing moments. Despite its subject, the play is light and airy, but as of now the production would meet the same grim fate on Broadway as the blackmailer does in the show.

The first act takes a long time to get off the ground and only in the second stanza does the show really come alive with several thrilling scenes and a surprise, if improbable, ending. The plot revolves around a jovial mystery story writer who decides to put his theories into practice in ridding himself of a man trying to blackmail his wife.

The best scenes are where the writer tries to hide his crime from his wife, the police, and an assortment of outsiders. Walter Slezak, as the writer, extracts every ounce of humor from the role and adds touches of his own. Most of the hilarious moments in the show can be credited to him.

Jayne Meadows has little to do but be gay, charming and lovely as the wife whose teenage indiscretion causes all of the trouble. She proves a perfect foil for Slezak in the domestic scenes. Edward Andrews is capable as the neighbor, an assistant district attorney. Ruth Gillette, Milo Boulton, Leon Janney, Michael Clarke-Laurence, Frank Dana, and Jane Rose are good in supporting roles.

Reginald Denham has directed with telling effect in the highlight scenes and Jo Mielziner's modernistic living room setting is a honey. Even if it fails on Broadway, "The Gazebo" should find favor on the summer circuits and with amateur groups. *Klep.*

Summer Total Grosses

The following figures cover the summer period, including the first 13 weeks of the legit season, from last June 2 through Aug. 30. Playing weeks refer to the number of weeks played by all shows during the period. For purposes of comparison, the full-season totals and the figures for the corresponding period of previous seasons are also shown.

Broadway

Season	Playing Weeks	Gross	Playing Weeks	Gross
1947-48	256	$5,152,900	1,325	$28,826,500
1948-49	251	5,436,600	1,231	28,840,700
1949-50	197	5,058,700	1,156	28,614,500
1950-51	228	5,131,800	1,139	27,886,000
1951-52	207	5,510,800	1,072	29,223,000
1952-53	162	4,300,700	1,012	26,126,400
1953-54	175	5,321,700	1,081	30,169,200
1954-55	216	5,772,800	1,139	32,087,800
1955-56	253	6,772,300	1,239	35,353,100
1956-57	215	6,467,300	1,182	37,154,500
1957-58	182	6,246,500	1,086	37,515,300
1958-59	198	7,047,100	....	.....

Road

1948-49	178	$4,108,300	1,152	$23,657,900
1949-50	124	3,100,500	1,019	20,401,300
1950-51	117	3,139,400	913	20,330,600
1951-52	83	2,557,500	829	18,827,900
1952-53	111	3,493,700	1,036	23,417,600
1953-54	122	3,115,200	794	17,623,200
1954-55	117	3,449,400	879	21,122,000
1955-56	123	4,132,800	864	22,853,500
1956-57	138	3,992,700	772	19,826,300
1957-58	81	3,304,900	728	22,645,000
1958-59	51	2,554,100	728	22,645,000

Show on Broadway

La Plume de Ma Tante

David Merrick & Joseph Kipness presentation of Jack Hylton production of two-act (29 numbers) revue, written, devised and directed by Robert Dhery; music and arrangements, Gerard Calvi; choreography, Colette Brosset; English lyrics, Ross Parker; staging, Alec Shanks; musical direction, Gershon Kingsley; scenic and lighting supervision, Charles Elson; orchestration, Gerald Calvi, Billy Byers, Ronnie Monro. Stars Robert Dhery; features Colette Brosset, Pierre Olaf, Jacques Legras, Roger Caccia, Jean Lefevre, Ross Parker, Nicole Parent. At the Royale Theatre, N.Y., Nov. 11, '58; $7.50 top.

Cast also includes Pamela Austin, Henri Pennec, Yvonne Constant, Michael Kent, Michel Modo, Genevieve Coulombel, Mary Reynolds, Coka Brossecola, Brigitte Peynaud, Jill Horsham, Genevieve Zanetti, Anna Stroppini, Nadine Gorbatcheff, Francoise Dally, Claude Perrin.

Musicians: Stan Krell (drums), Ernie Mauro (clarinet), Milt Kraus (piano), Aaron Juvelier (bass).

After keeping London and Paris diverted for several years, "La Plume de Ma Tante" has arrived to captivate Broadway. A French-originated revue with a smattering of bi-lingual dialog and a profusion of slapstick pantomime, it should be a cleanup in the U.S., not only for a lengthy stay in New York but also an extended tour. There's ample in the show for television, either as a post-legit full production or for b.o.-promoting guest spots.

"La Plume de Ma Tante" has been described not inaccurately as a sort of subtle, quieter Gallic version of "Hellzapoppin." The title is part of a standard sentence from French primers, meaning "My aunt's pen is on the table," and any logical connection with the show is purest happenstance. However, it does at least indicate the amiably daffy flavor of the revue.

Although most of the material is ordinary, or at least familiar, its presentation is disarmingly casual and droll, and the company is relaxed and undeniably ingratiating. There's freshness and an illusion of spontaneity about the production that is quite winning. Nothing is taken seriously but almost everything is irreverant, amused and amusing.

Even the more or less standard stage buffoonery has an original approach and a kind of impudent lack of pretension. There are the required assortment of sight gags and zany bits of business, starting with author-director-conferencier Robert Dhery's initial entrance from the wings, with a falling ladder crashing to the stage a few inches behind him, and such standards as firecrackers exploding in guitars, comics absent-mindedly walking onstage minus pants, a tardy fiddler trying to sneak into the pit orchestra, etc.

Various sketches, opening with apparent seriousness suddenly revert to ludicrous anti-climax. Dance routines turn ingeniously into shambles, or are repeatedly not quite right. Song numbers are crazily lampooned, and members of the troupe grow preposterously indignant at the apparent stupidity or ineptness of colleagues.

There are no song numbers as such, although Gerard Calvi gets billing for the music and arrangements (and is listed for some of the orchestrations), and Ross Parker is credited with the English lyrics. The music generally tends to be incidenal, as in a spoof of an old-fashioned operetta girl-in-a-swing number, or merely accompaniment, as in a wildly antic formal ball travesty and a semi-serious Parisian park vignette.

Although a few of the numbers tend to be uninspired and flat (and can presumably be replaced), others are outstanding. One of the memorable items is the smash first-act finale, a brilliantly conceived rhythm version of the old "Freres Jacques," with four sleepy monks awaking to swing on bell ropes and the disapproving abbot catching the contagion and doing a time step.

Another notable item is a disintegrating symphony orchestra rehearsal, something of an adroit edition of the old Milt Britton band's musical mayhem. There are several funny ballet parodies; an expertly timed sketch in which Dhery, as a magnificently exasperating waiter, mis-serves supper; a hilarious routine (somehow not objectionable) of two harried men trapped in an outdoor Paris toilet, and a laughable skit about two resourceful workmen viewing femme passersby from an open manhole.

Dhery is a sort of lithe, Gallic edition of Hiram Sherman, with a mischievous way of introducing the various numbers. He somehow manages to look apprehensive, expectant, enthusiastic, resigned and, as he hurries offstage, fearful of disaster. But though his style becomes familiar before the evening is over, his personality doesn't become tiresome.

Colette Brosset, the m.c.'s wife, has supplied the skillfully humorous choreography and is the principal comedienne, notably in a deftly mixed-up version of a precision highkick routine and an amusingly mismanaged strip-tease act (in which a stubborn zipper short-circuits the allure).

Among the more prominent clowns are Pierre Olaf (whose expressive face registers his alternate embarrassment, pride, eagerness and chagrin at finding himself onstage in ballet tights); Jean Lefevre, as a blissful souse or earnest workman; Jacques Legras as a scornful straight man; Roger Caccia as an airline passenger with what amounts to a four-motor bow tie, and lyricist Parker in various guises of imposed-upon hauteur.

There are also various other talented and attractive performers, including Nicole Parent, Pamela Austin, Henri Pennec, Yvonne Constant, Michael Kent, Michel Modo and Genevieve Coulombel, some of whom are notable lookers. In general, though, the company impresses as a group, with the exceptional individuals a sort of extra asset. The physical production is modest by Broadway revue standards, but eminently sufficient, and the Alec Shanks staging catches just the right note of unaffected professional ease.

The show is presented by David Merrick and Joseph Kipness, in partnership with London producer Jack Hylton. *Hobe.*

New American Library has just issued a Signet paperback edition of the **Edmund Love** novel, "Subways Are for Sleeping," which **Jule Styne** has scheduled as a legit musical.

Key City Summer Grosses

The following are the figures for the principal legit cities for the summer period, from last June 2 through Aug. 30. Playing weeks refer to the number of weeks played by all shows during the period. For purposes of comparison, the full-season totals and the figures for the corresponding period last season are also shown. Cities which had no regular legit during the summer are not shown.

	13-WEEK TOTALS Playing Weeks	Gross	FULL-SEASON TOTALS Playing Weeks	Gross
Chicago				
1957-58	13	$ 852,600	6	$ 78,700
1958-59	..	....	..	.....
Chicago				
1957-58	6	78,700	84	3,282,000
1958-59	13	852,600	..	.....
Los Angeles				
1957-58	15	1,206,600	70	2,727,700
1958-59	15	951,000	..	.....
San Francisco				
1957-58	42	1,746,600	105	3,293,500
1958-59	6	[illegible]	..	.....
Washington				
1957-58	2	89,300	46	1,156,500
1958-59	3	78,000	..	.....

House Manager Assignments

House manager assignments thus far set for theatres in New York and out-of-town for the 1958-59 season are as follows:

NEW YORK

Alvin, Warren O'Hara; **ANTA,** Edgar Runkle; **Barrymore,** Edward Dowling; **Beck** Louis Lotito; **Belasco,** David Rogers; **Bijou,** Elliott Foreman; **Booth,** Frank O'Connor; **Broadhurst,** Bernard Clancy; **Broadway,** Fannie Comstock; **City Center,** Edward Haas; **Coronet,** Mack Hilliard; **Cort,** John Yorke; **54th St.,** (Adelphi), Jack Weiser; **46th St.,** Ray Broeder; **Golden,** J. Ross Stewart; **Hayes,** Thomas Clarke; **Hellinger,** Edward Blatt; **Imperial,** Gerson Werner; **Longacre,** Leo McDonald; **Lunt-Fontanne,** Paul Vroom; **Lyceum,** Arthur Singer; **Majestic,** Lawrence Shubert Lawrence Jr.; **Metropolitan Opera,** Reginald Tonry; **Miller,** George Banyai; **Morosco,** Arthur Lighton; **Music Box,** Charles Stewart; **National,** Saul Abraham; **Phoenix,** Nathan Parnes; **Playhouse,** Abel Enklewitz; **Plymouth,** Roy Jones; **Royale,** Horace Wright; **St. James,** Sam Horworth; **Shubert,** Jack Small; **Winter Garden,** Norman Light.

BALTIMORE

Ford's, Leonard B. McLaughlin.

BOSTON

Colonial, Saul Kaplan; **Shubert,** Alice McCarthy; **Wilbur,** Michael Kavanaugh.

CHICAGO

Blackstone, Andrew Little; **Civic Opera House,** J. Charles Gilbert; **Erlanger,** George Wilmot; **Great Northern,** Milford Hanney; **Shubert;** Herbert Reis; **Todd,** David Hammil; **Todd's Cinestage,** Harvey Shapiro.

CINCINNATI

Shubert, Noah Schecter.

CLEVELAND

Hanna, Milton Krantz.

COLUMBUS

Hartman, Bob Boda.

DALLAS

State Fair Auditorium: Charles R. Meeker Jr.

DETROIT

Cass, Harry McKee; **Riviera,** Joseph Nederlander; **Shubert- Lafayette,** James Nederlander.

LOS ANGELES

Biltmore, C. E. Oliver; **Hartford, Gerald** O'Connell; **Philharmonic,** Richard Drew; **Ritz, Ralph Wonbers.**

MILWAUKEE

Pabst, Myra Peache.

MINNEAPOLIS

State, Thomas T. Martin.

NEW HAVEN

Shubert, Ben Witkin.

PHILADELPHIA

Academy of Music, Harold Mason; **Erlanger,** Joseph Carlin; **Forrest,** Lawrence Shubert Lawrence Sr.; **Locust,** Evelyn Thrasher; **Shubert,** Harry Mulhern; **Walnut,** Thomas Strain.

SAN FRANCISCO

Alcazar, Emil Bondeson; **Curran,** William Zwissig; **Geary,** Tom Earnfred.

TORONTO

Royal Alexandra, Ernest Rawley.

WASHINGTON

National, Scott Kirkpatrick; **Shubert,** Bernard Ferber.

WILMINGTON

Playhouse, John Crowley.

Opera Reviews

Madama Butterfly

METROPOLITAN, N. Y.

Puccini's "Madama Butterfly," ever the popular tesrjerker, is at the Met as a considerably fresher work as a result of the Japanese-inspired production introduced last year. The staging by Yoshio Aoyama and the costumes and settings by Motohiro Nagasaka bring a new authenticity. More importantly, the dramatic credibility of what is basically a very corny yarn is enhanced.

Beyond the physical production, this work is a diva's field day for Victoria de los Angeles. She'll be tough to follow when other leading Met sopranos take their turn as Cio-Cio San. Miss de los Angeles rang all the musical and emotional stops with a lyrical purity that earned more than usual quota of "bravas" from the SRO matinee crowd.

Barry Morell, a tenor who worked with the New York Opera Co., preemed in the role of the American officer with pipes that could not quite fill the house. Other supporting roles were expertly handled by Mario Zanasi, as the U.S. Consul, and Mildred Miller, as the maidservant. *Herm.*

'Cavalleria'-'Pagliacci'

METROPOLITAN, N. Y.

"Cavalleria Rusticana" and "Pagliacci," the traditional "twin tonsil treats" in the operatic repertoire, were treated to a considerable refurbishing job by Jose Quintero, the off-Broadway and Broadway legit stager.

"Cav" and "Pag" have been revitalized in natural and fluidly produced versions. But outstanding in these new presentations was the careful casting of the very fine voices and the unusual beauty and unity of the chorus work. The effectiveness of the sets by Rolf Gerard, particularly in "Cav"; the freshness of the costuming and the overall cohesion of the company brought excitement and more believability to the blatant Italianate histrionics.

Quintero must be given credit for his partial success in eliminating the woodenness and studied postures and poses of the diehard opera stylists.

"Pagliacci" had an unusually fine cast with Lucine Amara as the lovely Nedda. Her voice was soft yet full, young and true. Leonard Warren was a superb Tonio and Mario Del Monaco made an excellent Canio.

Zinka Milanov sang the role of Santuzza in "Cavalleria Rusticana" in perfect voice, even though she's so voice-centred it's difficult for her not to be studied and stodgy. Rosalind Elias as Lola was a charming performer with a fine voice. Primo Zambruno, making his debut in a traditional Turiddu and Cesare Bardelli and Thelma Votipka were capable in their respective roles. Dimitri Mitropoulos and the orchestra didn't always seem in perfect accord either with each other or the singers in "Cav," but brought in "Pag" with stunning effectiveness. *Rose.*

La Boheme

METROPOLITAN, N. Y.

Easy-does-it in opera, too, as reproved at the season's first Saturday matinee (8) "La Boheme" with Victoria de los Angeles repeating Mimi, Giuseppe Campora sweet-toning Rodolfo and Cesare Siepi lurking in a wig that made him look like a 19th Century German trombone player. Continuing the production as produced by filmdom's Joe Mankiewicz, there was lots of stage business, some of its quite diverting as managed by the Met's house director, Hans Busch.

Opera's dependable old hokester, Alessis De Paolis made with the foppish antics in the second act scene with Heidi Krall's attractive Musetta.

These are the run-of-mill performances which, as much as anything prove the high professionalism of the Met. In brief, a song treat. *Land.*

A triple-bill of contemporary Greek one-actors, comprising "Requiem," by the late **Nikos Kanzantsakis;** "A Face in the Daylight," by **M. S. Crispis,** and "Mister Cuckoo," by **Jacob Cambanelli,** is planned for Broadway production next season by **James S. Elliott** and **Ned Manderino.** A London tryout, in conjunction with a British producer, is also contemplated.

Trade Joke

It happened on Broadway last week. "How's your family?" inquired legit manager Neil Simon.

"Fine," replied pressagent Arthur Cantor. "We're going to have another baby."

"That's great. When?"

"Next May."

Pause. Then, "Do you have a theatre?"

Stock Reviews

Penelope's Web

Dallas, Nov. 5.

Aaron Frankel production of three-act (five scenes) comedy by Sheridan Gibney. Features Henry Barnard, Ruthe Elliot, Bennye Gatteys. Staged by Frankel; technical direction, James Pringle; costumes, Fredric Keck. At Margo Jones Theatre '58, Dallas, Nov. 4, '58; $3.50 top.

Tom Bowmann	Henry Barnard
Kitty Page	Bennye Gatteys
Dexter Hartnell	Richard Longman
Phyllis Hartnell	Paula Houston
Gilbert Ross	Fred Hoskins
Penelope	Ruthe Elliot
Sandor	Jay Lanin
Judy	Sherry Richards
Francois	Robert Short
Chambermaid	Patricia Hyde
Walter	Richard Lilleskov

Arena theatre launches its 30-week, 16th season with Sheridan Gibney's new comedy, "Penelope's Web." Aaron Frankel, in his start as new managing director here, staged the innocuous three-acter, which has a hard time getting off the ground.

Weak comedy offers little for larger stages and its theme and dialog nix it for film fare, unless an "adults only" tag is affixed. It's confusing, too, trying to keep up with the illegitimate kids, and patrons have to count on their fingers as the thin plot unravels. Lightweight piece starts slowly, with a too-long first act, and only in the third act does the effort jell and clear some cobwebs.

Plot opens with an ex-husband in his mid 30's trying to seduce his teenage secretary in a "honeymoon hideaway" bungalow at Sun Valley, Idaho. His ex-wife is at the same location, living off his alimony with a ski instructor who's spawned several of her seven children out of wedlock. A stuffy Britisher arrives and wants to marry the ex-wife, since he's also fathered one of the offspring. The lines are neatly executed, but the end result isn't much.

Henry Barnard is capable as the ex-husband. Bennye Gatteys, as the secretary expecting seduction, handles the role competently and Jay Lanin is charming as the Hungarian ski instructor. Pretty Ruthe Elliot is excellent in the mother bit and Robert Short, almost steals the show as the spouting Englishman.

Frankel's direction gets fine reaction from his cast and all the potential laughs, but there's little to bite into until the closing act. Gaudy solo set by James Pringle suffices throughout, and Fredric Keck's costuming is tasteful. *Bark.*

River in a High Place

Los Angeles, Nov. 4.

George Boroff presentation of a three-act drama by Robert G. Armstrong; direction, Alex Nicol; lighting, Stan Paul. Features Stan Young, Jack Jones, Robert Karnes, June White, Martin Mason, John Anderson, Suzi Carnell, Eve Adamson, Norman Field. At Circle Theatre, Los Angeles, Nov. 3, '58; $3.30 top.

Cari Anders	Martin Mason
Elm Anders	Stan Young
Mavis Anders	June White
Jabbo Anders	Robert Karnes
Murray Anders	Jack Jones
Preacher	John Anderson
June Anders	Suzi Carnell
Julia Cross	Eve Adamson
Grinny Wolfe	Norman Field

"River in a High Place," by Robert G. Armstrong, appears dedicated to thinning the line between good and evil. Although unwavering in this premise, the play is weak in motivation and generally too diffuse.

Armstrong has spared no character in his linear development of good and evil being part of every being. The preacher is immoral. The gadabout is a sensitive poet. The guiding father is a murderer. And so on.

The main conflict is between two brothers, one a bewildered student of religion and the other a lusty steelworker. The "good" brother knows nothing of life, says the "evil" one. And the "evil" one is wasting his, says the "good" one. When the student preacher finds a notebook of poems written by his older brother, he maintains the brother is inherently good, tender by nature but scarred by environment.

More exciting than the play is Jack Jones' performance as the gutsy, fun-loving brother. Robert Karnes as the father, Stan Young as the other brother and John Anderson as the preacher are good. Alex Nicol's direction is effective in the action-loaded scenes, although the total approach does not take particular advantage of the central stage. *Ron.*

Shows Abroad

No Concern of Mine

London, Nov. 7.

Robin Fox Partnership (by arrangement with Minster Prodnctions) presentation of three-act (four scenes) comedy-drama by Jeremy Kingston. Features Judith Stott, Alan Dobie, John Fraser. Staged by Adrian Brown; decor, John Dinsdale. At Westminster Theatre, London, Nov. 6, '58; $2.35 top.

Jacky Durrant	Judith Stott
Bernard Ross	Alan Doble
Lee Durrant	John Fraser
Diana Keith	Wendy Williams
Ray Dennis	Joan Charlesworth
Hugh Woodward	Jeremy Burnham
Mrs. Lawrence	Lally Bowers

For the first two acts "No Concern of Mine" jogs along frothily and merrily without developing much of a story, but with compensating dialog and first-rate acting. Then, apparently with little reason, it turns to drama with a suicide attempt and angry young men getting needlessly worked up. As it stands, therefore, the show seems a questionable prospect.

The author, Jeremy Kingston, a new writer, shows encouraging talent. He has a shrewd sense of humor, the knack of raising a laugh by pertinent observation and skill in etching contrasting characters.

The setting is a west London basement room shared by a brother and sister, both drama students, and a writer friend. The rule of the menage is that the first two in at night share the bed and the third has to make do with a sleeping bag on the floor. The girl, apparently, is most accommodating and doesn't really mind whether she shares the bed with her brother or the other fellow.

The author painstakingly assures the audience that this is a completely moral relationship. At any rate, it's a Bohemian setup and visitors drop in at all hours of day and night, like the young actress and her sailor sweetheart, or the medical student, all of whom arrive at one time to complicate the sleeping arrangements.

There's a delightful scene in which a prim and well-meaning maiden aunt visits the brother and sister and they vainly try to make it all look respectable. Lally Bowers, as the aunt, makes this a richly diverting scene and her performance is one of the best things about the whole show. Judith Stott makes an impressive showing as the girl, vivacious and effervescent when the part calls for it, but sincere and tender at the right time.

The two principal male roles are played in forthright style by John Fraser, as the brother who attempts suicide, and Alan Dobie, a frustrated writer eventually ready to settle for a magazine job and marital bliss. Wendy Williams, as the other girl, John Charlesworth, as the sailor, and Jeremy Burnham, as the student, complete the able cast.

Adrian Brown's staging has pace and vigor and the basement setting by John Dinsdale has an authentic look. *Myro.*

The Stepmother

London, Nov. 6.

Murray Macdonald & John Stevens Ltd. presentation (in association with V.L. (Productions) Ltd.) of three-act (five scenes) drama by Warren Chetham-Strode, adapted from R. C. Hutchinson's novel; staging, Henry Kaplan; decor, Anthony Holland. Stars Kate Reid, Ian Hunter, Tim Seely, Maggie Smith. At St. Martin's Theatre, London, Nov. 5, '58; $2.80 top.

Foster	Franklyn Scott
Lottie Macdowell	Joan Newell
Catherine Ashland	Kate Reid
Lawrence Ashland	Ian Hunter
Vera Dane	Maggie Smith
Stephen Ashland	Tim Seely
Dr. Powell	David Waller
Joe	Leon Garcia

As so often happens with dramatizations of novels, "The Stepmother" includes too much in its limited canvas, so that few of the characters have opportunities to develop and interest in the varying themes is dissipated. What the play has to say adds little that is new to a well-worn subject and most of the interest of a disappointing evening centres around the performance.

The plot is the oldie about the impact of a new wife on a household, and her relationship with the family. Her husband is still in love with the memory of his dead wife; her neurotic stepson at first resents her, and she clashes with the brassy young widow he foolishly intends to marry.

Kate Reid, a Canadian actress making her British debut as the not-young stepmother, is an actress of great charm and grace. But she can make little of a character that may have definition in the novel but does not come to life on the stage. Ian Hunter's stuffy husband is sound, but again the part often defeats this excellent actor.

Rather more interesting are the performances of the two young people. Tim Seely's moody, neurotic young man has moments of real intensity as a personification of an "angry young man." Maggie Smith, a hit in a recent intimate revue, makes her West End dramatic debut. She plays a brash, heartless young woman incisively and colorfully, and her verbal duel with Miss Reid in the second act is a highlight of the drama.

There are also two or three minor and largely irrelevant roles played very adequately by Franklyn Scott, David Waller and Joan Newell. Henry Kaplan's direction is straightforward and not very exciting, while Anthony Holland's decor is effective. *Rich.*

Un Trapezio Per Lisistrata

(A Trapeze for Lysistrata)

Rome, Oct. 29.

Garinei-Giovannini presentation of a musical comedy by Garinei and Giovannini. Stars Delia Scala; features Mario Carotenuto, Paolo Panelli, Nino Manfredi, Ave Ninchi, Eliana Silli, the Cetra Quartet, ballet (21). Music, Gorni Kramer; dances, Donald Saddler; sets and costumes, Coltellacci. At Sistina Theatre, Rome; $3 top.

Lysistrata	Delia Scala
Samio	Mario Carotenuto
Euro	Nino Manfredi
Dimitrious	Paolo Panelli
Ttatianide	Ave Ninchi

Garinei and Giovannini have another hit with this elegant and amusing presentation, which also marks the first time the Italian writing team has produced its own show. It's a successful example of their attempt to liberate the Italian musical comedy from its decades of stereotyped vaudeville, giving it in turn a fresher, tasteful plotted piece much in the American manner. Could make okay film material.

Show as seen at opener, without out-of-town warm-up, indicated need for usual tightening and trimming, as well as revealing fatigue and nervousness of some principals.

Backdropped by the legendary love strike led by Lysistrata, authors have given warring sides—both finally subdued by the threat of a continued nix of marital relations—a topical slant by having Athenians represent the Americans, the Spartans dubbing for the Russians, with the third parties repping the in-betweeners (i.e. Italians or Europeans, as one wishes). Spoof leads to plenty of political barbs and laughs, while the original plot skein gives musical its racier angles.

Delia Scala confirms herself Italy's top female musicomedy talent and personality in her first solo stint, clicking in all departments. Nino Manfredi, Paolo Panelli, and Mario Carotenuto form a hilarious comedy trio as the faction leaders, while Ave Ninchi accents many a scene as the Spartan chief's voluminous wife. Others come through appropriately.

Some outstanding terping work has been staged by Donald Saddler, despite the limitations of the plot and setting, and it's greeted by healthy applause. Tasteful and functional as usual, Coltellacci's revolving sets are among his best ever, and constitute another plus in a very pleasing show. Musical score and songs by Gorni Kramer, while less catchy than usual, are appropriate and functional. *Hawk.*

Friends and Neighbours

London, Nov. 12.

George & Alfred Black presentation of two-act (four scenes) farce by Austin Steele. Staged by Harold Boyes; decor, Edward Delany. At Victoria Palace, Nov. 11, '58; $1.75 top.

Doris Holmes	Mollie Sugden
Lily Grimshaw	Barbara Miller
Susan Grimshaw	Lois Dainty
Albert Grimshaw	Glenn Melvyn
Wilf Holmes	Arthur Leslie
Sebastian Green	Danny Ross
Vladimir Previtch	Valentine Dyall
Petri Garanakova	Kay Woodman

Due to the postponement of the next Crazy Gang show, "Friends and Neighbours," a twice-nightly farcical romp, has been booked into the Victoria Palace following a successful summer seaside season. It should prove an adequate stand-in, being the simple music-hall type of entertainment suitable for the house.

Within its modest limits it is a yock-raiser, without pretensions to wit or style, or even plot, but staged by Harold Boyes at a break-neck pace and with a cast earnestly prepared to throw the book at the audience to get laughs. It breaks down critical defenses.

The situation, such as it is, concerns the billeting of two Russian trade delegates at a humble Lancashire home. Misunderstandings over language, the Lancashire husband trying to explain cricket to the bewildered Russkies, the visitors introducing the household to vodka, complications over who is to sleep where, and so on. There are all the stock characters—the henpecked husband, the garrulous wife, the daughter's slightly nutty suitor.

The enthusiastic cast time their

(Continued on page 74)

Legit Bits

Carl Fisher, general manager for the **Robert E. Griffith & Harold S. Prince** production of "West Side Story," will have a similar assignment with **Carmen Capalbo's** presentation of **William Marchant's** play, "Faster, Faster."

The December issue of Esquire mag, out last week, contains a five-page picture spread on N.Y. Times drama critic **Brooks Atkinson's** routine covering a Broadway opening.

NBC, which had been delaying on a deal to put up $75,000 of the $300,000 capitalization on "The Redhead," has come through with the coin. RCA is also in for $75,000.

Jefferson Searles planed to Chicago from Hollywood last week to replace **Frederic Tozere** in the American Cavalcade Theatre production of "The Crucible," which opened at the 11th St. Theatre last night (Tues.). Tozere, who became ill during rehearsals, returned to New York.

Lee Martinec is company manager of "Girls in 509."

Mary Mon Toy returned to the cast of "The World of Suzie Wong" after an absence because of an injury sustained in the rain scene.

Edward Magnum leaves Friday (21) for Milwaukee to take over as manager of the Fred Miller Theatre, which opens a 20-week stock season early in 1959. There will be a resident company of eight, with guest stars, and productions will run two weeks.

Shirley Ballard takes over Dec. 1 as the author's wife in "Say, Darling," succeeding **Constance Ford.**

Max Brown, one of **David Merrick's** two biggest and most consistent backers (the other is **Byron Goldman**), is not an investor in "The World of Suzie Wong." He reportedly just didn't like the script.

Noel Taylor is set designer for "Tall Story."

Connie Sawyer will appear in the film version of "Hole in the Head" in the role she originated in the Broadway production of the play.

Robert Soule is set and costume designer for the off-Broadway production of "Journey With Strangers."

Maurice Schwartz's production of his own Yiddish-language adaptation of "Hole in the Head," in which he'll also star, is slated to open next Tuesday (25) at the Phyllis Anderson Theatre, N.Y.

The start of the Monday Night Actors' Playhouse (N. Y.) Series has been delayed until Dec. 8.

Irving Grossman, co-producer of "Nice People," the American-Yiddish presentation at the Downtown National Theatre, N.Y., has rejoined the cast after being forced to withdraw from the show during rehearsals because of illness. **Muni Serebrov** subbed during Grossman's absence.

Marcella Cisney will direct a special concert reading of **Robinson Jeffers'** "The Tower Beyond Tragedy," to be presented next Sunday in N.Y. at the Poetry Center of the 92d Street YMHA. The cast will include **Barbara Barrie, Philip Bourneuf, Nancy Coleman, Staats Cotsworth, Biff McGuire** and **Eda Reiss Merin.**

The run of "Time of the Cuckoo" at the Sheridan Square Playhouse, N.Y., has been extended beyond its originally-announced six-week stand, with tickets now selling through Jan. 31.

Leonhard Steckel has taken over the post of manager-director of West Berlin's Theater am Kurfuerstendamm.

Helen Hayes and "Victoria Regina," in which she starred are the subject of an exhibition at the Cayuga Museum of History and Art, Auburn, N.Y.

Vincent J. Donehue will direct "Daarlin' Man."

"Skin Deep," a musical with music by **George Linsenmann** and book and lyrics by **Ernest Chambers**, is scheduled for off-Broadway production early next year by P.R.B. Productions, a new firm formed by **Peggy Moran, Ron Reast** and **Bill Wetmore.**

Day Tuttle and **Howard Kane**, who recently took over the East 74th Street Theatre, N. Y., will present **E. P. Conkle's** "Mr. President" at the house, beginning Dec. 10.

A $1.15-$2.30 Saturday and Sunday matinee scale has been initiated for "Nice People," the Yiddish-American musicomedy at the Downtown National Theatre, N. Y.

A musical version of **Wolf Mankowitz's** novel, "Make Me an Offer," with book by Mankowitz and songs by **David Heneker** and **Monty Norman**, is in the works for London production early next year by **Oscar Lewenstein.**

Pirandello Anthology

"The Mountain Giants and Other Plays" by Luigi Pirandello (Crown; $3.95), is the first publication in English of the Italian dramatist's last work. Title play is unfinished, and in a foreword to the book, George Freedley suggests that Tennessee Williams might be the playwright to complete the opus. Freedley is prexy of the recently-formed Pirandello Society. Book is dedicated by the author to actress-translator Marta Abba who for many years has been a prime interpreter of Pirandello's works. Miss Abba, in memory of her parents, offers a prize for the best essay written in English in 1959 on the playwright's work.

Other dramas in the tome include "The New Colony," a protest against Fascism, and "When Someone is Somebody," a spoof of the modern success-cult. *Rodo.*

Sex and Guts

Continued from page 71

not easily Bowdlerized. He is particularly against a certain kind of false "elegance" which he says is likely to overtake a Shakespearean production where the producer, director and actors are overcome with their own importance.

"Shakespeare wrote to entertain, for laughter and for shock," he says. "Some of his plays make the 'Dracula' pictures of today look like nursery rhymes. And, as for sex, he handled the subject with complete frankness and, you might say, authority."

What happens too often, the actor asserts, "Shakespeare falls into the hands of pedants, and the only exposure too many people have to the playwright is in college, where they get so metre-conscious they can't see or hear the drama."

Harvey noted that despite the youth of the supporting company, a fact favorably commented upon by many critics, each actor, even the walk-ons, have had considerable training in the Old Vic's Bristol company, preparatory ground for the London group.

"Many of the actors playing bits in this company have done leads in Bristol," he says.

Shows Abroad

Continued from page 73

Friends and Neighbours

gags perfectly and put over the corniest dialog with gusto. Glenn Melvyn as the husband and Danny Ross as the suitor are masters of this sort of entertainment, and Valentine Dyall, Barbara Miller and Kay Woodman are among those who add to the evening's fun. Edward Delany's set is excellent in its necessary ghastliness. *Rich.*

End-Game
and
Krapp's Last Tape

London, Oct. 29.

English Stage Company's presentation of two dramas by Samuel Beckett. Staged by George Devine and Donald McWhinnie. At Royal Court Theatre, London, Oct. 28, '58; $2.20 top.

END-GAME

Hamm ..... George Devine
Clov ..... Jack MacGowran
Nagg ..... Richard Goolden
Nell ..... Frances Cuka

KRAPP'S LAST TAPE

Krapp ..... Patrick Magee

Samuel Beckett may be providing an "intellectual treat" for some highbrows, but with these two plays he only succeeds in baffling and possibly irritating the majority audience. If there is some deep meaning to these works the author has succeeded in concealing it.

"End-Game" was first presented at the same theatre more than a year ago in its original French version. The Lord Chamberlain, who censors British drama, objected to the translation, however, and, as a result, some minor cuts were demanded before he would give his okay.

The setting is little more than a cold bleak stage. In the centre, sitting on a high chair, is a blind, paralyzed despot. Hovering around the scene is his slave, while in two garbage cans on the side reside his legless parents, who every now and then raise the lids to utter words of gloom. As an essay in despair it may be very meaningful; as entertainment it's just a bore.

"Krapp's Last Tape," a new one-act curtain raiser, has just a solitary character and a tape recorder onstage, and the machine is used to enable the character to play back and relive scenes from the past. The production is noteworthy for the remarkable performance of Patrick Magee, who has to spend the first five minutes without uttering a word and greedily guzzling a couple of bananas. *Myro.*

Mister Venus

London, Oct. 24.

S. A. Gorlinsky presentation of two-act (15 scenes) musical comedy. Book, Ray Galton and Johnny Speight; lyrics, Norman Newell; music, Trevor H. Stanford and Norman Newell; staged by Charles Reading; choreography, Paddy Stone and Irving Davies. Stars Frankie Howerd. At Prince of Wales Theatre, London, Oct. 23, '58; $1.50 top.

Barman ..... Vincent Charles
Busker ..... Donald Reid
Glynnis ..... Sunny Rogers
Carried Couple ..... Myra De Groot, Aidan Turner
Alister ..... Frankie Howerd
Mister Venus ..... Anton Diffring
Policeman ..... Bill Clothier
Sally ..... Judy Bruce
Landlady ..... Natalie Kent
Speakers at Marble Arch ..... Gavin Gordon, Sonny Clair, John Delaney
Mrs. Washington Winthrop ..... June Grant
Prendergast ..... Alexander Dore
Plenderleith ..... C. Denier Warren
Sonia ..... Annette Carell
Boris ..... Wayne Forrest
Ivan ..... Alistair Williamson
Park Keeper ..... Don Reid
Guardsman ..... Hedley Colson
B.E.A. Official ..... Aidan Turner
T.V. Floor Manager ..... Max Wilding
Actor ..... Aidan Turner
Actress ..... Sunny Rogers
News Boys ..... Donald Reid, Bill Clothier, Malcolm Campbell
Judge ..... C. Denier Warren
Prosecuting Counsel ..... Gavin Gordon
Usher ..... Hedley Colson
Mr. Brown ..... Bill Owen
Mrs. Brown ..... Pat Hawkes
Mr. Orange ..... Raymond Dalziel
Mrs. Orange ..... Shirley Gould
Mr. Purple ..... Keith Galloway
Mrs. Purple ..... Nita Howard
Mr. Yellow ..... Paddy McIntyre
Mrs. Yellow ..... Leander Fedden
Mr. Pink ..... Barry Irwin
Mrs. Pink ..... Valerie Lloyd
Mr. Blue ..... Bryan Scott
Mrs. Blue ..... Ruth Denise
Londoners ..... Laura Hedley, Sonia Peters, Sandra Verne, Frances Youles, Liz Davidson, Maureen Sims, Ann Lewis, Maureen Grant, Jane Hill, John Doye, Kenneth Lacey, Peter Warwick

If "Mister Venus" catches on for a run, which seems problematical, it will be due almost entirely to the popularity of Frankie Howerd playing his first book musical. But even his varied talents are frittered away in this expensive production, in which easily the best thing is the spirited dancing by a lively chorus.

A visitor from Venus descends to earth to spread love and he goes through the inevitable motions of patching up a quarrel, settling a labor dispute and even getting two boxers to cancel a title match. Then the yarn gets bogged down with a lot of nonsense involving the Foreign Office, the American Embassy, Russian spies and a prosecution for encouraging promiscuity after a telecast.

Howerd, a master of comic invention, tries desperately to hold the reins and sustain his role of the visitor's mortal helper. He is very funny at times, but too often has to overstrain for effect. Neither he nor title player Anton Diffring, makes any attempt at singing, and while plain recitation may be acceptable in some productions, it is unsuitable here.

Unhappily, most of the principals are also weak vocally and Judy Bruce, as the heroine, misses one or two opportunities with the song entries. Alexander Dore as a Foreign Office official and Annette Carell as a Russian spy are little more than caricatures. The one dignified performance comes from C. Denier Warren, doubling as a judge and as another Foreign Office man.

Whatever the faults of the book, there must be praise for the dancing. The choreography by Paddy Stone and Irving Davies is first class and the dance sequences have a vitality and quality to provide a shot in the arm for the otherwise labored proceedings. The chorus is gay and well drilled and the routines have a sprightly rhythmic quality.

The music and lyrics are fair, but the cast hardly does justice to them. Peter Knight has made a good job of the orchestrations, the costumes are bright and the decor more than adequate. Charles Reading has an unenviable job of staging. *Myro.*

(Closed Nov. 8, '58, after 20 performances).

Le Pain des Jules
(The Bread of Jules)

Paris, Nov. 5.

Sophie Babet & Alexandra Roube-Jansky presentation of three-act comedy-drama by Ange Bastiani. Features Dora Doll, Rosine Luguet, Yves Massard, Georgette Anys. Staged by Jean Le Pulain; scenery, Roger Harth; music, Raoul Stucky. At Theatre des Arts, Paris, Nov. 4, '58; $3 top.

Zoe ..... Georgette Anys
Assunta ..... Dora Doll
Gina ..... Rosine Luguet
Pascal ..... Yves Massard
Toussaint ..... Charles Moulin
Sauvuer ..... Jean-Marie Riviere
Lucien ..... Claude Castaing

This picaresque whatsis wavers between satire and melodrama, and is too uneven for local acceptance or export, but might be a possibility for picturization.

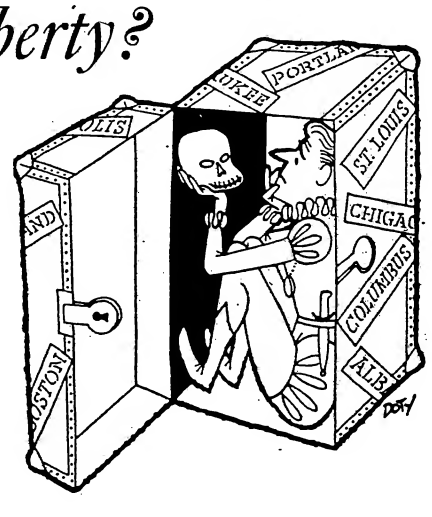
The locale is the underworld of a southern French town, and the yarn involves an ex-gangster who falls for his pal's streetwalker mistress. He attempts just one more crime with the idea of getting enough money to run off with the girl, but he's double-crossed and killed, and his betrayer also ultimately gets the works.

The crude dialog is in regional dialect, and fails to achieve either comedy or tough-tenderness. However, some of the acting is effective, notably Georgette Anys as a retributive saloon proprietress.

William Weaver is production stage manager for the off-Broadway presentation of "Cock-A-Doodle Dandy."

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The road continued sturdy for a number of shows last week. Several entries, however, didn't fare too well, with receipts falling below the break-even mark.

There were 10 pre-Broadway tryouts in addition to the regular touring productions.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single

BALTIMORE

Night Circus, Ford's (D-T) ($1.66-$4.98; 1,819; $45,000) (Ben Gazzara, Janice Rule). Almost $14,000. Previous week, $24,000 at the Shubert, Detroit.

BOSTON

Disenchanted, Colonial (D-T) (2d wk) ($5.50-$4.95; 1,590; $46,000) (Jason Robards, Jr., Rosemary Harris). Over $23,400. Previous week, $20,300.

Flower Drum Song, Shubert (MC-T) (3d wk) ($6.25-$4.95; 1,717; $52,000). Another $52,000.

CHICAGO

Auntie Mame, Erlanger (C-RS) (11th wk) ($6.60-$5.50; 1,333; $45,-187) (Constance Bennett). Almost $36,700. Previous week, inadvertently underquoted, was almost $36,200.

My Fair Lady, Shubert (MC-RS) (54th wk). ($7; 2,100; $72,979). Nearly $58,300. Previous week, $55,000.

Old Vic, Great Northern (Rep-RS) (2d wk) ($6; 1,500; $49,000). Almost $47,700. Previous week, $48,300.

CINCINNATI

Tunnel of Love, Shubert (C-RS) ($4.52; 2,000; $54,000) (Eddie Bracken). Over $16,400 with Guild subscription. Previous week, $17,-000 for seven-performance split.

CLEVELAND

Surise at Campobello, Hanna (D-RS) (2d wk) ($4; 1,515; $31,000) (Leif Erickson). Nearly $26,300. Previous week, $21,500.

DETROIT

Crazy October, Cass (C-T) ($4.50; 1,482; $42,000) (Tallulah Bankhead). Resumed tryout tour after layoff for additional rehearsals and drew one affirmative notice (Mossman, News) and two negative (Taylor, Times; Callaghan, Free Press); about $23,000.

MILWAUKEE

Romanoff and Juliet, Pabst (C-RS) (Peter Ustinoff). Over $39,500. Previous week, $32,100 at the American, St. Louis.

MONTREAL

Two for the Seesaw, Her Majesty's (CD-RS) ($4.50; 1,704; $34,-500). (Ruth Roman, Jeffrey Lynn). Nearly $25,600. Previous week, $22,600 at the Royal Alexandra, Toronto.

NEW HAVEN

Cold Wind and the Warm, Shubert (D-T) ($4.80; 1,650; $43,000) (Eli Wallach, Maureen Stapleton). Almost $19,900. Previous week, $24,000 for seven performances at the Locust, Philadelphia.

PHILADELPHIA

Cue for Passion, Forrest (D-T) (1st wk) ($5.20-$4.80; 1,760; $40,-000) (Diana Wynyard, John Kerr). Opened Nov. 11 to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin); almost $13,200. Previous week, $22,000 for five performances at the Shubert, New Haven.

Look Back in Anger, Walnut (D-RS) (2d wk) ($4.80; 1,340; $35,000). Over $29,500. Previous week, $27,-500.

Whoop-Up, Shubert (MC-T) (1st wk) ($7.50-$6; 1,884; $65,000). Opened Nov. 10 to two mild notices (Gaghan, News; Murdock, Inquirer) and one pan (Schier, Bulletin); almost $44,900.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (6th wk) ($5.50; 1,550; $47,000) (Eve Arden). Another $47,000.

Edwin Booth, Alcazar (D-T) (3d wk) ($4.95-$4.40; 1,147; $31,000) (Jose Ferrer). Almost $16,500. Previous week, $18,400 with Guild subscription.

Music Man, Curran (MC-RS) (4th wk) ($6.40-$5.50; 1,758; $58,000). Nearly $56,200 on CLO subscription. Previous week, $56,000.

ST. LOUIS

Third Best Sport, American (C-T) ($1.69-$4.48; 1,600; $38,000) (Celeste Holm). Over $16,500. Previous week, $21,300 at the Shubert, Cincinnati.

WASHINGTON

Warm Peninsula, National (CD-T) (2d wk) ($4.95-$4.40; 1,677; $36,755) (Julie Harris). Almost $38,800 with Guild subscription. Previous week, $32,900.

WILMINGTON

Gazebo, Playhouse (C-T) (5 perfs) ($5.40; 1,251) (Walter Slezak, Jayne Meadows). About $15,100 for five performances.

SPLIT-WEEKS

Auntie Mame (C-RS) (Sylvia Sidney). Totalled $46,000 for six performances, as follows: Robinson Memorial Aud., Little Rock, Sunday (9), single, $5,000; Municipal Aud., Tulsa, Monday-Tuesday (10-11), two, $18,000 on Broadway Theatre League subscription; Arcadia, Wichita, Thursday-Friday (13-14), $13,000 on BTL subscription; Municipal, Oklahoma City, Saturday (15), single, $10,000. Previous week, $36,400 for seven-performance split.

Diary of Anne Frank (D-RS) (Francis Lederer). Totalled $25,-000 for seven performances, as follows: Aycock Aud., Greensboro, N. C., Monday-Tuesday (10-11), two, $9,800; Duke U., Durham, N. C., Wednesday (12), two, $4,300; Temple, Birmingham, Friday-Saturday (14-15), three, $10,900. Previous week, $19,300 for four-performance split.

Li'l Abner (MC-RS). Totalled $32,300 for seven performances, as follows: U. of Indiana, Bloomington, Monday-Tuesday (10-11), two, $8,800; Orpheum, Springfield, Ill., Wednesday (12), single, $3,300; Murat, Indianapolis, Thursday-Saturday (13-15), four, $20,200. Previous week, $37,500 for seven-performance split.

Clurman Sez

Continued from page 71

"The Cold Wind and the Warm," I admitted that it was not in its desired shape on opening night in Philadelphia, but I added what everybody in the theatre knows, that very few productions are complete at their out of town tryouts. This may be unfortunate, but we do not live in a perfect world or work in a perfect theatre.

Finally, I don't know how the conclusion could have been drawn from what I said that I found fault with Brooks Atkinson's diet or eating habits (what an absurdity), but on further thought I should like to say that if Atkinson's diet led him to write such fine reviews as that of "A Touch of the Poet" and other plays I have directed, I can only pray that he continue to adhere to that diet.

Harold Clurman,
Director, "The Cold Wind and the Warm."

(Jerry Gaghan, VARIETY correspondent and Philadelphia Daily News drama critic who wrote the story referred to, comments that although Clurman's quoted statements were necessarily taken out of context, since the talk ran nearly an hour, the essential meaning was not distorted and the report did not convey a "false impression."

(Clurman opened his talk animatedly, Gaghan explains, and appeared to be further stimulated by the interest of his audience. While certain of the director's references to critics appeared to have general application, notably the statements about "miserable prose" and "snap judgments," the only critic cited by name was Brooks Atkinson, of the N. Y. Times, as related in the story. Specifically, it was in reference to eating habits allegedly affecting a critic's reaction to a play that Clurman mentioned Atkinson, concludes Gaghan.—Ed.).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Chrysanthemum, Wales (11-13-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Elder Statesman, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Friends & Neighbors, Vic. Pal. (11-11-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
No Concern, Westminster (10-6-58).
Not in the Book, Criterion (4-2-58).
Party, New (5-28-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vandeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Stepmother, St. Martins (11-5-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
**transferred*

SCHEDULED OPENINGS

Hook, Line, Sinker, Piccadilly (11-19-58).
Hot Summer Night, New (11-26-58).
Devil Peter, Arts (11-27-58).
Grass Is Greener, St. Mart. (12-2-58).
West Side Story, Majesty's (12-12-58).

CLOSED LAST WEEK

Shadows of Heroes, Picadilly (10-7-58).

Touring Shows

(Nov. 17-30)

Auntie Mame (Eve Arden)—Geary, S.F. (17-29).

Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).

Auntie Mame (Sylvia Sidney)—Pershing Municipal Aud., Lincoln, Neb. (17); H.S. Aud., Topeka, Kan. (18); Orpheum, Sioux City, Ia. (19); Paramount, Omaha (20-22); Orpheum, Davenport, Ia. (24-25); Memorial Aud., Burlington, Ia. (26); Municipal Aud., St. Paul (28-29).

Canadian Players—Coolidge Aud., Wash. (17-18); College, West Chester, Pa. (19); University, Newark, Del. (20); College, Bloomsburg, Pa. (21); St. Joseph's College, City, Ia. (24); Paramount, Omaha (26-27); Orpheum, Davenport, Ia. (24-25); Memorial Aud., Burlington, Ia. (26); Municipal Aud., St. Paul (28-29).

Canadian Players—Coolidge Aud., Wash. (17-18); College, West Chester, Pa. (19); University, Newark, Del. (20); College, Bloomsburg, Pa. (21); St. Joseph's College, City, Ia. (19); Paramount, Omaha (20-22); Orpheum, Davenport, Ia. (24-25); Memorial Aud., Burlington, Ia. (26); Municipal Aud., St. Paul (28-29).

Candide—Wilma, Missoula, Mont. (17); Capitol, Salt Lake City (19); Mesa College Aud., Grand Junction, Col. (20); Mackay Aud., Boulder, Col. (21); Aud., Denver (22); Hoch Aud., Lawrence, Kan. (24); Men's Gymnasium, Fayetteville, Ark. (25); Municipal, Tulsa (26); Music Hall, Kansas City, Mo. (28); Parker, Omaha (29); Pershing Municipal Aud., Lincoln, Neb. (30).

Cold Wind and the Warm (tryout) (Eli Wallach, Maureen Stapleton)—Colonial, Boston (17-29) (Reviewed in VARIETY, Nov. 12, '58).

Crazy October (tryout) (Tallulah Bankhead)—Hartford, L.A. (19-29) (Reviewed in VARIETY, Oct. 15, '58).

Cue for Passion (tryout) (Diana Wynyard, John Kerr)—Forrest, Philly (15-22, moves to N.Y.) (Reviewed in VARIETY, Nov. 12, '58).

Diary of Anne Frank (Francis Lederer)—Alumni Memorial Aud., Knoxville, Tenn. (13); Tennessee Theatre, Nashville (19); Ellis Aud., Memphis (20-22); Robinson Memorial Aud., Little Rock, Ark. (23-24); Municipal Aud., Shreveport, La. (25); City Aud., Beaumont (26); Music Hall, Houston (28-30).

Disenchanted (tryout) (Jason Robards Jr., Rosemary Harris)—Walnut, Philly (17-29) (Reviewed in VARIETY, Nov. 5, '58).

Flower Drum Song (tryout)—Shubert, Boston (17-22, moves to N.Y.) (Reviewed in VARIETY, Oct. 29, '58).

Gazebo (tryout) (Walter Slezak, Jayne Meadows)—Locust, Philly (17-22); Warren, Atlantic City (24-29).

J.B. (tryout) (Raymond Massey, Pat Hingle, Christopher Plummer)—National, Wash. (24-29).

Li'l Abner (bus-and-truck)—Kleinhans, Buffalo (17); Loew's, Canton, O. (18); Jaffa Mosque, Altoona, Pa. (19); Palace, Youngstown (20-22); Erlanger, Philly (24-29).

Li'l Abner (N.Y. Co.)—Riviera, Det. (19-29).

Look Back in Anger—WRVA, Richmond (17-22); Playhouse, Wilmington (19-22); Shubert, New Haven (24-29).

Music Man (2d Co.)—Curran, S.F. (17-29).

My Fair Lady (2d Co.)—Shubert, Chi (17-29).

Night Circus (tryout) (Ben Gazzara, Janice Rule)—Shubert, New Haven (17-22); Locust, Philly (24-29) (Reviewed in VARIETY, Oct. 29, '58).

Old Vic—U. of Wisconsin, Madison (18-19); Masonic Aud., Det. (21-22); Royal Alexandra, Toronto (25-29).

Romanoff and Juliet (Peter Ustinoff)—Indiana Theatre, Indpls. (17-19); Hartman, Col. (20-22); Forrest, Philly (24-29).

Shakespeare's Ages of Man (John Gielgud)—College, Pocatello, Ida. (18); Ellsburg Hall, Salt Lake City (20); College, Seattle (21); Georgian Aud., Vancouver, B.C. (22); College, Portland (24-25); Senior H.S. Aud., Sacramento (26); Alcazar, S.F. (27-30).

Surrise at Campobello (Leif Erickson)—American, St. L. (17-29).

Third Best Sport (tryout) (Celeste Holm)—Nixon, Pitt. (17-22); Forrest, Philly (24-29) (Reviewed in VARIETY, Oct. 22, '58).

Tunnel of Love (Eddie Bracken)—Lyric, Balto (17); Mosque, Richmond (18); Syria Mosque, Pitt. (19); Center, Norfolk (20); Tower, Atlanta (22-23); Aycock Aud., Greensboro, N.C. (24); Municipal Aud., Savannah (25); Peabody Aud., Daytona Beach (26); Civic, N.O. (28-30).

Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Shubert, Det. (17-29).

Warm Peninsula (tryout) (Julie Harris) Hanna, Cleve. (17-29) (Reviewed in VARIETY, Nov. 5, '58).

Whoop-Up (tryout)—Shubert, Philly (17-29) (Reviewed in VARIETY, Nov. 12, '58).

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Edwin Booth, 46th St. (11-24-58).
Cue for Passion, Miller (12-1-58).
Flower Drum Song, St. James (12-1-58).
Gazebo, Lyceum (12-2-58).
Disenchanted, Coronet (12-3-58).
Night Circus, Golden (12-4-58).
Cold Wind & Warm, Morosco (12-8-58).
Old Vic, B'way (12-9-58).
J. B., ANTA (12-11-58).
Whoop-Up, Shubert (12-16-58).
Rashomon, Music Box (1-27-59).
Redhead, 46th St. (2-5-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (3-12-59).

OFF-BROADWAY

Journey With Strangers, Mews (11-20-58).
Man Who Never Died, Jan Hus (11-21-58).
Triple Entente, Maidman (11-21-58).
Sextet, Royal (11-26-58).
Quare Fellow, Circle in Sq. (11-27-58).
Of Mice & Men, Provincetown (11-28-58).
'Tis She's Whore, Orphia (12-4-58).
Power & Glory, Phoenix (12-10-58).
Many Loves, Living Theatre (12-14-58).
Mr. President, E. 74th St. (12-26-58).
King Lear, Players (12-29-58).
Scarlet Ribbons, Actors (1-6-59).
On the Town, New Orpheum (1-15-59).
I'll Call You, Anderson (2-3-59).

B'way OK; 'Plume' $36,800, 'Girls' 26G, Levene $23,600, Anderson $16,400, Bellamy $37,400, 'Epitaph $13,900

Business was healthy for most Broadway shows last week. Several entries picked up over the previous stanza, while a few registered slight dips.

Shows selling out or playing to virtual capacity included "Goldilocks," "Marriage-Go-Round," "Music Man," "My Fair Lady," "Once More With Feeling," "Pleasure of His Company," "Sunrise at Campobello," "Touch of the Poet," "World of Suzie Wong" and the newcomer, "La Plume de Ma Tante."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (100th wk; 796 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $49,700. Previous week, $48,900.

Comes a Day, Ambassador (D) (2d wk; 12 p) ($6.90; 1,155; $43,000) (Judith Anderson). Almost $16,-400. Previous week, $16,900 for first four performances and one preview.

Dark at the Top of the Stairs, Music Box (D) (50th wk; 396 p) ($5.75-$6.90; 1,010; $33,000). Nearly $21,700. Previous week, $22,500.

Drink to Me Only, 54th St. (C) (6th wk; 45 p) $5.75; 1,218; $36,000). Almost $18,600. Previous week, $17,200.

Epitaph for George Dillon, Golden (D) (2d wk; 15 p) ($5.75; 800; $25,152) (Eileen Herlie, Robert Stevens). Nearly $13,900. Previous week, $13,700 for first seven performances and one preview. Has to vacate house Nov. 29.

Girls in 509, Belasco (C) (5th wk; 37 p) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Over $26,000 with parties. Previous week, $26,400 with parties.

Goldilocks, Lunt-Fontanne (MC) (5th wk; 41 p) ($9.90; 1,402; $68,-843) (Don Ameche, Elaine Stritch). Almost $65,000 with parties. Previous week, $64,000 with parties.

Jamaica, Imperial (MC) (49th wk; 388 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Nearly $41,600. Previous week, $40,000.

La Plume de Ma Tante, Royale (R) (1st wk; 7 p) ($7.50; 1,050; $43,-500) (Robert Dhery). Opened Nov. 11 to unanimous approval (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post; almost $36,800 for first seven performances and one preview.

Look Homeward, Angel, Barrymore (D) (51st wk; 404 p) ($6.90; 1,076; $40,716) (Miriam Hopkins, Ed Begley). Over $21,000. Previous week, $23,000.

Make a Million, Playhouse (C) (4th wk; 28 p) ($6.90; 996; $36,000) (Sam Levene). Nearly $23,600. Previous week, $22,400.

Man in the Dog Suit, Coronet (C) (3d wk; 20 p) ($6.90; 1,101; $35,404) (Jessica Tandy, Hume Cronyn). Nearly $23,000 with parties. Previous week, $27,600 with parties. Has to vacate theatre Nov. 29.

Marriage-Go-Round, Plymouth (C) (3d wk; 21 p) ($6.90; 1,062; $42,-200) (Charles Boyer, Claudette Colbert). Almost $40,400 with parties. Previous week, $40,900 with parties.

Music Man, Majestic (MC) (48th wk; 380 p) ($8.05; 1,626; $68,658) (Robert Preston). Nearly $69,200. Previous week, $69,100.

My Fair Lady, Hellinger (MC) (140th wk; 1,115 p) ($8.05; 1,551; $68, 210) (Edward Mulhare, Sally Ann Howes). Steady at $69,400.

Once More With Feeling, National (C) (4th wk; 31 p) ($6.90; 1,162; $43,000) (Joseph Cotton, Arlene Francis). Nearly $42,000 with parties. Previous week, $40,900.

Pleasure of His Company, Longacre (C) (4th wk; 29 p) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $36,300 with parties. Previous week, $36,100 with parties.

Say, Darling, ANTA (MD) (33d wk; 260 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine, Johnny Desmond). Over $36,600. Previous week, $36,900.

Sunrise at Campobello, Cort (D) (42d wk; 332 p) ($6.90; 1,155; $37,-500) (Ralph Bellamy). Over $37,400. Previous week, $37,100.

Touch of the Poet, Hayes, (D) (7th wk; 52 p) ($7.50; 1,139; $43,-067) (Helen Hayes, Eric Portman, Kim Stanley, Betty Field). Almost $42,200 with parties. Previous week, $42,300 with parties.

Two for the Seesaw, Booth (CD) (44th wk; 348 p) ($6.90; 780; $31,-700) (Dana Andrews, Anne Bancroft). Nearly $30,500. Previous week, $30,900.

Visit, Morosco (D) (22d wk; 173 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Almost $27,400. Previous week, $26,300. Closes Nov. 29.

West Side Story, Winter Garden (MD) (60th wk; 476 p) ($8.05; 1,404; $63,203). Over $46,000. Previous week, $45,400.

World of Suzie Wong, Broadhurst (D) (5th wk; 39 p) ($6.90; 1,214; $46,500). Over $45,400 with Guild subscription. Previous week, $45,800 with Guild subscription.

Closed Last Week

Family Reunion, Phoenix (D) (4th wk; 32 p) ($4.60; 1,150; $29,-382) (Lillian Gish, Florence Reed, Fritz Weaver). Almost $10,200. Previous week, $10,000. Closed last Sunday (16).

Opening This Week

Shadow of a Gunman, Bijou (D) ($5.75-$6.90; 599; $20,400). Cheryl Crawford & Joel Schenker presentation by arrangement with The Actors' Studio, Inc. of a play by Sean O'Casey; opens tomorrow night (Thurs.).

Off-Broadway Shows

Blood Wedding, Actors Playhouse (3-31-58); closes Nov. 30.

Boy Friend, Cherry Lane (1-25-58).

Cock-A-Doodle-Dandy, Carnegie (11-12-58).

Crucible, Martinique (3-11-58).

Deathwatch, Theatre East (10-9-58).

Diversions, Downtown (11-7-58).

Hamlet of Stepney Green, Cricket (11-13-58).

Heloise, Gate (9-24-58).

Ivanov, Renata (10-7-58).

Look Back in Anger, 41st St. (11-7-58).

Playboy of the Western World, Tara (5-8-58).

Salad Days, Barbizon Plaza (11-10-58).

Threepenny Opera, deLys (9-20-55).

Time of the Cuckoo, Sheridan Sq. (10-27-58).

Ulysses, Rooftop (6-5-58); closes Nov. 30.

Closed Last Week

Children of Darkness, Circle in the Square (2-28-58); closed last Sunday (16).

'BALLETS' $17,100, PITT; FOLDS FOR 75G LOSS

Pittsburgh, Nov. 18.

The Jerome Robbins "Ballets U.S.A." grossed an inadequate $17,100 last week at a $4.95 top at the 1,760-seat Nixon Theatre here. It was a repeat of the troupe's reception elsewhere, with rave reviews and cheering audiences, but little biz.

The troupe folded here Saturday night (15), cutting short a curtailed tour and leaving the production about $75,000 in the red.

Perner, Levinson Join Lenny, Debin Agency

Walter Perner, assistant to producer Michael Ellis, last summer at the Bucks County Playhouse, New Hope, Pa., and Barry Levinson, a former Coast agent, have joined the Lenny-Debin talent agency in New York.

Perner will assist both Jack Lenny and Nat Debin, while Levinson will run the firm's television commercial department.

MARY'S 1-NITER $14,262

White Plains, N. Y., Nov. 15.

Mary Martin broke all recent house records for a concert attraction in the large Westchester County Center here (12) with a draw of $14,262 for a single performance of "Music with Mary Martin."

Richard Petrucci, young local impresario, is planning an extended season after Miss Martin's success.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, touring, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY
(Parts Available)

First Impressions (MC)—Producers, George Gilbert & Edward Specter, in association with Jule Styne Productions (237 W. 51st St.); director, Abe Burrows; choreographer, Jonathan Lucas; musical director, Frederick Dvonch. Chorus call for non-Equity dancers at Alvin Theatre (250 W. 52d St.). Nov. 19, male, 10 a.m.; female, 2 p.m.; non-Equity singers Nov. 20 at same theatre; male, 10 a.m.; female, 2 p.m.

Raisin in the Sun (D)—producer Philip Rose & David J. Cogan (157 W. 57th St., CI 5-2255); director, Lloyd Richard. Available parts (all-Negro); Sidney Poitier's; son, 10; African male college student, 24; Chicago college student, 24; female, 40-60; man, 35-50.

Tall Story (C)—producers, Emmett Rogers & Robert Weiner (234 W. 44th St., LA 4-4937); director, Herman Shumlin. Available part: a lead male, slim, likeable, six-foot-four, 22-23. (Mail photo and resume to Rogers).

The Gay Felons (C)—producers, H. Clay Blaney and Geoffrey Jones (36 CPS). Available parts: male lead, 40-50, Frenchman, quiet, authoritative; male, 45-55, short, stocky, loveable sot, henpecked; about 12 assorted comics, 40-60; femme, 35-40, intense, emotional, Maureen Stapleton type; femme, young, sexy French; femme, 35-40, attractive, quiet, warm, sensitive; male lead, 25, handsome, romantic. (Send photo and resume to producers). Rehearsals start Dec. 15.

Three Against Time (D)—producers, Tad Danielewski & Morris Feld. Available parts: femme lead, 30, foreign accent, beautiful, warm; middle-aged male scientist; handsome English scientist, 20's; cultured well-built American general; General's wife, 45, submissive, quiet, dominated by husband; young, energetic businessman and pretty, restless, discontented wife; retired professor, old, but still bright and alive; efficient, relaxed Government official, 40-45; two servants, either authentic, Indians or of American-Indian descent; sandy blonde eight-year-old girl, vigorous, bright; scholarly nine-year-old boy. (Mail photo and resume to production assistant Jeanette Kamins, 234 W. 44th St., Suite 702).

OFF-BROADWAY
(Parts Available)

Count Your Blessings (C) — Producer, Stage Society (103 E. 86th St., N.Y. 28); director, William Murray. Available parts: male lead, 50, continental type; (2d) male, 50's, professional type; elderly male to play butler; male, 40, strong comedy; male, young American, mature; femme, 60's, to play housekeeper; femme lead; early 20's, American, bright, attractive; femme, 40's, mature but still good looking, scatterbrain; femme, 80's, important, regal type; femme, early 20's, Italian. (Mail photo and resume to producer).

I'll Call You (MC)—producers, Lyn Swann & Sterling Noel; director, Tad Danielewski. Available parts (experience required); male comedian singer-dancer; romantic femme singer; two femme comediennes, one a soft soubruet type; male for role of suave, successful businessman; "character" landlady; ballet dancers to double as understudies and play minor parts. (Mail photos & resume to producers c/o Phyllis Anderson Theatre, 2d Ave. & 4th St.).

The Lady's Not for Burning (C) —Equity Library Theatre production; director, Stanley Tackney. Casting, 11 West 18th St. (second floor front); Nov. 24 and 26, from 6 p.m-11 p.m., Nov. 25 from 7 p.m.-10 p.m.; Equity members only (present membership cards). Available parts: male lead, disillusioned, sardonic, fatalistic medieval ex-soldier; femme lead, beguiling, intelligent, vital; male, early 20's, generous, humorous, extravert; femme, 17, just out of convent, precise almost pedantic) in speech, pretty, innocent; male, has nasal condition, pompous, ignorant; femme, humorless, flighty; male, positive, self-assured; town councillor, officious, lecherous; chaplain, small, gentle, absentminded; merchant, short, redfaced, British accent; male, local official, Falstaffian appearance.

Scarlet Ribbons (M)—producers, Stuart Bishop, Debe Meyer and Edwin West. Restoration period acting styles required. Available parts; male, 25-35, must sing, mode and high fashion of 17th Century; male lead, 25-30, lyric baritone, heavy acting; male 20-30, second lead, tenor, handsome, romantic, must act; male 35-50, portly character, comedy dancing; male 18-20, small dancer; femme 18-20, Cockney hoyden, must sing and dance; four male and four female, 18-30, to sing dance and double in walkons and specialty spots, (Mail photo and resume to producers, 72 Perry St., N. Y.).

OUT OF TOWN
(Parts Available)

Mistress of the House (D)—de Lys Theatre Associates Inc.; director, William de Lys; casting, Colette Wolff (EN 2-9208). Available parts: femme 20-28, sensual, childlike, beautiful; mulatto male, 30-35, handsome, alluring; Negro femme 30-40, primitive beauty, full-bodied; servants, 5 male, 5 femme, Negro & white, non-speaking-mime, modern dance, classic ballet background.

CHICAGO

Untitled play—Jules Pfeiffer productions, Studebaker Theatre (420 S. Michigan Ave., Chicago). Call producer (HA 7-0088) for appointment. Available parts: character man, 50's, with vitality; ingenue; male and female leads, character comedienne. Casting currently, details of play not yet available.

MILWAUKEE

Fred Miller Theatre, Milwaukee. Managing director, Edward Magnum; auditions today and tomorrow (Wed.-Thurs.) after 10 a.m., Algonquin Hotel (59 West 44th St., N.Y.); five men, three women, including ingenue and character lead, for resident company, opening in January for 20-week season of stock; also seeking stage directors and designers.

INDUSTRIAL SHOW
(Parts Available)

National Convention, week of Jan. 28, 1959, Greenbrier Hotel, White Sulphur Springs, W. Va. Openings for four attractive showgirls and six femme dancers. Apply, Cass Franklin (119 W. 57th St., N.Y.).

FUTURE SHOWS

Ariadne & the Concrete Duck (C)—producer, Howard Erskine (56 W. 45th St., OX 7-9620).

Far Away the Train-Birds Cry (CD)—producer, Louis d'Almeida (480 Lexington Ave., JU 2-8115).

Gypsy (MC)—producers, David Merrick & Leland Hayward (246 W. 44th St., LO 3-0830).

Let's Go Steady (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).

Madonna and Child (C)—producer, Guthrie McClintic (1270 6th Ave., CI 7-5152).

Rivalry (DR)—producers, Cheryl Crawford & Joel Schenker (49 W. 45th St., JU 2-3466), in association with Actors Studio Inc.

OFF BROADWAY

Triad (Three one act musicals)—producer, Delta Co., (1 E. 42d St., MU 7-0442).

SHOWS IN REHEARSAL

BROADWAY

J. B. (D)—producer, Alfred de Liagre Jr. (55 W. 42d St., PE 6-6678.)

Redhead (MC)—producers, Robert Fryer & Lawrence Carr (234 W. 44th St., LA 4-2844).

Rashomon (D) — producers, David Susskind & Hardie Smith (444 Madison Ave., PL 3-1030).

OFF-BROADWAY

Journey With Strangers (D)—producer, Stella Holt (141 W. 13th St., AL 5-4222).

Of Mice and Men (MD)—producer, Ira J. Bilowitt in association with Unicorn Productions.

Quare Fellow (CD)—producers, Circle in the Square & Banner Productions (5 Sheridan Square, CH 3-5646).

Sextet (D)—producer, Robert H. Cole (The Stage Workshop Inc., 2 W. 46th St.).

BOOKED

BROADWAY

Majority of One: Gertrude Berg, Cedric Hardwicke.
Piece of Blue Sky: Ralph Meeker.
Cue for Passion: Joanna Brown succeeded Robin Howard.
J.B.: Lane Bradbury, Janet Ward.
Starward Ark: Nat Burns, Boro Merande.
Redhead: Leonard Stone, Doris Rich, Cynthia Latham; Cathryn Damon (standby for Gwen Verdon).
Rashomon: David Opatoshu.
Flower Drum Song: Larry Blyden (succeeds Larry Storch).

OFF-BROADWAY

Power and Glory: Fritz Weaver, Eric Berry, Meredith Dallas, Jack Cannon, Leonardo Cimino, Thayer David, Patricia Falkenhain, Albert Quinton, Jane White, Betty Miller, Jerry Stiller, Elliott Sullivan.
Hole in the Head (Yiddish): Paul Burstein, Lillian Lux, Michael Burstein, Rosetta Bialis, Pearl Newman, J. Dubinsky, M. Sanger.
Sextet: Ruth Kaner, Robert H. Cole, Charles Thornton, Marion Pinto, Richard Clair, Bruce Verklas, Warren Drew, Jewell Howard.
Quare Fellow: Pat Malone, Bob Alexander, Norman Burton, Jim Kelly, David Elliott.
Scarlet Ribbons: Barbara Pavell.
Many Loves: Melvin Clay, Rudd Lowry, Barbara Winchester, Dorothy Dill, Eileen Fulton.
'Tis Pity She's a Whore: Lisa Howard.
Crucible: Judson Morgan (succeeded Ford Rainey).

TOUR

Li'l Abner: Harry Holcombe, Lester Towne, Jack Hollander, Nora Hayden, Mark Allen, Sari Clymas, Ralph Linn.

Television

Camera Three, educational, drama, CBS; producer, John McGiffert; director (MAIL Photo & Giffert. (MAIL Photo & Resume), Nat Greenblatt (524 W. 57th St.).

Lamp Unto My Feet, religious drama, CBS; producer, Don Kellerman; director, James MacAllen. (MAIL Photo & Resume), Nat Greenblatt (524 W. 57th St.).

McCann-Erickson (485 Lexington Ave., OX 7-6000). Available part for male with beard (his own), athletic build, 23-33. Drop by with photo and resume, see Barbara Neubauer.

WRCA-TV, (30 Rockefeller Plaza, N.Y. 20.), accepting applications for auditions for all general talent, except dramatic actors, alternate Tuesdays. Apply by mail to "Open Auditions."

ATTENTION: PRODUCERS!

A new play, "Jack O' Lantern", will be presented at the Post Playhouse (Thea. #3), Fort Devens, Mass., in the following schedule:

Sat., 22 November (opens dress rehearsal)
Sun., Mon., Tues., 23, 24 and 25 November
Curtain at 8:00 p.m. each night

"Jack O' Lantern" was produced once previously, at the Milford (Conn.) Playhouse.

Fort Devens is about a 4½ hour drive from New York City. (Route #12 north from Worcester, then #110 to Ayer and Fort Devens). That's a heck of a long way to go to see a show!

BUT . . .* if you are looking for a tremendous 3-character, single-set play with great commercial possibilites, I think you will find the trip well worth it! It plays like a dream! *Come up and see the show and you'll know what I mean!

GEORGE GROSKRITZ
(The Author)
Benjamin Road, Shirley, Mass.
HArrison 5-4624

Off-Broadway Reviews

Continued from page 72

Diversions

They appear with Gubi Mann, the remaining member of the cast, in two amusing poetry reading entries and a humorous skit involving a classroom rollcall. Miss Mann is also involved in two other entries, both stretched too far.

Probably the most imaginative item is a bit in which the orchestra supplies the proper sounds while Molinaro, Young and Miss Brown, working without instruments, simulate the motions of the musicians. Some of the other ideas provided by writer Steven Vinaver are good, but don't come off too effectively.

Vinaver also directed the show, which moves at a brisk pace. Incidentally, he and composer Carl Davis are both 22 years old.
Jess.

Hamlet of Stepney Green

Joe O'Brien & Rhett Cone presentation of a three-act (four scenes) comedy-drama by Bernard Kops, with music by Robert Proctor; staging, O'Brien; choreography, Allen Baker; setting, Herbert Senn and Helen Pond; lighting, Richard Nelson. At Cricket Theatre, N.Y., Nov. 13, '58; $4.60 top.
Cast: Blanche Marvin, Michael Gorrin, Menachem Rubin, Dino Narizzano, Jeanette Roony, Clarence Hoffman, Miriam Phillips, Amnon Kabatchnik, Maurice Edwards, Harold Hernan.
Children's voices: Peggy Cone, Carol Cone, Robin Chaikin, Peter Chaikin, Valerie Munda, Geoffrey O'Brien.

Producers Joe O'Brien and Rhett Cone have a dud in "Hamlet of Stepney Green." Written by Bernard Kops and billed as a fable with music, the British import winds up at loose ends after three unexciting acts. It's not clear what the author is trying to convey in this fantasy involving a Jewish family in the Stepney Green sector of London's East End.

The situation, characters and dialog fail to stir interest and the performances don't carry much weight. A Yiddish-slanted takeoff on Shakespeare's "Hamlet," the story centers on a rebellious 22-year-old lad, who would rather be a singer than succeed his recently-deceased father as a herring merchant.

The young man, erroneously believing his father was done in by his mother, who subsequently marries a widower friend, wants revenge. However, his father's ghost appears on the scene in an attempt to set him straight on a number of his ideas.

Abetting the dialog are several musical numbers, written by Robert Proctor. Most of the tunes are sung in okay fashion by Dino Narizzano, who plays the confused lad. Other major assignments are handled by Michael Gorrin, the merchant; Menachem Rubin, the widower; Jeanette Roony, the wife, and Blanche Marvin, the counterpart of Ophelia.
Jess.

Look Back in Anger

Chelsea Productions presentation of three-act (five scenes) drama by John Osborne. Staged by George Mully; setting Tom Jewett, music for songs, Tom Eastwood. Features William Daniels, Audree Rae, Gene Rupert, Michael Lewis, Diana Herbert. At 41st St. Theatre, N.Y., Nov. 1, '58; $4.60 top.
Cast: William Daniels, Gene Rupert, Audree Rae, Diana Herbert, Michael Lewis.

Off-Broadway revivals of recent Broadway productions usually occur several seasons after the shows end their Main Stem runs. In the case of "Look Back in Anger," only nine weeks have elapsed since the John Osborne play terminated a 51-week Broadway stand to take off on its current road hike.

Since the Broadway production had been playing to faltering business during its final months, Chelsea Productions, which is presenting the revival at the 41st Street Theatre, probably figure there's an untapped audience of off-Broadway theatregoers. For those catching the play for the first time it should stack up as okay fare.

On its own ground, without comparison to the Broadway presentation, it's a professional job. The performances are generally good, although not too biting. On this score and in fairness to the cast, it could very well be that Jimmy Porter's scathing protestations and the overall morbid tone of Osborne's play lose their punch on a repeat visit.

As Porter, William Daniels handles the marathon speaking assignment ably. He also succeeds in projecting a decent quality underneath his ranting and self-pitying facade. But, although he has some pertinent comments to make, his constant beefing and harassing of those around him tends to get tiring.

Audree Rae is convincing as the confused and verbally-hammered wife, while Gene Rupert as the likeable friend is just that. Michael Lewis turns in a sound performance as the father and Diana Herbert is somewhat lacking in vitality as the wife's visiting friend. In the overall, the performances and pacing reflect favorably on George Mully's direction.
Jess.

Theatre Parties

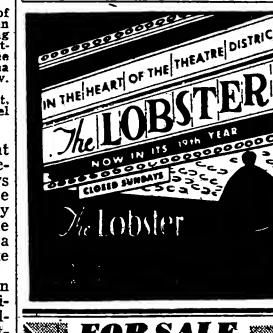
Continued from page 71

cause the seats asked for aren't available. The reasons for the returns are numerous, but the scarcity of locations is attributed primarily to the takeover of most of the early performances by theatre parties.

The blowup by the theatre party sponsors followed the holdout earlier this season by a producer of 60 choice seats at a benefit performance. Representatives of some 18 agencies which had booked the play for benefits banded together in protest of the holdout and succeeded in having the number of house seats reduced.

That was followed by a recent meeting of theatre party sponsors and theatre party agents to discuss the problem of keeping house seats at a reasonable level for benefit performances. It was agreed at the confab, sponsored by the Community Council of Greater New York, that sponsors should not sign contracts for theatre benefits which have a blank provision for house seats and that a specific number and location should be stated in the contract. A committee, headed by Mrs. Bennett Cerf and Mrs. Edward R. Murrow and representing a number of charity and civic organizations which sponsor theatre parties, is to meet with producers and theatre owners in an attempt to iron out the problems.

The committee is slated to report on the situation next January. Incidentally, a prior confab on the house seat holdout was held by the benefit sponsors in 1955. It failed to bring any changes. However, it was emphasized by Mrs. Cerf at last week's meet that if the producers refuse to go along with the changes in the house seat setup, "we should just sit it out together and not run benefits."



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Literati

Jim Bishop's 'Silver Lady'

As Bugs Baer, perennial emcee of the Banshees, heralded at the Waldorf-Astoria luncheon last week honoring Jim Bishop, recipient of the 1958 "Silver Lady" as the year's "outstanding reporter-columnist." The Hearst honor usually goes to a cartoonist. This is the first in some time to a writer.

Big turnout included Bishop's father and his two daughters. Elaine Stritch, Russell Nype, Art Carney, Hal LeRoy, Ximenez-Vargas Ballet Espanol (who probably made it a click audition for another Waldorf booking) and the Ronald Radd-Rod McLennon-Gordon Dilworth trio from "Fair Lady" comprised the show. Meyer Davis batoned.

Whit Burnett's Hawthorn Spot

Whit Burnett is the editor-in-chief of Hawthorn Books (Prentice-Hall subsid) succeeding Fred Kerner who has shifted to Fawcett as editor of the Crest reprints.

Burnett, editor of 25 anthologies, teacher of creative writing at Columbia Univ. and Hunter College (he still conducts an evening class at the latter), left the N. Y. Mirror, where he was a member of the editorial staff, for the new Hawthorn post. With his wife, Mrs. Hallie Southgate Burnett, he founded Story magazine which, from 1931-1954, published the first works of many important writers, including Tennessee Williams, William Saroyan, Jerome Weidman Norman Mailer, Truman Capote, Richard Wright et al. Story Press, a book publishing imprint established by Burnett, worked in association at various times with firms like Harper, Lippincott and Dutton.

Trib's Todd Serial

N.Y. Herald Tribune started a 12-part serialization of "The Nine Lives of Mike Todd," by the late Art Cohn, last week. It is understood that the Tribune Syndicate paid in region of $5,000 for newspaper rights to the late showman's biog published by Random House.

Todd's bio has had an advance sale of 15,000 copies, rated as fair in trade publishing circles. Some aver l'affaire Eddie Fisher-Elizabeth Taylor may have had adverse bookstall effects on sales.

Joe Hanson's Shift

After his father, the late Harry Hanson, represented VARIETY as correspondent in South Africa for 35 years, his sons, J. H. (Joe) and Arnold Hanson, succeeded. The latter now has the spot, in turn succeeding Joe when the latter moved to Tel Aviv where he heads Peltours, an international tourist bureau.

He was in New York last week on his initial visit as part of the ASTA (American Society of Travel Agents) conclave which, incidentally, was a gastronomic hospitality marathon as hoteliers, airlines, the sundry foreign nationality tourist travel agencies et al. poured on the entertainment, shows, epicurean fetes, and the like.

Writers Guild Insurance

Some 800 members of Writers Guild of America, West, have enrolled in a group life insurance plan.

Face amount of two types of policies offered are $5,000 and $1,000, respectively, with first available to active members and second to inactive and associates.

Prentice-Hall's Stock Plan

Special meeting of Prentice-Hall's stockholders will be held Nov. 20 in Dover, Delaware, to take action on various matters including change of presently authorized 1,200,000 shares of common stock of par value of $2.50 into 3,600,000 shares of par value of $1 per share.

Also to change each issued share of common stock of par value of $2.50 into three issued shares of common stock at $1 per share.

Leventhal's Setup

Albert R. Leventhal has been made prexy of Golden Press Inc., new publishing concern jointly owned by Western Printing & Lithographing Co. and Affiliated Publishers Inc., subsidiary of Pocket Books Inc.

James M. Jacobsbn was named chairman of the board of directors. Jacobson also continues as prexy of Affiliated Publishers and exec veep of Pocket Books Inc. Leventhal is prexy of Western Printing's creative book division, Artists and Writers Press, a post he'll continue to hold.

Western Printing and Affiliated Publishers have obtained large list of Golden Book properties formerly issued by Simon & Schuster and will publish these and other children's literature under Golden Press imprint. Leventhal is ex-S&S veepee.

Buster Keaton Autobiog

Add Buster Keaton to the list of memoir-happy literateurs. As per his stylings over the last decade or so, Charles Samuels will be the "with" collaborator on the Keaton autobiog, with Doubleday publishing. Working title is "My Wonderful World of Slapstick." Samuels' collab efforts include those for Ethel Waters ("His Eye Is On the Sparrow"), counter-espionage agent Boris Morros (upcoming), the late Tex Rickard, Stanford White & Evelyn Nesbitt Thaw (the film, "Girl On the Red Velvet Swing"), and as anonymous aide to Ben Hecht in the latter's memoirs of a few years ago, "Child of the Century."

Samuels left for Las Vegas to huddle with Keaton who's opening with Mrs. Keaton today (Wed.) at the Desert Inn.

S&S' Spinoffs

M. Lincoln Schuster, prexy and editor-in-chief, and Leon Shimkin, Simon & Schuster's chairman of the board, henceforth plan to concentrate on adult and literary publications. In order to do this, the children's line of Golden Books has been transferred to Schuster and Shimkin as principals, and is being sold by them to Golden Press, a corporation organized by Western Printing & Lithographing Co.

S&S plans to increase its sales staff and will have some 80 salesmen on the road shortly in an effort to build up its greatly expanded adult book list. S&S reports it has attained an all-time high in sales, profits, total number of books published, book club selections, book sales to films and reprints.

New Ed of 'Saturday Night'

Arnold Edinborough, bearded editor of Kingston, Ont., Whig-Standard since '54 and before that a prof at Queen's U. there, is new editor of Saturday Night, Toronto. He replaces Robert Marjoribanks. Edinborough has for five years been contributing editor, like his bearded pard Robertson Davies, novelist ("Leaven of Malice"), playwright ("Hunting Stuart") and still editor of Peterborough, Ont., Examiner (owned like Whig-Standard by the Davies family).

Saturday Night is prestige biweekly of business, politics and arts published by Jack Kent Cooke, owner of Toronto Maple Leaf ball team, radio stations CKEY, Toronto, and CKOY, Ottawa, and of monthly Liberty. SN is believed to be a money loser, but rates high as well-edited mag. Anthony West does a New York letter for it now and again. Mary Lowrey Ross is film-and-tv reviewer.

'Disk Jockey Gags'

Walt Hiley, who used to write for Arthur Godfrey when he was a d.j. on Washington's WTOP radio, has compiled an 84-page book of jokes, verses, aphorisms and the like for those wanting to say something humorous between record spins. Vanguard Press is publishing "Disk Jockey Gags" Nov. 15, pricing it at $2.

Hiley, who has served a number of deejays, claims he's one man who was fired and then rehired by Godfrey. Samples from his volume: "Not all horror movies are so labeled" and, "A modern child's idea of roughing it is to do his homework with the tv turned off."

Sams Acquires Bobbs-Merrill

Bobbs-Merrill Co., 120-year-old book publishing firm of Indianapolis, has been acquired by Howard W. Sams Inc., Indianapolis technical publishers, for a price reportedly in excess of $500,000. The firm will retain its present identity and continue in operation as before. The company now has 1,250 active titles on its book list, including a current bestseller, "Mistress to An Age."

Bobbs-Merrill ushered in the era of bestsellers back in 1899 with Charles Major's book, "When Knighthood Was in Flower," which sold 1,000,000 copies. This was followed by "The Wizard of Oz," by L. Frank Baum, one of the most popular children's books ever published. Other authors published by the firm included James Whitcomb Riley, George Ade, James Oliver Curwood, Ring Lardner, Irwin S. Cobb, and Mary Roberts Rinehart.

Sams, formerly with P. R. Mallory & Co., established his firm in 1946, and it is now the largest technical research and publishing firm in the electronics industry.

Bobbs - Merrill's three largest stockholders, D. Laurance Chambers, Col. Robert L. Moorhead and Lowe Berger, sold their stock to Sams, who said that Chambers becomes chairman emeritus of the firm, and Moorhead honorary secretary-treasurer.

World Pub. of Cleveland and N. Y. (Ben D. Zevin prez) had also been reported interested in B-M but deal fell through.

CHATTER

Bantam Books will bring out paperback version of John O'Hara's "From the Terrace," set for filming by 20th-Fox.

George Jessel will author "Treasury of Stories for All Occasions" for Prentice-Hall publication April 1, 1959.

Ted Saucier's cocktail book, "Bottoms Up" (Greystone Press; $7.50), first published in 1951, now in its seventh edition.

Philip Yordan's screenplay of "Anna Lucasta" will be paperbacked by Argyle Press, with sketches by Al Hirschfeld and Charles White.

Three weeks in advance of the official publication of "The Reporter's Trade," by Joseph and Stewart Alsop, Reynal has ordered a third printing.

Bill Erin, tv-radio commercial writer at Needham, Louis & Brorby ad agency in Chicago, penned an article titled "Advertising Is Writing Too," which will appear in December issue of Writer's Digest.

World Trade Academy Press Inc. authorized to conduct a business as publishers and printers in New York. Directors are Juvenal L. Angel, Lee Pine and Doris Michaelson, 3 East 48th St., N. Y. C.

Signet Books will paperback prose version of Irving Wallace's screenplay, "The Fabulous Showman," biopic of P. T. Barnum, which Richard Shepherd and Martin Jurow will produce for Paramount.

John C. Winston Co. has signed Cliff Arquette (Charlie Weaver of the Jack Paar tv show) for a book based on his "Letters from Mama." It will be illustrated with cartoons and is tentatively scheduled for spring 1959 publication.

Phil Strassberg, of the N.Y. Mirror entertainment department, has sold a piece of fiction to Gents Mag which will run next April. Also set is a profile on confrere Bob Considine slated shortly for the Catholic Home Messenger, and an article on show biz progeny in last week's Sunday Mirror mag.

New England Newspapers Inc., with office in New York, has increased its capital stock from $760,000 to $1,760,000, according to a certificate filed at Albany by Marshall, Bratter, Greene, Allison & Tucker, N.Y. City.

The Bill (Ginny) Buckleys auditioning houses in Shaker Heights, fashionable Cleveland suburb, now that the new veepee of World Pub. Co., which is based in the Ohio capital, plans to move his family west after the first of the year. He will commute once-a-month to Gotham for editorial and book trade conferences.

Former assistant D.A. of New York, Eleazar Lipsky, who has a regular series, "Indictment," on CBS-Radio, and who authored "The Kiss of Death" (Richard Widmark starrer), will have his book, "The Scientists" (Appleton-Century-Crofts) designated the February selection by the Book-of-the-Month.

Author - publisher - public-speaker Bennett Cerf was struck by the ultra-modernity of the all-colored schools in the Deep South, much finer and newer than the white schools, since educational facilities for segregated institutions of learning are a relatively modern development. When he addressed the University of Alabama, the High School of Tuscaloosa also asked him to appear before the all-Negro 2,500 student body, and he was impressed by the latter's school's physical advantages compared to the seat of higher learning.

A Writer-at-Home

Jules Archer

details the frustrations of the ill-will, Good Neighbor Policy in a humorous dissertation titled

Lend Me My Ear

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Nov. 18.

No man may be good or bad enough to write the truth about himself, but that isn't stopping women from trying. Sheilah Graham's "Beloved Infidel" is this year's top contribution to the kiss-and-tell school of contemporary letters.

Gerold Frank, who acted as a sort of male nurse with Lillian Roth on "I'll Cry Tomorrow" and with Diana Barrymore on "Too Much Too Soon," is handling the temp stick on this one, too.

Like the others, "Infidel" shows stigmata of show biz, but additionally it has literary overtones, because F. Scott Fitzgerald, who gave Miss Graham the recreant billing, joins the cast in next-to-closing.

The story follows the rags-to-witches line. It begins on a low note and reaches High C as it nears the tragic end. Tragic for Fitzgerald, anyway. It' is 18 years since he died and Miss Graham has had two marriages, two children and two divorces since. In her field as a Hollywood correspondent she has been an undoubted success before, during and after the Fitzgerald interlude.

Pre-Sold—For Pix, Too

Holt has announced several printings of "Beloved Infidel," before publication day Nov. 24, for a total of 50,000 copies. Jerry Wald has bought the picture rights for $100,000 for a 20th Century-Fox picture. So these connective confessions are a hit as far as Miss Graham and Gerold Frank are concerned.

It took a lot of courage for her to tell all, because if it hadn't been a hit she would have exposed secrets of a lifetime and would have nothing to show for it. Worse, she could have suffered the loss of face and visited the indiscretion upon her children, because, unlike the other gals in this candid syndrome, she has a family of growing children.

Sheilah's early years as Lily Sheil, an East End orphan, and her rapid climb to one of Cochran's young ladies, her early marriage to Major Johnny Gilliam, D.S.O., and her gadding about among landed aristocrats to St. Moritz, is by far the most fascinating part of her Pygmalion story. And it is tailored with such smooth continuity that no seams show.

After she leaves London and particularly after she goes to Hollywood, she becomes the woman who suffers, and the longer the story goes on, the more she suffers.

Pygmalion And The King

The bridges she has burned behind her won't matter, because the acceptance of her story will wipe them out as if they had never been built by anybody. Johnny Graham Gilliam wiped out the shoddy past of the little orphan and skivy Lily Sheil and even got her presented at Buckingham Palace to King George and Queen Mary.

That should have been her first and final victory, but she was ambitious and Johnny was a business failure. So she moved into show business, changed Sheil to Sheilah and took Johnny Gilliam's middle name of Graham as her last. She stuck with that billing through subsequent marriages and divorces.

She wrote a couple of pieces about the life of chorines in London and the next thing she knew she was travelling in a circle of nobles who could also read and write. These included Lord Beaverbrook, Lord Rothermere, Lord Riddell, Lord Camrose, the Marquess of Donegall (among whose titles was listed the hereditary lord high admiral of a lake!), Lord Castlerosse, and in fact most of the lords of the press.

Her determination to interview Beaverbrook and the likelihood of being gathered into his enveloping arms was stopped when she told him she was already married. This was not the first nor last time this impasse had happened to lady interviewers of Beavie.

But Sheilah's most serious affair with a member of the press was with Donegall. He was young, handsome, with more titles than are listed in the Johnston Office. To the little Orphan Annie of the East End, who had a synthetic family cooked up for her by Johnny Gilliam, this would have been a satisfying fulfillment of the "Beloved Infidel's" Pygmalion Cinderella.

What delayed it was that the Marquess and Earl of Donegall had to win his mother over to the alliance. In the ensing delay Sheilah went off to New York, joined Jack Wheeler's NANA syndicate and got herself shipped to Hollywood to join the peddlers of that community's farflung bird-seed. Sheilah's seemed to have a dash of potassium cyanide in it, and for a while she got in more doghouses than if she were an enemy of the Anglo-American alliance

But through it all she managed to hold her string of papers and her job and even her Marquess, for he came to Hollywood to put a diamond ring on her finger and shortly afterward cabled her from London:

BEST NEWS ON EARTH DARLING STOP MOTHER IS ON OUR SIDE STOP THIS MAKES THINGS SO MUCH EASIER STOP WIRE ME SWEETHEART. MY LOVE. DON.

Dear Old Donegall—Goodbye!

But then Bob Benchley introduced her to F. Scott Fitzgerald, a writer who had flamed through the literary skies in the '20s, drunk up more gin than any but a major distillery could produce and then got himself fired as a Hollywood hack on what turned out to be a life sentence. When Sheilah met him he was down to cokes. From the moment la femme fatale met l'homme fatal, judging from these confessions, they lived this side of purgatory. She sent her engagement ring back to the Marquess of Donegall and suffered through four years with an author who vacillated between weeks of sobriety and months of benders.

Reading it, and it is impossible not to, you feel that these two kids cut out a chunk of sorrow for themselves that has been rarely exceeded in this thing called love. Fitzgerald couldn't marry Sheilah because his wife Zelda was in a mental hospital in Asheville, N.C. Sheilah, on the other hand, had reached the age and stage where she wanted to marry and have children.

Thus stymied, they loved and quarreled through four frightful years. In the end he tried to murder her, but his secretary and Sheilah had hidden his gun.

Thus he lived to add to her scandalous humiliation by toppling over dead from a heart attack while living in her apartment. Even then she was touted off attending his funeral.

Fitzgerald's body was cloistered in a back room called the William Wadsworth room.

Genius Surrounded By Friends—Nobody

I found his remains there—America's genius surrounded by his friends . . . Not a soul present. Except for one bouquet of flowers and a few empty chairs there was nothing to keep him company except his casket.

I've seen some magnificent funerals in Hollywood, both on the screen and in churches and temples, but I never saw a sadder one than the end of the father of all sad young men. He was laid out to look like a cross between a floorwalker and a waxed dummy in the window of a two-pants tailor. Not a line showed on his face. But his hands were horribly wrinkled and thin, the only proof left after death that for all the props of youth he actually had suffered and died an old man.

Miss Graham has lived to see a revival of interest in Fitzgerald's works, and herself has written a great book in a category described by her publishers as "the education of a woman." Irony is not dead if this is what is meant by education.

Broadway

Steve Allen writing his autobiog for Look mag.

Italian crooner Claudio Villa debuts at Carnegie Jan. 18.

Pianist-composer Teri Josefovits in Yonkers General Hospital for surgery.

Vet vaude producer-writer George Choos in Lenox Hill Hospital for a checkup.

Director-producer-Prof. (Yale) Robert Lewis' book, "Method—or Madness?" due soon with an intro by Harold Clurman.

Anatole Litvak in from Europe enroute to the Coast to complete plans for the release by Metro of "The Journey," Yul Brynner-Deborah Kerr starrer.

Annett MacQuarrie, who toured some years back with legit "Maid of Ozarks" and also did cafe single, is now operating her own interior decoration shop in Palm Beach.

Columbia running teaser billboard campaign in Times Square for "Bell, Book and Candle." Board now carries only the picture of a bell. Book will be added in a few days and sometime thereafter the candle.

Norma Karol, who was tv consultant to the N.Y. Heart Association and associate producer of last Sunday's (16) "World Of The Heart" special, will produce "The Martha Raye Show" for the Health of Retarded Children drive.

Among contributors to the Ballet Annual 1959 (Adam and Charles Black, London; $3.50) which is edited by Arnold L. Haskell, are Anatole Chujoy, Arthur Todd, Ronald Crichton, Peggy van Praagh, Ann Barzel, and Marie-Francois Christout.

Louis Mariano, Capitol disker, who thought he would open Jan. 22 at the Waldorf-Astoria in the event Edith Piaf couldn't make it, may come in at some later date as the French diseuse is now sufficiently well to follow Eartha Kitt into the Empire Room on that date.

Marcella Cisney directing Broadway cast reading of Robinson Jeffers' "The Tower Beyond Tragedy" Nov. 23 at Lexington Ave. YM-YWHA. Players include Phil Bouneuf, Roger DeKoven, Biff McGuire, John Randolph, Barbara Barrie, Nancy Coleman, Gordon Keyes, Eda Merin.

When they debut Dec. 7 at Brooklyn Academy of Music, Italian singers, Gino Latilla and Carla Boni will be on U.S. commoon. Erberto Landi, manager of Domenico Modugno, is impresario for the pair. Modugno, incidentally, does another Ed Sullivan telecast Jan. 2.

Dr. Leo Michel, marking his 50th anni as a Broadway medico, is being feted at a testimonial dinner tonight (Wed.) at the Grand Ballroom of the Hotel Astor, N.Y., by the Birth of a Baby Foundation. Dais will include Smith & Dale, Blossom Seeley & Benny Fields, Jimmy Savo, Ted Lewis, Block & Sully, Hal Leroy, Lou Holtz and emcee Jack E. Leonard.

Detroit

By Fred Tew
(*TU* 5-8694)

WJR's Jack Harris visiting friends in Hollywood. Tim Johnson subs for him.

Patty Ann Gerrity, who plays title role in vidpix series, "This Is Alice," in town for p.a. tour for CKLW-TV.

Diane Dale, who used to be on WXYZ-TV morning show, is back with the keyboard action at Admiral's Club in the Roostertail.

Program directors Peter Strand, WXYZ-TV, Ralph Rust, WJBK-TV, and Ian Harrower, WWJ-TV, admonishing male tv guests on their representative stations to wear blue shirts, so they show up for interviews on WTVS, educational channel, in white shirts.

Immediately following paid political announcement by Senator Potter, at height of campaign, local deejay accidentally (he says) and without announcement, played "Damn Yankees" hit which begins lustily with phrase. "You gotta have heart." Potter's opponent happened to be Lt. Gov. Phil Hart!

Chicago

(*Delaware* 7-4984)

Dr. Michael Dean, nitery hypnotist, set for Saturday nights at Lakes Bowl in Round Lake, Ill.

Producer Jules Pfeiffer cooking new legit show at the Studebaker, but isn't revealing details as yet.

Myron Cohen's "Mazeltov Hoedown" opening weeklong engagement at Studebaker this Saturday (22).

"The Crucible" kicked off Chi's off-Loop legit movement last night (Tues.) for indefinite stand at 11th St. Theatre.

Bob Snow, film tradester for many years, new p.r. head of Miami's Saxony Hotel and Chi's Exchange National Bank.

Ben Burns and Al Golan named veepees of Max Cooper's p.r. firm, partnering with Cooper in his new tv film venture.

Carl Stohn Jr., Drury Lane producer, turned deejay for a day, spelling Phil Lind on his WTAQ marathon last week.

Sidney Breese, David Hull and WGN-TV's exercise girl Ami Silvestre all featured in "Loud Red Patrick," Pat O'Brien starrer at Drury Lane.

Jack Claiborne added to nitery beat by Daily News to cover outlying bistros, while music critic Don Henahan continues at the Main Stem clubs.

George D. Johnson, general manager of Sheraton Hotel, shifted to Sheraton-Park, Washington, in same capacity. He's replaced by Michael T. McGarry, ex-Sheraton-Carlton of D.C.

Richard Wordsworth, great great grandson of English poet William Wordsworth and member of Old Vic troupe, gave reading at U. of Chicago Friday (14) from works of his progenitor.

Dr. John Reich, head of Goodman Memorial Theatre, did adaptation of new version of Pirandello's "Enrico," which wound its Philly break-in and is slated for Phoenix in Gotham in January.

Memphis

By Matty Brescia

Joe Reichler, AP's top-drawer sports writer, in for baseball powwow.

Eddie Bracken due here for one-nighter Dec. 4 with "Tunnel of Love" for Ike Myers' Arts Appreciation.

Bert Dickey Jr., Earle. Ark., biz exec, prepping plans for plush horse show with toppers from show world skedded to appear.

Leo Burson, w.k. Mid-South promoter and prexy of Memphis ZOA, inked Ed Sullivan for Auditorium Music Hall here Dec. 16.

Stepin Fetchit, head of More Music from Memphis tunes, skedded for half-time shows at Nursery Bowl and Blues Bowl grid games for Beale Street Christmas Basket fund.

Omaha

By Glenn Trump
(201 *Patterson Bldg.; JAckson* 8333)

Exotic Doris Lee and Carl De-Bord Trio topping Plains Bar show.

Pianist Nancy Gaines in at Blackstone Hotel's Cottonwood Room.

Romeo-Hammond Productions booking 1959 shows for Ak-Sar-Ben, local civic org.

Bruce Clark, ex-ice show skater, directing ice activities at Ak-Sar-Ben's rink this winter.

Joe Martin, WOW deejay, and Bill Talbot, KMTV newscaster, judging Miss Nebraska Press Photographer's contest.

Peg Leg Bates to head New Year's Eve party-dance at City Aud which will be sponsored by Teamsters Joint Council 81 and Labor Union Local 1140.

Paris

By Gene Moskowitz
(28 *rue Huchette, Odeon* 49-44)

McCann-Erickson's C. Terence Clyne in with his wife to see the sights.

Gilbert Becaud playing lead in special video version of "The Three Penny Opera."

Louise Brooks in for special series of her old pix dedicated to her by French Film Museum.

Jean Mitry, highbrow writer, making his first feature film, "Enigme Au Folies Bergere."

Yank thesp Bill Wilson into role in upcoming Brigitte Bardot pic, "Babette S'En Va T'En Guerre" (Babette Goes to War).

Jean Anouilh's new play, "Becket," will open in London. It concerns murder of Thomas a Beckett, Archbishop of Canterbury.

Darryl F. Zanuck paging Italo actor Raf Vallone, now in legit hit, "View From the Bridge," for top role in his forthcoming "De Luxe Tour."

George Skibine taking over as balletmaster and head choreographer of state subsidized Opera Ballet Co. following recent ankling of Serge Lifar.

Ex-lawyer, Andre Cayatte, turned film director, next pic will be "For Better or Worse," delving into responsibilities, and guilt brought on by divorce. Lili Palmer stars.

Starlet Agnes Laurent, runnerup for Brigitte Bardot laurels here, badly hurt in auto accident. Miss Laurent had four pic sked lined up and had been signed by Ray Stark-Eliot Hyman's Seven Arts Co. for one pic.

London

(*COVent Garden* 0135/6/7)

Actor Henry Kendall's mother celebrating her 90th birthday.

Harold Davison planing to N.Y. at the end of the week on a two-week looksee visit.

The Comedie Francaise booked for a four-week season at Princes Theatre next March.

Edward J. Danziger to N.Y. last weekend to discuss a British production deal with Paramount.

Max Miller will head the cabaret at the Variety Club election night dinner next Tuesday (25).

John Halas (& Batchelor) sailed for N.Y. via the Liberte on Friday (14) on a new film and tv project.

Igor Gridneff and "Hutch" featured in the new Dorchester cabaret lineup starting next Monday (24).

Raymond Stross took the Comet out to N.Y. last Friday (14) and after 10 days in Gotham will head for the Coast to line up his new production program.

Kevin McClory tossed an end of filming party for "The Boy and the Bridge" at a brewery near Tower Bridge, which had been the scene of most of the location lensing.

Jack Hawkins took 48 hours off from filming in "Ben Hur" in Rome to attend a Buckingham Palace investiture when he received the CBE from the Queen.

Philip King planning to visit the U.S. next month for negotiations on Broadway runs of his plays, "See How They Run" and "Serious Charge." Latter is now being filmed in Britain with Sarah Churchill in the cast.

Mark Robson and Ingrid Bergman due in over the weekend for world preem of "The Inn of the Sixth Happiness" on Sunday (23), when the proceeds will be given to the Royal Academy of Dramatic Art to endow a scholarship in the name of the late Robert Donat.

Berlin

By Hans Hoehn
(76 02 64)

Reds recently showed Sergei Eisenstein's 1925 classic, "Potemkin," over East German video.

Controversial German-Polish coproduction, "Eighth Day of Week," has a German distributor, Pallas.

Curt Goetz and actress-wife Valerie von Martens here for preem of his three one-act plays, "Minaturen."

Mario Lanza currently here filming Corona's "Serenade." Rudy Mate directs and cast includes Zsa Zsa Gabor.

Gustav ("Bubi") Scholz, new European middleweight boxing champ, to play leading role in pic which Gloria is prepping for next year.

U.S. pix currently playing local GI circuit: "Vertigo" (Par), "Badlanders" (MG), "Gun Glory" (MG), "Gang War" (20th), "Matchmaker" (Par).

Former German film star Liane Haid accepted invitation of local Film Club 49 to bow at Titania Palast when reissue of her 1934 pic, "Visit on the Evening," was showing.

San Francisco

By William Steif
(*EVergreen* 6-9201)

Les Abbott staged San Jose Light Opera's "Showboat" in San Jose Civic Auditorium.

Tallulah Bankhead reported considering bringing "Crazy October" to Frisco's Alcazar around Christmas.

United California circuit's Fred Dixon won annual Variety Club golf tourney—his sixth straight victory.

Examiner's Ed Montgomery off to Hollywood to ballyhoo "I Want to Live," (UA) film based on his news stories. He'll tour 12 cities before returning.

Columbia producer Charles Schneer in for "Tarawa Beachhead" premiere, along with Kerwin Mathews and Evy Norland. Schneer also scouted locations for his next pic around suburban Concord.

Pittsburgh

By Hal V. Cohen

Cathy Johnson on West Coast for two weeks of filming on the Liberace show.

Joe Feldmans will see Williamsburg, Va., for first time over Thanksgiving.

Joe Dreano resigned as public relations and promotion counselor for New Arena.

Bill Scott, Allied Artists salesman, in West Penn Hospital with heart condition.

Roy Harsh, ex-International Ballet, now soloing with Ballet Russe de Monte Carlo.

Steve Gaynor wound up year and a half as singing m.c. at New Arena Saturday (15).

Mary Morris directing Charles Morgan's "The River Line" at Carnegie Tech Drama School.

Rosemary O'Reilley and George Smiley, both singers, having their six-year marriage annulled.

Tim Kirby had to cancel Editors Convention singing engagement at French Lick because of laryngitis.

Mike Driscoll coming home tomorrow night (Thurs.) with the Fred Waring gang at the Mosque.

Hotel man Tom Troy came in from New York for Saints & Sinners "fall guy" dinner to John H. Harris.

Local actress-painter Lane Johnstone had her first novel, "The Hiding Place," published by Sagamore Press.

Istanbul

By N. Zarar

Charles Trenet off to Beirut after several concerts at Saray.

Archard's "Voulez Vous Jouer Avec Moi" opening this month with Ulvi Uraz directing.

French film chirp Maria Vincent back at Klob-X nitery for eight-week return engagement.

Lale Oraloglu, Turkish film star, plays title role in Chamber Theatre's production of Strindberg's "Miss Julie.

Huseyin Kemal's production of Rostand's "Cyrano de Bergerac" at Dram theatre playing to capacity houses despite unfavorable reviews.

Muhsin Ertugrul, ex-general manager of Turkish State Theatres, back from Paris, where he attended an ITI (International Theatre Institute) meeting.

Andre Roussin's "Nina" a smash at Kucuk Sahne Theatre. Ex State Theatre comedian Ulvi Uraz and film star Ayfer Feray have leads in Haldun Dormen production.

German film actor Carl Mohner plays leading role and directs German-Turkish coproduction "The Bosphorous Adventure." Sadri Alisik and Eva Palmer costar with him.

Legit comedian Tevhit Bilge starring in new production of "The Mad-Ball," Turkish musical written in 1935 by the Rey Brothers. Bilge took over 2,100 seater San Cinema for season of musicals.

Rochester

By Harold A. Nichols
(*LO* 2-3600)

Dave Brubeck's Jazz Moderns at Aud tonight (18), another good seller in the Masons' hall.

Fred Waring's Pennsylvanians due Thursday (20) with "Hi Fi Holiday." His fans annually buy out 3,600-seater Eastman Theater.

Kenton cats rushing Eastman b.o. for tickets to Saturday. (22) appearance of Stan's stompers with Civic ork. Sponsored by Junior Planning Council of Civic Music Assn.

Will Moyle, WVET jockey, expanding his Jazz for Moderns by taking stars to schools for taste of jazz contrast to kids' rock-roll. Moyle had pianist Billy Taylor at West and Madison schools, Salt City Six at East High. Tourers were appearing at Jane Morey's Ridgecrest Inn.

Big week ahead for Community War Memorial with John H. Harris' "Ice Capades" due Nov. 24-30. Firemen sold out first three nights weeks ago, hockey club getting heavy advance for remainder. Thanksgiving night set aside for Kodak city's trillion camera bugs to snap their shutters.

Palm Springs

By A. P. Scully
(2100 *Calle Felicia, FA* 4-1828)

Teddy Hart's busted arm out of plaster cast.

Ann Blyth and Blythe, Calif, finally got together for a celebration.

Ernie Glaser, Chi Chi maestro, to Howard Manor as hotel manager.

Eddie Goulding finished "Mardi Gras," now reading another script for Jerry Wald.

Irwin Schuman, owner of Chi Chi's, named Palm Springs man of the year at surprise banquet.

Romanoff's-on-the-Rocks opened with bulldozers churning up sand for new golf course across the way.

Gov.-Elect Pat Brown, Atty. Gen-Elect Stanley Mosk, among politicos recovering from victories here.

Martin Beck did 11 capacity nights with "Will Success Spoil Rock Hunter?", longest legit run here.

"Mayor" Phil Harris of Rancho Mirage threw a Roundup Week just when Palm Springs was dropping theirs.

Dinah Shore, George Montgomery, Liberace, brother George, Betty Hutton, Judy Canova and Eddie Cantor all opened their houses for the season. Ditto Alan Ladd.

Hollywood

Herman D. Hover divorced by wife.

Sam Zimbalist left estate of $500,000.

Bob Reagan new KTLA publicity-public relations director.

Virginia Gibson Pepsi-Cola's teleblurb saleslady this season.

Marshall Schlom elected prexy of Script Supervisors Local 871, IATSE.

John B. Henebry joined Merian C. Cooper Enterprises as member of board.

George Glass hopped to Dublin for windup of "Shake Hands With the Devil."

John Campbell and Bob Rhodes elected trustees of IATSE Publicists Local 818.

Joe Connelly and Bob Mosher formed new unit to produce vidblurbs and finance teleshows.

Writers Guild of America West set up group insurance plan, with 800 members already enrolled.

Fred Henry to Honolulu anent production of two Don Fedderson Hawaiian-located vidpix series.

Bobby Troup badly cut in fall through glass door at home, requiring 20 stitches on arm and leg.

Carl Dudley hops to Manila and Hong Kong Nov. 28 for pair of segments in his "It's a Small World" teleseries.

Danny Kaye appointed by President Eisenhower to Committee for the 1960 White Council on Children and Youth.

Peggy Lee switched for representation in all fields to William Morris Agency after 15 years with General Artists Corp.

Portland, Ore.

By Ray Feves

Charley Chaney at Amato's Supper Club.

Lisa Carroll held for a second week at Frontier Room.

Evergreen Theatres offering free parking and bus tokens to hypo pic biz.

Northwest Releasing Corp. and Portland Paramount lining up legit and vaude packages for 1958-59 season.

Ground for long awaited Entertainment & Recreation Center levelled and ready for building program. First bids given boot with another bid opening due.

Floyd Maxwell allotted $25,000 to $40,000 per week for stage shows during 13 weeks of Oregon Centennial Exposition here next summer. Local bookers hollering because they feel shows should be placed through Oregon tax paying agents.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Sophie Tucker in for Blinstrub date.

Gene Allen heading Steuben's show bill.

George Shearing at George Wein's Storyville.

Theatre National Populaire in for two performances at M.I.T. Kresge aud.

Jacques Tati in for opening of his film, "My Uncle, Mr. Hulot," at Kenmore.

Lillian and Alfred Lee topping the bill at Bradford Roof. George Liberace & Co. open Nov. 19.

Boris Goldovsky opening 12 performances New England Opera Theatre at Wilbur through Nov. 22.

Ed Montgomery, Pulitzer prize winning reporter, in for press rounds on film, "I Want To Live."

Richard Rodgers and Oscar Hammerstein 2d tightening "Flower Drum Song," which is SRO at the Shubert.

GM's "Motorama' breaking attendance records at Commonwealth Armory. Maurice Evans, June Taylor in for p.a.'s at GM press parties.

Cleveland

By Glenn C. Pullen

Songstress Helen Merrill at Kernman's Back Room.

W. Ward Marsh, vet film critic for Cleveland Plain Dealer, back from three-week Hollywood visit.

Tenor Bill Boehm built new musical act around canaries Karen Richards, Carol Simpson and himself, now at Alpine Village.

Robert Casadeus as guest-star with Cleveland Symphony, under George Szell's baton, SRO in two performances at Severance Hall.

Sheraton chain, which bought Hotel Cleveland, planning to turn its ultra-conservative old Bronze Room into swank Polynesian Room.

Pianist Teddy Wilson at Theatrical Grill. Bistro recently added Eddy Ryan, formerly 88er for Tommy-Jimmy Dorsey orchs, to its staff.

OBITUARIES

TYRONE POWER

Tyrone Power, 44, who had been little in Hollywood in recent years, died of a heart attack in Madrid Saturday (15), two months after he had started his star appearance in Edward Small's "Solomon and Sheba," in which Power's own company was a partner. Actor was stricken immediately after a strenuous dueling scene and died before he could be rushed to the hospital.

Production on feature, carrying a $4,000,000 budget for United Artists release, will continue with Yul Brynner taking over Power's role. Pic, produced by Ted Richmond, star's partner, and directed by King Vidor, started Sept. 15 in Spanish capital.

Previously one of Hollywood's most active stars, Power turned to the stage some years ago, when he toured with Paul Gregory's "John Brown's Body," and thereafter devoted most of his time to legit, only infrequently returning to the screen. Prior to "Solomon and Sheba," in which he portrayed the male title role, he toured the Atlantic seaboard in George Bernard Shaw's "Back to Methusaleh." He appeared with Katharine Cornell on stage in "The Dark Is Light Enough" during the Broadway season of 1955, and also toured again in "Mister Roberts."

Son of the prominent Shakespearean actor bearing same name, Power started his stage career at age of seven, when he appeared in "The Mission Play" in San Gabriel, Calif. After experience in eastern stock, he made the Broadway stage with such stars as Helen Mencken and Katharine Cornell. He had a small part in "Romeo and Juliet" with Miss Cornell before going to Hollywood in 1936.

His first major film appearance was star of 20th-Fox' "Lloyds of London" that same year, and for many years thereafter he remained under contract to this studio.

Among his best-remembered screen releases were "The Rains Came," "Blood and Sand," "This Above All," "In Old Chicago," "The Razor's Edge," "The Long, Grey Line," "Eddy Duchin Story," "The Sun Also Rises," and "Witness for the Prosecution," his last pic.

During World War II Power was a Marine Corps flier in the South Pacific. Some years ago he set up his own indie company, Copa Productions, in association with Ted Richmond. Pair turned out several pix abroad.

Surviving is his widow, Deborah, whom he wed seven months ago, and two daughters by his second marriage to Linda Christian. His first wife was French actress Annabella.

RONALD SQUIRE

Ronald Squire, 72, an English actor for nearly half a century, died Nov. 16 in London. He played in some of the most popular productions on the London stage including "The Last of Mrs. Cheyney" in 1925, "By Candle Light," which he also produced in 1928, and "Blithe Spirit" in 1943.

He played New York for the first time in 1917 in "Gamblers All." In 1931, he appeared here in "The Sex Fable," at the Henry Miller Theatre. Hardly a season passed by on the London stage without his appearance. He's been in films since 1934.

His films include "Always A Bride," "Scotch on the Rocks," "Rocking Horse Winner," "No Highway in Sky" with Jimmy Stewart, "My Cousin Rachel," "Man With a Million" with Gregory Peck, "The Silken Affair," "Island in Sun," "It Started in Paradise" and "Around World in 80 Days."

In 1946, Squire appeared opposite the late Yvonne Arnaud in the original London production of "Jane," prepared by S. N. Behrman from a story by Somerset Maugham. He also directed and appeared in "Portrait in Black" in London that year. Among his best known legit roles was the title role in "Dr. Pygmalion," with Gladys Cooper, in a 1932 London production.

MAX SIEGEL

Max Siegel, 57, legit producer and general manager, died Nov. 16 in New York.

In 1918, he joined Sam H. Harris and was his general manager for several years. During these years the Harris firm produced such hits as "Once in a Lifetime," "As Thousands Cheer" and "Of Thee I Sing." Siegel was co-author with Milton Herber Gropper of "We Americans," in which Paul Muni was introduced to the Broadway stage in 1926.

In 1925, Siegel went to Hollywood as assistant to the late producer Irving Thalberg. He became associate producer of "A Day at the Races" and other Marx Brothers films. He returned to Broadway five years later and, with Albert Lewis, presented "My Fair Ladies." In 1942, he acted as general coordinator between Paul Muni and the Theatre Guild in the production of "Yesterday's Magic." In 1943, with John Golden and John Pollock, he produced "Three's A Family."

In 1950, Siegel became a writer and associate producer of Max Liebman's "Show of Shows" and other tele specs. In 1955, he became producer of the "Colgate Comedy Hour" over NBC-TV. More recently he was general manager for Lester Osterman, associate producer of the current Broadway musicomedy, "Say Darling."

His wife, daughter, sister and two half-brothers survive.

W. F. McDERMOTT

William F. McDermott, 67, drama critic and columnist for the Cleveland Plain Dealer for 37 years, died Nov. 16 of cancer at his home in Bratenahl, O. He had undergone three operations for cancer since 1950, and was ill at home for the past year, but continued writing until the day before his death.

He was widely known for his erudition, warmth and polished style. His writing, was not confined to legit, but also covered literature, other arts and life in cities he visited in this country and in Europe. A globe-trotting newspaperman, he visited Europe almost annually in peacetime and the Far East twice.

During World War II, McDermott served as a war correspondent for the Plain Dealer, which he joined in 1921. Prior to that, he was an editorial writer and drama reviewer for Indianapolis News. He was once offered a drama desk assignment on a major New York newspaper, but turned it down when the Plain Dealer upped his contract salary.

Reflecting on his stature in the theatre was the tribute paid him in 1950 when he was convalescing at home after a series of operations and was unable to attend the Cleveland opening of a tryout play, "Captain Carvallo." The day following the preem, the company, headed by Katharine Cornell, gave a performance for McDermott and his wife at their home. Three years later, the critic was again honored when his fellow Cleveland reviewers and others in legit saluted him for his prominence in the theatre.

His wife and a daughter survive.

SAMUEL HOPKINS ADAMS

Samuel Hopkins Adams, 87, novelist and playwright, died Nov. 16 in Beaufort, S. C. Enormously prolific all his life, he had recently delivered his final novel, "Tenderloin," to Random House. It will appear in the spring.

A charter member of the Authors League of America along with Theodore Roosevelt, Rex Beach, Owen Johnson, Louis Joseph Vance, Booth Tarkington, Winston Churchill and other pre-1910 bestsellers, Adams was a stage and screen writer, too. A book of his served Clark Gable and Claudette Colbert in the sensationally successful comedy, "It Happened One Night."

A number of Adams' novels dealt with the old Erie Canal of upstate New York, he having spent his childhood in its environs. The son of a Presbyterian minister, at first a newspaperman, the writings of Adams also included biography. He was an early explorer of the novel based on fact. The scandals of the Harding Administration inspired his "Revelry" in 1926, which sold 100,000 copies.

In poor health for the past four years, after a heart attack, Adams persisted at the typewriter and found energy to maintain his contacts with the Authors League. Sometimes cited as evidence of the longevity of authors, he literally had many lives. The present generation will hardly know about the old "muckrakers" of Theodore Roosevelt's period. Adams was one of the foremost of that breed.

He married twice, the second time to an actress, Jane Peyton Van Norman. He had widower status at his death. Two daughters, a stepdaughter and a granddaughter survive.

ROBERT F. BODA

Robert F. Boda, 71, manager of the Hartman Theatre, Columbus, died there Nov. 13 after a two-month illness. He had been with the theatre since 1912, a year after his father, Lee Boda, leased the house from Dr. Samuel B. Hartman, who had built it as a gift to his daughter, the late Mrs. Regan Hughston.

When the elder Boda died in 1937, his son continued the lease on the property. In 1914, the father and son team managed the Valentine Co., a chain that included the Hartman as well as theatres in Dayton, Indianapolis and Toledo. The two were also involved in the formation of the Hartman Stock Co., which operated from 1925-28.

Boda's death, incidentally, coincided with the 47th anniversary of the Hartman, which opened Nov. 13, 1911. His wife, Lydia Wilson Boda, will operate the house with the present theatre staff for the remainder of this season.

HENRY FORBES

Henry Forbes, 70, onetime legit producer, died Nov. 15 in New York. He had been active on Broadway during the 1920s and 1930s.

Among the shows in which he was involved as producer or co-producer were "Thunder on the Left," "Tin Pan Alley," "Schoolgirl," "Wild Birds," "Intimate Relations," "Wild Duck," "The Shame Woman" and "My Son."

After exiting the theatre, Forbes was connected with the United-Whelan Drug Co. He was associated with that organization until five years ago when a blood clot necessitated the amputation of his legs. He was subsequently fitted with artificial limbs and maneuvered about with the aid of two canes.

His wife and two sons survive.

CASPER KRAEMER

Dr. Casper J. Kraemer, 63, professor of Archaeology and Classics at New York University's Washington Square College, died Nov. 6 in N.Y.

He appeared on WCBS-TV this fall on "Sunrise Semester." Before his death he recorded 13 lectures, which will be shown early in December. He was introduced to tele in 1954 as the featured performer on a 13-week series on WCBS-TV's "Here Is the Past." In 1956, he was seen on the same station in a 26 week series, called "Yesterday's Worlds."

His wife and sister survive.

BILLY WEST

Billy West, 83, oldtime minstrel man, died recently in Buffalo. He appeared in concert halls, vaudeville houses before the age of 10. With George E. Primrose, he trouped in a top softshoe dance turn known as Primrose & West. They subsequently toured for years with the Primrose & West Minstrels.

West also teamed with his wife, Beulah Benton, in an act billed as Benton & West. It was a prominent turn when the two-a-day was in vogue. She died in 1941. More recently, West worked as a doorman at a downtown Buffalo film theatre.

There are no survivors.

WILMER H. BENTLEY

Wilmer H. Bentley, 81, a retired actor and director, died Nov. 12 in Queens, New York.

He followed his sister Irene Bentley, on the Broadway stage. His credits include "Rose Maid," "Prince of Pilsen" and "The Canary." He also worked as general production manager for Tate & Williamson's of Australia and New Zealand. Bentley spent many years in those countries, where he wrote and directed "Sinbad the Sailor," a pantomime still seen there.

E. J. SMITH

E. J. Smith, pioneer distributor who started in the film industry 42 years ago, died Nov. 4 in Miami where he had been living since his retirement.

Smith at one time was domestic sales manager for Universal and managing director in England for the same company. In later years he was associated with United Artists and RKO.

Surviving are his wife and a son, Edwin J. Smith Jr., veteran sales exec now associated with ABC Films Inc.

EUGEN BAUER

Eugen Bauer, 80, founder of the firm of Eugen Bauer of Stuttgart which specialized in film apparatus, died there Nov. 4 after a long illness. He began as a young mechanic repairing film projectors, for the first German pictures, and founded the firm which was famed for its innovations in film techniques.

His company built one of the first projectors to be manufactured in Germany, and was reponsible for many important developments in projection.

GORDON CRADDOCK SR.

Gordon Craddock Sr., United Artists sales representative in Jacksonville, died of a stroke Nov. 13 in that city. Prior to joining UA in 1951, he was affiliated with Eagle Lion Films in the Dallas, Minneapolis and Indianapolis territories. Before that he was a branch manager for Universal in Seattle, Portland, Indianapolis and New York.

Surviving are his wife, daughter and a son, Gordon Jr., assistant to the general sales manager for Rank Film Distributors of America.

DOTY HOBART

Doty Hobart, 72, a playwright and Hollywood film scripter, died Nov. 16 in New York.

Among his plays were three Broadway comedies, "Thoroughbred" which starred Florence Reed; "Every Thursday" and "Double Dummy." He wrote the last named in 1936 with Tom McKnight. Hobart wrote scenarios for several films starring Mary Pickford and Dorothy and Lillian Gish.

IDA WUEST

Ida Wuest, 74, German stage and screen actress who had appeared in over 230 films, died Nov. 2 in Berlin. The Wiesbaden-born actress played character parts before she was 30. She was renowned on the stages of Kolmar, Leipzig and Frankfurt, appeared recently in the film, "Charley's Aunt," and was considered one of the top character actresses of Germany.

She was married to the late silent film star, Bruno Kastner.

JACK WARFEL

Jack Warfel, assistant film-drama reviewer for Scripps-Howard's Cleveland Press, committed suicide Nov. 15 in Cleveland. His body was found beside his auto with motor running in the garage of his family home, just sold. Primarily a city room feature writer, he worked part time under Stanley Anderson, theatrical critic.

Surviving are his mother, Mrs. Frances Keller and two brothers.

HARRY LeVAN

Harry LeVan, 63, vaudevillian, died Nov. 11 in Philadelphia after a heart attack. With WCAU-TV since 1950, he was featured with "Candy Carnival," and other station originated network shows. He was best known as "Carny C. Carny," the clown of the Sat. morning kiddie program.

His wife was the late Lettie Boles, whom he met while playing the Keith circuit. As LeVan & Boles, they did piano-comedy routines for years in vaudeville.

GEORGE RUBINSTEIN

George Rubinstein, 78, oldtime musical contractor and director for the old Fox circuit in New York, died there Nov. 6. During the peak of his career during the '20s and '30s, he was closely associated with Roxy and Erno Rapee, first conductor at the Music Hall.

His brother, sister, niece and nephews survive.

CLARENCE A. WILLIAMS

Clarence A. Williams, 80, retired legit treasurer, died recently in Buffalo. Starting as a company manager of road shows in the early 1900s, he later became treasurer of Buffalo's Teck Theatre and continued his boxoffice affiliations until his retirement about a dozen years ago.

There are no survivors.

MAURICE MELDON

Maurice Meldon, 30, Irish playwright, died Nov. 10 near Dublin after injuries in a road accident. He authored "House Under Green Shadows" and "Halcyon Horseman" for Abbey Theatre and other plays for "37" Theatre and for radio.

His wife and two children survive.

WILLIAM GIBNEY

William Gibney, 86, veteran vaude and circus performer who toured with such magicians as Howard Thurston and Dante, died Oct. 27 in New York. He also trouped with the Barnett Bros. Circus.

His daughter survives.

BEULAH PARKINGTON

Beulah Parkington, vet character actress, died of a heart condition Nov. 7 in Hollywood. One of the founders of Screen Extras Guild, she had been on its board many years.

She had been in films over 30 years.

Marie Saxon

In Memory

BOYD ETHERIDGE FRY

Killed November 25, 1957

Long to Be Remembered in the Hearts of Many

In Loving Memory

LORENZ HART

November 22, 1943

Teddy Hart, Dorothy Hart, Lorenz Hart II

MARRIAGES

Gloria Reeder to David Fleming, Las Vegas, Nev., Nov. 8. Bride is daughter of Fay Reeder, Fox West Coast ad-pub chief.

Peter Bryant to Shirley Cooklin, London, Nov. 9. Both are tv and stage performers.

Peri Han to Muzaffer Tema, Las Vegas, Nov. 2. Couple are Turkish thesps.

Maudie Edwards to William Fooks, London, Nov. 12. Bride is a stage and tv comedienne.

Frances Ann Makris to Dick Haymes, Arlington, Va., Nov. 14. Both are singers.

Don Morrow to Sandra Goss, Mamaroneck, N.Y., Nov. 15. Bride's a model; he's a television announcer.

BIRTHS

Mr. and Mrs. Don Kelly, son, Encino, Cal., Nov. 7. Father's an actor.

Mr. and Mrs. Jack Simon, son, Pittsburgh, Nov. 10. Father's a director at KDKA-TV.

Mr. and Mrs. Robert A. Boudreau, daughter, Pittsburgh, Nov. 8. Father's conductor of the American Wind Symphony.

Mr. and Mrs. George Mantalis, son, Canonsburg, Pa., Nov. 13. Father's one of the Four Coins.

Mr. and Mrs. Wayne Carson, son, Chicago, Oct. 3. Mother is actress Martha Randall; father is stage manager of "Auntie Mame."

Mr. and Mrs. Sam Rolfe, daughter, Santa Monica, Cal., Nov. 11. Father is producer and co-creator of CBS-TV's "Have Gun — Will Travel" series.

Mr. and Mrs. David Johnson, son, London, Nov. 11. Mother is Jean Bayless, musicomedy actress.

Mr. and Mrs. Jack Kerrigan, daughter, Hollywood, Nov. 12. Father is special effects cameraman at Westheimer Co.

Mr. and Mrs. Ralph Glazer, son, San Francisco, Nov. 4. Father's a salesman for KSFO, Frisco.

Mr. and Mrs. Morris Yuter, son, Philadelphia, Nov. 12. He's press agent for Shubert theatres there.

Mr. and Mrs. Milton Bugay, daughter, Philadelphia, Nov. 11. He's a night club pianist.

Mr. and Mrs. Marc Anderson, son, White Plains, New York, Nov. 12 Father is film editor and production manager of Leonard Anderson Associates, N.Y. film producing firm.

Mr. and Mrs. Bill McBride, daughter, New York, Nov. 11. Father is one of The Four Voices, vocal group.

Mr. and Mrs. Art Stanley, daughter, New York, Nov. 12. Father is one of The Dunhills, teevee and cafe dance team.


PAT BOONE


GALE STORM


BILLY VAUGHN


STEVE ALLEN


BOB CROSBY


DON CORNELL


MARGARET WHITING


THE MILLS BROTHERS


EDDIE ALBERT


HELEN TRAUBEL


EDDIE PEABODY


MILTON DE LUGG


THE FONTANE SISTERS


JOHNNY MADDOX


CAROL HUGHES


BONNIE GUITAR


HANK EDWARDS


NICK TODD


BUDDY HACKETT


JACKIE COOPER


PAT WAYNE


THE VOGUES


LONNIE DONEGAN


EDDIE CONDON


DR. CHARLES KENDALL


AL BOLLINGTON


MAC WISEMAN


KEN NORDINE


SY OLIVER


TOMMY JACKSON


BEASLEY SMITH


BUDDY DE FRANCO


ELMER BERNSTEIN


PAUL HORN


BILL PAGE


THE CLARK SISTERS


MANNY ALBAM


JIM LOWE


THE MULCAYS


CLARA WARD

JOHN ASHLEY

LEON MC AULIFF

DON RENO—RED SMILEY

THE CAPRIS

THE HILLTOPPERS

ROBIN LUKE

RED NORVO

RICKY PAGE

.....Great stars and great recordings.....

ARTIST	NEWEST RECORD OR ALBUM	
MANNY ALBAM	Steve's Songs	DLP-9008
EDDIE ALBERT	The Nina, The Pinta And The Santa Maria	DLP-9009
STEVE ALLEN	Love Song From Houseboat	15831
JOHN ASHLEY	Hula Hoop Pickin' On The Wrong Chicken	15775
	Born To Rock	
AL BOLLINGTON	Organ Hues In Hi-Fi	DLP-3110
PAT BOONE	I'll Remember Tonight	15840
	The Mardi Gras March	
ELMER BERNSTEIN	Bernstein: Backgrounds For Brando	DLP-3107
THE CAPRI SISTERS	Run-A-Round	15851
	Hawaiian Sway—Honolulu	
THE CLARK SISTERS	Sing Sing Sing!	DLP-3104
EDDIE CONDON	Dixieland Dance Party	DLP-3141
JACKIE COOPER	Last Night On The Back Porch	15834
	A Doodlin' Song	
COWBOY COPAS	You're Looking For An Angel	15847
	A World That's Real	
DON CORNELL	Play Some Music For Broken Hearts	15829
FRANCIS CRAIG	Near You	15807
BOB CROSBY	South Pacific Blows Warm	DLP-3136
BUDDY DeFRANCO	Cross Country Suite	DLP-9006
MILTON DeLUGG	You Can Be Lonely In Paris	15865
	Philadelphia, U. S. A.	

ARTIST	NEWEST RECORD OR ALBUM	
LONNIE DONEGAN	The Grand Coulee Dam	15792
	Nobody Loves Like An Irishman	
HANK EDWARDS	Young Trials, Great Tribulations	15830
	Warm Arms, Sweet Lips	
THE FONTANE SISTERS	Jealous Heart	15853
	Encore D'Amour	
BONNIE GUITAR	Whispering Hope	15862
	Rocky Mountain Moon	
THE HILLTOPPERS	Trying	15857
	You're Nobody Til Somebody Loves You	
PAUL HORN	Plenty Of Horn	DLP-9002
CAROL HUGHES	Don't Forget I Love You	15863
	The Bass	
TOMMY JACKSON	Square Dance Tonight!	DLP-3085
DR. CHARLES KENDALL	Chimes Of Faith	DLP-3129
RAY LIBERTO	Calling Margie	15848
	Wicked, Wicked Woman	
JIM LOWE	Wicked Women	DLP-3114
ROBIN LUKE	My Girl	15839
	Chicka Chicka Honey	
JOHNNY MADDOX	Long Gone	15841
	San Antonio Rose	
LEON McAULIFF	Take Off	DLP-3139
THE MILLS BROTHERS	Yellow Bird	15858
	Baby Clementine	
THE MULCAYS	Happy Days!	DLP-3133
KEN NORDINE	Love Words	DLP-3115
RED NORVO	Windjammer City Style	DLP-3126

ARTIST	NEWEST RECORD OR ALBUM	
SY OLIVER	Sentimental Sy	DLP-3132
BILL PAGE	Page 14	DLP-3125
RICKY PAGE	It's No Sin	15850
	I Cried A Million Tears	
EDDIE PEABODY	Me And My Banjo	DLP-3112
TONY ROMANO	A Moonlight Affair	DLP-3130
DON RENO—RED SMILEY	One Teardrop & One Step Away	15835
	Unforgivable You	
THE SHIELDS	Nature Boy	15856
	I'm Sorry Now	
BEASLEY SMITH	The Light Fantastic	DLP-3088
LARRY SONN	Jazz Band Having A Ball!	DLP-9005
JEFF STEVENS	Need You	15843
	Side Street	
GALE STORM	Happiness Left Yesterday	15861
	Oh, Lonely Crowd	
NICK TODD	My Little Girl	15860
	Does Your Heart Beat For Me?	
HELEN TRAUBEL	Helen Traubel	DLP-3058
BILLY VAUGHN	Cimarron	15836
THE VOGUES	Try, Baby Try	15859
	Falling Star	
CLARA WARD	Gospel Concert	DLP-3138
PAT WAYNE	That's Why	15800
	Big Love	
MARGARET WHITING	I Love You Because	15826
MAC WISEMAN	'Tis Sweet To Be Remembered	DLP-3084

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VARIETY

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TV TURKEYS: NO THANKSGIVING

T-for-Trouble-and-Television In Overseas Film Industry Prophecy

The year 1958 has been a key year for the American film industry in two of its most important overseas markets — Europe and Latin America. Earnings are still high, in fact some of the top pictures are apt to gross more abroad than domestically, but Yank executives say '58 has pointed the way into a new direction.

What it adds up to is Trouble, with a capital T (for television).

In Europe, television is becoming a serious threat to the film business. For the first time this year, the decline of grosses on the Continent has been directly attributable to the impact of tv. In Britain, of course, the b.o. has been suffering from it for a year or more. What really is expected to whip the theatre biz is the emergence of commercial networks in France, Germany, Italy and several other countries on the Continent.

In Latin America, where video is still a negligible factor, the inflationary squeeze has become really tight and of serious concern. On the one hand, operational costs have risen skyhigh, on the other admissions are controlled by law and can't be raised. And the inflation has, of course, affected remittances in one of the few areas which, in the view of U. S. execs, is still "expandable."

While not wanting to appear unduly pessimistic, the experts rate 1959 as a year of beaucoup headaches. This was publicly recognized by Motion Picture Export Assn. president Eric Johnston recently when he said the going abroad would be increasingly tough.

In Europe, various factors play against one another. There's the rising concept of the common market, which starts operating Jan. 1, 1959. However, most Yank observ-

(Continued on page 14)

Texas Recovers Voice

Dallas, Nov. 25.

Texans are beginning to react to the profound humiliation of the 49th State, Alaska, being bigger. U.S. Senator L. B. Johnson has now cracked:

"Texas is the biggest state south of the North Pole."

Miami Newsmen Greeted Sinatra With 'Treatment'

Miami Beach, Nov. 25.

The much heralded visit here of the Frank Capra-Frank Sinatra company to shoot the film version of "A Hole In The Head" wound up with a headache for the producers when continued heckling by the local press—which had a two-week-long ball with Sinatra's reported actions and activities—was climaxed by two lawsuits filed against the producing company, Sincap, and departure of star and cast after an aborted two weeks of shooting.

That the local newsmen seemed out to "get" Sinatra was evidenced upon his arrival, when a photog was among the scribes gathered at the airport to greet him, clad in full baseball catcher's regalia, complete to mask. And, where others in the company, such as Thelma Ritter, Edward G. Robinson, Keenan Wynn and Capra were subject of praise-worthy interviews and pix, the barrage laid down on Sinatra soon left its overflow on the entire company.

Featured were such stories as the "extra" who didn't like the

(Continued on page 14)

Brando, Holden, Wayne: $750,000-Per-Picture As Boxoffice Giants

The third $750,000-per-picture star so far, in the recent annuals of pyramiding costs, is Marlon Brando. He will get that from the Martin Jurow-Richard Shephard production of Tennessee Williams' "Orpheus Descending" for UA release, directed by Sidney Lumet.

William Holden and John Wayne are currently getting 750G as co-stars of "Horse Soldiers," also UA, now on location in Natchez.

Brando is opposite Anna Magnani, substituting for Anthony Franciosa, the original male lead. There are no percentage deals with each of the three 750G stars. In the case of "Soldiers" it means a million-and-a-half overhead for the two stars alone, in itself a new mark in Hollywood salaries.

AMOS (& ANDY) NOW A U. S. 'AMBASSADOR'

Washington, Nov. 25.

It's Mr. Ambassador Amos now. And President Eisenhower is responsible.

Ike named Freeman F. Gosden, the original Amos of radio's Amos 'n' Andy, one of 10 special U.S. ambassadors who will constitute the President's personal representatives at the inaugural ceremonies of the new president of Mexico, Don Adolfo Lopez Mateos, between Nov. 28 and Dec. 4.

White House Press Secretary James C. Hagerty described Gosden as a longtime personal friend and sometimes golfing partner of President Eisenhower.

'NEW SEASON' STARTS JAN. 1

By GEORGE ROSEN

For the first time in the history of the tv network business, the selling and buying season is in full swing again—only two months after the start of the '58-'59 semester. This is primarily due to the fact that there were so many 13-week deals on either sponsor commitments or program commitments with Jan. 1 or thereabouts as the expiration date. Option time on notice of cancellation or renewal has come and gone (during the 10-day period preceding Thanksgiving) and from the looks of things a whole flock of turkeys riding the three-network spectrum will be written off as bad jobs after the first of the year, with no hopes of attracting new sponsor coin.

Going in for the Saturday night 10:30 already-dumped "Brains and Brawn" on NBC-TV will be a new Four-Star western. "Law Gun," under Liggett & Myers sponsorship. Jack Webb's "D.A.'s Man" will probably get the nod as replacement for Ed Wynn Thursday nights 8, also carrying the L & M sponsor tag.

The shortterm deals on shows that didn't make it are all over the spectrum and in anticipation of heavy casualties the networks and agencies were on a frantic prowl this week (more reminiscent

(Continued on page 46)

Lerner $1,600,000 Loewe Buy-Out

More capital-gains high finance: The $1,600,000 buy-out by Alan Jay Lerner of his composer-collaborator, Frederick Loewe, in "My Fair Lady" and the partnership holdings in Lowal Music Corp. and affiliated properties. The deal includes the future ASCAP income from their scores ("Brigadoon," "Painted Wagon," "Gigi," "Fair Lady," etc.) as music publishers, and Loewe's nearly 15% ownership stake in "MFL" as a partner. It does not include Loewe's income as composer (3% boxoffice royalty) and any of his ASCAP or kindred income as a songwriter, past or future.

Lerner and Loewe are very friendly. This deal is primarily a business transaction for capital-gains purposes. How much or how little it had to do with Loewe's health is conjectural, since the composer is now recovered from what was a serious heart attack last year.

Not too inclined to business mat-

(Continued on page 20)

Communist View: Films Serve State; Calls Yank Tales 'Beautifully Empty'

Williams Not Exportable?

All pictures sold to the Czechs, and all Iron Curtain countries, are approved by the U.S. State Dept. as to their "suitability" for exhibition in Communist countries.

Here are some of the titles which Turner B. Shelton, the U.S. Information Agency's film chief, turned down for purchase by the Eastern bloc. Nixing carries no explanation: "Giant," "The Young Stranger," "A Streetcar Named Desire," "Cat on a Hot Tin Roof," "A Star Is Born," "Baby Doll," "Rebel Without a Cause." It would appear from this list that the State Dept. doesn't consider Tennessee Williams an "exportable" author.

$1,000,000 Riding On Mary Martin Easter Tandem

Something like $1,000,000 (to be exact, $935,000 in time and program revenues) is riding on the Mary Martin Easter Sunday twinbill on NBC-TV. Star is doing a video matinee for kids and another at night for the adult audience. Program content of each will be culled from her current concert tour repertoire. As such, the same kind of "legit testing ground" strategy is being used as

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IKE'S PASTOR TOUTS U'S 'MARK OF HAWK'

Washington, Nov. 25.

The Universal film, "The Mark of the Hawk," received a novel endorsement here.

During a Sunday morning sermon, with some special VIPs in the congregation, the Rev. Edward L. R. Elson, pastor of the National Presbyterian Church in downtown Washington, recommended the motion picture for all to see. It is at the Playhouse here.

President and Mrs. Eisenhower were among the congregation, and President Eisenhower later told Dr. Elson that he had already seen the film starring Sidney Poitier, Eartha Kitt and others at a special White House screening.

Others in the congregation at the time included Secretary of State and Mrs. John Foster Dulles and Secretary of Army and Mrs. Wilbur Brucker.

At a time when the films of Communist nations are gaining greater recognition throughout the world, and even in the United States, the basic differences that motivate producers in the Communist and the non-Communist world loom larger than ever. They stand as an obstacle between closer film contact between the States and Soviet Russia and, short of some violent upheaval, there can be no solutions.

Reduced to its simplest form, the problem is this: The Americans, when making a film, seek primarily to entertain. Their approach to the screen is determinedly commercial and the deliberate fusion of story and message generally is frowned upon and often resented.

The Communist bloc concept of the screen is diametrically opposed to this. It envisions the screen as a powerful medium for political propaganda, with the larger purpose of elevating the taste of the masses.

The view was expressed succinctly in N. Y. over the weekend by Serge Youtkevitch, leading Soviet director and writer. "We look at many of your films and we find them beautifully made, but empty," he said. "Our people expect a motion picture to say something. If it does not, they are disappointed."

In the U. S., of course, the mass reaction is the exact opposite; and that is why a great many Communist-bloc pictures are tagged propaganda and rejected in the West, whereas in the Communist nations they're considered as meeting their responsibility.

What has happened in the past year or two, both in Russia and in the satellites, is that "the line" has been subdued (though by no means eliminated) in favor of greater artistic content, a "softening" of story lines to permit a more human and emotional ap-

(Continued on page 22)

Joe Louis to Film His Own Life as 39-Week Series for Syndication

Hollywood, Nov. 25.

Ex-champ Joe Louis formed his own telefilmery to produce his life story as a series of 39 segments for syndication, titled "Joe Louis Scrap Book."

Fighter will serve as host-narrator, but unknown yet who will be cast in title role. Filming is planned for February after he preps 13 scripts. Well-known guests from the sports world will be incorporated into each episode along with clips from Louis' fights. Louis is partnered with legit producer Al Berkman and publicist Stanley Cowan.

Parkyakarkus Fatally Stricken After Wowing Top Celebs at Friars Club

Hollywood, Nov. 25.

Harry Einstein, "Parkyakarkus" of radio fame, died early yesterday (Mon.) morning literally in full view of nearly 1,200 persons gathered at a Friars Club Dinner honoring Lucille Ball and Desi Arnaz in the International Ballroom of the Beverly Hilton Hotel. Einstein, 54, who had just completed a hilarious next-to-closing monolog, sat down next to Milton Berle on the dais and then lurched forward, mortally stricken by a heart attack with applause and laughter still ringing in his ears.

Berle called to toastmaster Art Linkletter to get on mike and call for a doctor. Audience, caught up in the shock and excitement, also began shouting for doctors, some even calling certain doctors they knew to be in the room by name. Other shouted medical advice; Ed Wynn, sitting nearby, ran to the dais, suggesting "put his head down, put his head down." Mrs. Einstein rushed up from the audience and pushed nitroglycerine pills into her husband's mouth, but he was already obviously unconscious. Five doctors were at his side within seconds.

Einstein was taken into a narrow vestibule back of the dais and Dr. Alfred Goldman, chief surgeon of the City of Hope, cut open his chest with a pocket scalpel and he and other doctors massaged his heart, but this, plus electric shocks effected by lamp cord, proved to no avail. At 1:10 a.m., about an hour and 20 minutes after he was stricken, Parkyakarkus was pronounced dead.

While the doctors frantically worked to save Einstein's life, Tony Martin, Dean Martin, Berle and George Burns tried valiantly to divert a stunned and saddened audience with singing and joke-telling in front of the band. But it didn't quite work. What had been a great and funny dinner had be-

(Continued on page 52)

Biog on Nazimova

Clifford Ashby, of the department of speech and drama, Stanford Univ., seeks to locate Miss Glesca Marshall, longtime secretary and companion of Mme. Alla Nazimova. Ashby is working on a biography of the actress and, as he states, "very little has been written since her death, and there seems to be a very real danger that her great contribution to the American theatre may be forgotten."

Miss Marshall was with the actress at her death (in 1945) and Ashby belives she might have some papers etc. to enhance the biographical work.

Doubt Over Ownership Of Pasternak's 'Doctor' Still Prevails in Rome

Rome, Nov. 18.

Doubt regarding ownership of film rights to Boris Pasternak's "Doctor Zhivago" continues here, with no further statement coming from Italian editor Giangiacomo Feltrinelli despite repeated pickups of stories from VARIETY and other U.S. sources regarding the stateside mixup over who owns what.

An Italian source now reveals that pic rights to the controversial Nobel prize-winning book were

(Continued on page 14)

Eva Gabor's Cafe Act

Eva Gabor is working on a nitery act. She's pacted for the Celebrity Club, Philadelphia, Jan. 21 for 10 days. Other dates are being worked out.

William Morris Agency is representing.

Hylton Refuses $1,250,000 for His Share in Wales TV

London producer Jack Hylton, who is part of a 25% ownership syndicate in Television Wales & West, has turned down $1,250,000 for 16⅔%, his share of the quarter-interest held by his group. This is one of the regional commercial television channels which, along with the general upsurge of commercial video in Great Britain, has prospered beyond expectations.

Hylton returns to England tomorrow (Thurs.) after successfully launching his "La Plume de Ma Tante," Franco - British revue which David Merrick and Joseph Kipness are presenting on Broadway.

By coincidence, Mark Chapman-Walker, director of News of the World, which has a stake in TW&W, and managing director of the Welsh network, was in New York early this week on newspaper—not tv—business. He flew back yesterday (Tues.).

Love, She Is a Frenchman, Alors!

[MAURICE CHEVALIER TEASES MEMORY]

Washington, Nov. 25.

The Women's National Press Club laughed when it invited Maurice Chevalier to come and speak on "Women I Have Loved." The newshens didn't know he would.

Gaily, they envisioned a Chevalier chat on women "loved around the world"—like Sophie Tucker, Eleanor Roosevelt, Mamie Eisenhower and the like.

Being a Frenchman, M. Chevalier took the assignment literally. He proceeded with frankness but delicacy.

"Were I to talk about all the women I have loved, I would have to speak for about three days," the 70-year-old Frenchman said with a wink. "Besides, a man is never supposed to tell."

But with one qualification—("I will not mention names nor the duration of my loves"), he agreed "to play the game."

"The first woman I have known (you understand what I mean when I say 'known')," he said slyly, "was at Montmartre. She taught me that physical recreation is the greatest thing in life. And I shall always be grateful to her."

"My second love lasted much longer" but it became such "an impossible situation" that he moved on to his "third love which was more passion than real love."

"This third love," said Chevalier rolling his eyes with memory, "Sputniked me so high that it made the fourth love all the more peaceful."

His fourth love "left me with beautiful souvenirs, but it was so hot it couldn't last." However, he added painfully, "It led to something so quiet and flat as to become unbearable."

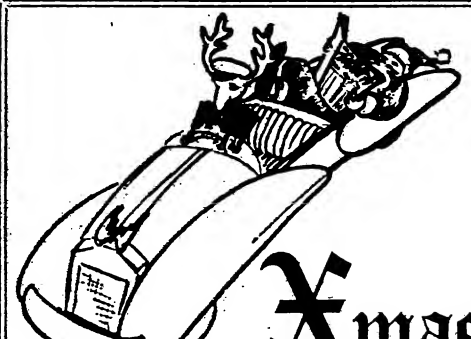
This flat love, however, "was a beautiful love which gave me a badly needed rest for my shattered senses."

Then, added Chevalier a little mournfully, "My last love was a sensual intoxication with a much too young, much too beautiful and much too cool a competitor."

These loves, all of them, "taught me to be philosophical," Chevalier said. With a grand gesture, he summed it up, "It is with all my heart, I thank you, my loves. It was wonderful—while it lasted."

So was M. Chevalier's recital of it.

Frederic Franklin has joined the permanent teaching staff of the Washington School of the Ballet. Since 1957, the former maitre de ballet and premier danseur of the Ballet Russe de Monte Carlo has been artistic director of the Washington Ballet.



11/26

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Hot 'Patate' Cues Vet Play Agent's Analysis of Int'l Script Tastes

Paris.

Editor, VARIETY:

Hot "Patate" Department:

Now that "Patate," by Marcel Achard, is buried and forgotten, critics, writers, actors and directors are pondering the questions: why did the play flop so miserably on Broadway after such a success in Paris?

I think we could get more easily to the core of the matter if we asked: why is "Patate" such a success in Paris? I think that the reasons are: First of all, this is one of the best theatrical production of the last years. The play is beautifully acted and directed here.

Second, the basic situation of "Patate" seems to affect the Parisians traumatically: in every family there is a successful brother, cousin, schoolmate, and an unsuccessful counterpart. The rich, successful friend or relative is unhappy. The poor schnook is happy. This basic plot situation seems to exist in all Latin families — "Patate" is just as successful in Italy and Spain as it is in Paris. The Gallic wit and cynicism is understood by and sits well with audiences in Paris, Madrid and Rome alike.

Such is not the case with the Anglos and the Saxons. And this has nothing to do with Irwin Shaw's excellent adaptation. "Patate" is only moderately successful in Holland, Germany, and the Scandinavian countries. North of the Seine and east of the Rhine there is a resistance to French "esprit."

The great majority of Americans do not understand the French at all. Such an understanding between the two countries exists and did always exist on the highest intellectual and political level only, and it is not merely an acci-

(Continued on page 74)

Broadway in November

By TOM WEATHERLY

The roasted chestnut man is back,
So is the strawhat mummer;
And back again is that boozey bum—
The pestiferous late-comer.

Broadway's biz is sizzling hot,
Cafes, too, are booming;
The hostelries are doing fine—
Never did stop blooming.

That's our "Main Stem, U. S. A.,"
A place of milk and honey;
The welcome mat is out for you—
Just bring folding money.

600 Kudose Leo Michel On His 50th Marker As 'Dr. B'way'; Guilds' Salute

Some 600 attended at $25 and $50 a person to honor "Dr. Broadway" Leo Michel on his 50th anni as a show biz medico at the Hotel Astor, N. Y., last week. The beneficiary was the Birth-of-a-Baby Foundation. Alan Corelli coordinated the shindig in the grand ballroom which gave accent to the Catholic and Episcopal Actors' Guilds and the Jewish Theatrical Guild combining in the salute to the veteran physician whose clientele touched on all branches of the amusement industry. The Catholic Actors' Guild presented him with a gold medal and the other two theatrical guilds gave him citations.

Utilizing George M. Cohan's "Give My Regards to Broadway" in sentimental parody, Dr. Michel mentioned a galaxy of show biz greats who have passed on, among them Cohan, Gene Buck, Jimmy Walker, Flo Ziegfeld, Lee Shubert, Sime Silverman, Sid Silverman, Jack Pulaski, Mark Hellinger, Willie Collier, Percy Moore, William Morris and many others with whom the medico was on intimate terms.

N. Y.-PARIS-CARACAS COSTLIEST STOPOVERS

Financial Times of London (widely read for its first-rate theatre and music reviews) recently published list of largest cities around the world, in order of cost of breakfast, dinner and bedroom in a good hotel.

New York was most expensive, with Paris second and Caracas, Venezuela, third. London was 12th, with cheapest of all Rio de Janeiro, followed upward by Lisbon and Capetown.

Between Caracas and London the order was: Geneva, Brussels, Delhi, Rome, Cairo, Helsinki, Montreal and Tokyo.

Gen. Sarnoff, Others In Raymond Rosen Tribute At Philly Dedication

Philadelphia, Nov. 25.

Gen. David Sarnoff topped a long list of reps of broadcasting and electronic industries in a tribute past Sunday (23) to the late Raymond Rosen, one of country's largest distributors of RCA products. Program, at which RCA boss was principle speaker, marked dedication of the Raymond Rosen Research Building at Albert Einstein Medical Center here.

Sarnoff, reminiscing on his relationship to Rosen, a civic and philanthropic leader in the Quaker City, recalled that it was latter who first brought him together with Emanuel Sacks, RCA exec who died of leukemia last year at the Albert Einstein Center. It is

(Continued on page 16)

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ABEL GREEN, Editor

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COST OF 'ARTISTIC FREEDOM'

Is Decca Divvy Key to Merger?

Hope of gaining a tax loss carryforward is not the only reason that would bring about a merger of Decca and Universal, according to stockholders close to the Decca-U situation. The real reason, according to these sources, is that Decca cannot maintain its annual $1 dividend because in 1959 the Decca divvy is restricted to earnings and it is for this reason that prexy Milton R. Rackmil is said to be anxious to conclude the deal for Music Corp. of America to acquire U's studio realty holdings. The board of directors of Decca meets Friday (29), at which time it is expected to approve the MCA-U deal.

Meanwhile, as reports persisted about the official closing of the MCA-U deal, Universal's preferred stock rose 23 points in the last seven days, closing yesterday (Tues.) at 92.

According to a Standard & Poor analysis, absence of dividends from U, as well as equity from its undistributed loss, are depressing Decca's results. Profits from Decca for the full year, it's said, are expected to be small. Net in 1957 was equal to $2.48 per share. It's noted that maintenance of the 25c quarterly dividend is doubtful.

Under a loan agreement, according to Standard & Poor, dividends are limited to the earnings of any one fiscal year plus $500,000 and net current assets must be maintained at the greater of $5,000,000 or 125% of the outstanding notes.

Since Universal has been operating at a loss recently and Decca's earnings, based on its 82⅓% interest in U, are partially dependent on income from the film company, it's predicted by Standard & Poor that Decca's share of U's undistributed losses suggest about 75c a share in 1958, down sharply from the $2.48 in 1957. Dividends, according to S&P, may, however, continue at 25c quarterly, since some earnings improvement seems possible in 1959. Standard & Poor concludes that "the long-term prospects of Decca are generally favorable, but, with the outlook for Universal clouded, only speculative holdings should be retained."

Decca stockholders, of course, stand to gain considerably if the deal between Universal and Music Corp. of America is consummated. This would give U between $10,000,000 and $15,000,000 for its studio realty holdings and Decca shareholders would receive a proportionate share.

A stumbling block in a merger between Decca and Universal would be finding a proper rate to exchange Universal's common stock for Decca's. In 1954, Decca made an offer of 2¼ to one, but minority stockholders in Universal refused to accept this offer because they felt that company had many hidden assets.

It's said that if Decca would propose a merger now at an unsatisfactory rate, some minority stockholders would attempt to block the move in court and would ask the Securities & Exchange Commission to arbitrate the real value of the remaining shares.

SHIP ALUMINUM THEATRE

Over Million Viewed Cinerama At Brussels World's Fair

More than 1,000,000 visitors to the recent Brussels World's Fair paid $750,000 to see Cinerama, according to Nicolas Reisini, president of Robin International Cinerama Corp., the releasing company for Cinerama abroad.

The portable all-aluminum theatre employed in Brussels is currently being disassembled and will be shipped on 11 railroad flat cars to its next (undecided) destination. Seating 1,200 people, the structure originally cost $300,000 and comes complete with seats and mechanical equipment.

Milton Rackmil Must Study Charm; Desperate for Stars, Gotta Woo 'Em

Universal's status as a film company able to attract independent producers apparently depends on the strength of a few key star personalities still under contract to the company. So far it seems that this has been the only inducement the company has been able to offer since it changed its policy and put out the welcome mat to the indies.

In all four participation deals made to date, Rock Hudson—who can command $750,000 to $1,000,000 on loanout (that's what Metro reportedly offered U for Hudson's services if he were made available for "Ben-Hur")—has been the key link in the finalization of the agreements. Hudson will appear in three out of the four pictures and the fourth deal apparently was contingent on his services for another film. Thesp, a product of a long buildup by Universal, is currently making "This Earth Is Mine," in which U is partnered with Vintage Productions, a company made up of Claude Heilman, Casey Robinson and Henry King. He is scheduled to appear in "Viva Gringo" with Kirk Douglas in a production that involves Douglas' Bryna Productions and Universal, and in "Pillow Talk," with Doris Day, a co-production with Miss Day's Arwin Productions. In addition, Bryna—as part of the deal for Hudson in "Viva Gringo"—will make "Spartacus" in conjunction with Universal.

As understood, Universal is also seeking similar deals for Tony Curtis and Jeff Chandler, two other "name" stars under contract to the studio. Up to now, however, prexy Milton R. Rackmil has been able to make only the deals mentioned above. With the company's future operational policy still in a state of flux and uncertainty, some doubt that other agreements will be made until it is determined how some of the earlier ones come out. "This Earth" is the first of the indie pictures to be completed and represents a budgetary increase for Universal in comparison with the type of pix the company has made heretofore.

In addition to the four indie deals, Universal so far has scheduled one other film—"Operation Petticoat," starring Curtis. This will be a studio picture. The company's current program represents a marked contrast to its previous activity—when it made 34 pix in one year before it temporarily shut down production. Since the company resumed production on a cutdown scale, it has completed the remake of "Imitation of Life," starring Lana Turner, and two Audie Murphy pictures in addition to the indie-made "This Earth Is Mine."

Czechs Purchase Four for $44,000

The Czechs have become the latest of the Communist countries to purchase American films. They've bought four pictures for $44,000 and have agreed to buy an additional six by the end of the year.

Deal was concluded by the Czech film representatives with Jay Frankel's M.J.P. Enterprises Inc. Outfit said this week it also was completing contracts with Roumania, Poland, East Germany and Hungary worth $500,000. Frankel has the Warner Bros., Paramount and RKO representation for all of the Eastern bloc nations.

Titles, approved by the U.S. State Dep. and selected by the Czechs so far include "East of Eden," "Moby Dick," "Old Man of the Sea" and "War and Peace." Latter was bought by the Soviets from the Italian producers for over $100,000.

Frankel said the Czechs had told him they'd buy a larger number of films from M.J.P. in 1959. They've signed an agreement with him to purchase films via M.J.P. exclusively. One major film sold to the Czechs some months back—by Columbia—was "Picnic." It brought a good price.

Titles selected by the Czechs for future purchase include "Captain Horatio Hornblower," "Roman Holiday," "Sayonara" and "Sunset Boulevard." Ladislav Kachtik, director general of Czechoslovak Filmexport, told VARIETY (Nov. 19) that he was interested in purchasing U.S. films (he named the above titles) but that he wouldn't buy either westerns or "sex" pix.

RKO THEATRES RENEWS PREXY SOL A. SCHWARTZ

List Industries yesterday (Tues.) formalized the extension of Sol A. Schwartz's employment contract as president of RKO Theatres. He continues also as v.p. of the parent List company, a member of its executive committee and a director.

Schwartz's last three-year termer was due to expire next spring. He has been president of RKO Theatres since 1950, starting in 1922 as an usher. In a measure this parallels Joseph R. Vogel's career; the Loew prez also started ushering for his chain.

RKO prexy's salary remains the same, at $1,500 a week.

Palance-Waxman Dickering

Hollywood, Nov. 25.

Negotiations are under way for a two-picture co-production deal between Jack Palance's Cody Productions and Philip A. Waxman's indie company.

Palance and Waxman are discussing the proposed association at Rosarito Beach in Mexico.

Chairman of Federation of British Film Makers

Lord Archibald

looks ahead to

Expanding Co-Production Markets

* * *

one of the many Editorial Features in the upcoming

53d Anniversary Number

of

VARIETY

MCA Sells Its Rep Shares To Yates & Carter

Hollywood, Nov. 25.

Music Corp. of America has sold all its stock in Republic—85,000 shares—in a move viewed in industry circles as the forerunner to the talent agency's takeover of Universal studios. Agency sold its stock to a syndicate headed by Rep prexy Herbert J. Yates and L.A. financier Victor M. Carter, both members of the board of directors of Rep.

It's understood that Lew Wasserman, executive chairman of MCA, is retaining 15,000 shares of Rep stock held personally, although the agency unloaded all its stock. Wasserman and Revue prexy Taft Schreiber were in N.Y., and couldn't be reached for comment.

MCA has been negotiating for Universal at a price reported to be close to $15,000,000, with U then to lease back space from MCA for its own theatrical film production. Attorneys for both sides are now trying to put the deal on paper.

Yates and Carter bought the stock at market value, paying more than $700,000. Buyout of the MCA stock gives the Yates-Carter syndicate control of the 2,000,000 shares of Rep common stock.

Rep now plans to carry through a big expansion program, which

(Continued on page 16)

Jerry Wald's 8-Pic 20th Settlement

Hollywood, Nov. 25.

Jerry Wald and 20th-Fox have ameliorated their differences which, fundamentally, resolves itself into an accelerated termination of the independent producer's commitment to the Spyros Skouras company. As soon as he completes the eight pictures under his basic contract Wald will be free to leave the lot. Realistically, he can wrap up this commitment in 18 months as against the three years-plus that his pact has still to go.

Skouras and studio head Buddy Adler also ameliorated Wald on some of the cash the independent producer claimed he had advanced to personally merchandise and exploit the films under his 20th-Fox pact.

Since he made these advances in behalf of Fox, Wald felt the company should reimburse him for a sum that ran between $70,000 and $80,000. A settlement on this claim was made although Fox's position was that Wald had assumed too much, exploitation-wise, in trade advertisements, and the like, and that if the independent producer chose to make these additional disbursements they were his personal commitments, presumably for ultimate personal benefit since Wald has a profit-sharing deal under his indie pact with the studio.

Wald balked and threatened to sit out his contract but the new arrangement resolves all differences.

AMUSEMENT STOCKS' 18TH IN BOARD 'VALUE'

Amusement stocks on the New York Stock Exchange, selling at an average price of $28.88 per share, this month had a total trading valuation of $2,127,929,073, according to the Exchange.

Amusements are 18th on the list of industries in terms of value of securities, excluding the utilities. Leader is petroleum and natural gas with a total market value of $44,030,888,843.

Milton Rackmil "Embarrassed"?

According to Universal insiders, reason why Milton R. Rackmil blew his stack and "barred" DAILY and weekly VARIETY, after both exclusively published the story regarding Music Corp. of America dicker to buy the U studio realty, was because the U prexy's negotiations were reported before he had notified the board of directors of Decca Records about the deal. Decca owns 82⅓% of Universal's common stock.

Rackmil had wanted to go before the Decca board with the MCA deal as a fait accompli. He was angered when the VARIETY story tipped his directors before they had heard from him.

Insiders believe MCA's payment for the U lot, with U then to lease, is nearer $15,000,000 than the $10,000,000 originally reported.

INDIES SIZE UP UNITED ARTISTS

By FRED HIFT

What is United Artists' attraction for "independent" film producers?

Answer, echoing several of the indies currently financed by, and releasing through UA, is primarily one of the artistic freedom, though a good many other factors enter into it too.

"At United Artists, once they have agreed to finance you, and the script is okayed, they leave you completely alone until you deliver the negative. There's no interference with the producer. Find me another studio in town that will match this confidence in the individual filmmaker," commented one producer.

Yet, there are indications that UA may be tightening up its controls, having been stung a couple of times via its easy-going faith in the indies. The UA brass is believed considering greater practical supervision over the smaller indies who may be making pix far away from homebase, and who are apt not only to run over budget, but also to deliver films of doubtful value which it's then up to UA to sell and recoup.

At the economic side, one of the great advantages to an indie going via United Artists is the lack of studio overhead, though to a degree this is offset by the bewildering number of charges UA is apt to throw against its indies. Against that, quote, "You make a film for a major studio, and not only will they charge overhead against your production, but you're also under obligation to make use of their various executives, production departments, artists, etc. It invariably creates problems," said one indie last week. "You have none of that nonsense at UA."

The indies complain that some of the UA charges are "unreasonable," a charge indignantly denied by the company. For instance, said one producer, UA has some artists and copywriters on its staff whose salaries are wholly charged against producers. Some inter-exchange print shipments have been charged against indies, so have entertainment expenses, wires, etc. UA's reply to this is that the charges are baseless, and that—in any case—only producers with "losing" pix tend to beef. "They all have their sales representatives," noted a UA exec. "Nothing is spent that hasn't been approved in the budget."

Small Indies

A good many independents know that only United Artists today is open to suggestions for low and medium budgeters produced on the outside. They feel, too, that the company is properly geared—both sales and exploitationwise—to handle a volume of independently-produced pictures, though several say that there's the danger of the "little" pictures getting buried in the large release volume.

(Roger Lewis, national adpub chief, in Boston last week said United Artists would release 60 top film through 1960, representing an investment of some $65,000 000. An advertising-promotion-publicity budget of close to $10,000,000 has been set to support this sked. In addition to the 60 there will be other pictures coming through.)

It's the small indie, the fellow who gets UA financing for one $400,000 picture, who has a tough time seeing any money at UA. The "big boys," i.e. Hecht-Hill-Lancaster, Bryna (Kirk Douglas), Dore Schary, the Mirisches, etc. don't have much, if anything to worry about, not only because their product is important to the company, but also because they've got full-time producer's reps who keep an eye on the statements and challenge charges which, to them, seem out-of-place. UA quite frequently will make adjustments.

Quite a few of the indies complain that UA charges off against them every possible penny, includ-

(Continued on page 20)

Bankers as Potential Censors

Hugh Flick Brings Possibility to Catholic Attention —Any Television Censorship Must Be Int'l

Albany, Nov. 25.

Hugh Flick, former N. Y. State "censor" of films, stated during a question and answer period here that there was "a type of censorship rarely mentioned"—that by banks financing the production of motion pictures. Banks already exercise various controls over films. This could be extended to the "moral tone."

Flick told the Communications Arts Guild of the Albany Catholic diocese (he's a Methodist) that he had never heard of any practicable system of censorship for television. It would have to be international to work. He cited the case of Canada banning alcoholic advertising on Canadian stations while Canadians tune in Buffalo and other American stations to see beer and wine extolled.

Flick said the advocates of censorship were second-best in powers of articulation to the advocates of freedom from censorship and that "more effective organization" was desirable. Legion of Decency itself could, on the Roman Catholic level, accomplish more, he thought. Flick thinks horror and brutality, of which there is far too much in American pictures, have a delayed but highly dangerous effect; the reaction they trigger may not be felt for a generation to a century later.

He saw no harm in the showing by American theatres of Russian films—via the cultural exchange program arranged between the Soviet Union and the State Department—since "it will all be in a great gold-fish bowl . . . the program has been carefully planned will be closely scrutinized."

A number of questions were fired at Flick about "Communist propaganda in Russian motion pictures, and in American motion pictures." As to the former; he had viewed a number of Arkino releases in which "rip-snorting propaganda sometimes broke out, right in the middle." New York State could do nothing about this.

When a foreign film—say, Hungarian or Chinese—was submitted for licensing, and propaganda for Communism was detected, "the federal authorities were notified."

Flick shied away from a categorical answer on "Communist propaganda or Communist tinge" in domestic films.

Father St. John, who lauded Flick's address and answers, distributed copies of the 1957 "Censorship Statement of the Bishops of the United States." He also read excerpts.

'PORGY' ENGLISH-ONLY

Goldwyn to Eschew All Foreign Lingo Dubbing

In its world-wide dates, Samuel Goldwyn's production of "Porgy and Bess" will be presented in the English language only.

The George Gershwin-DuBose music drama will not be dubbed in any foreign language nor will foreign sub-titles be employed. Reason for the decision is the international success "Porgy and Bess" gained when it toured as a stage production under U. S. State Dept. auspices.

Share-the-O'Head Schemes Multiply In Foreign Lands

More intent than ever on making economies in their operations overseas, the companies continue to mull over reciprocal distribution mergers and takeovers, particularly in the smaller territories.

Latest deals involve Metro and 20th-Fox, with the former to release the 20th product in Chile, where it has a theatre, and the latter taking on the M-G films in New Zealand. Metro and 20th already have such a deal operating in some other territories, and they're studying additional ones.

There's a deal on, too, for Metro to release the Universal films in India and Pakistan. Paracount and U dickered similar arrangements some time ago, but they fell through when Al Daff, exec v.p. of Universal, quit. Par has a switch deal with Metro under which it handles the Metro films in Denmark and Metro releases the Par product in Norway.

Execs say more deals of this type can be expected in the months to come as the companies look for ways to cut corners. However, the outfits aren't in any terrible hurry to give up their distribution setups and some lean to the view that it might be more economical to play ball with local distributors rather than the American competition.

Film Curator In Obsequies Over Industry Corpse

When James Card, motion picture curator of George Eastman House, held his nose to the threat of screen "smellies," Times-Union reviewer Hamilton B. (Ham) Allen responded with "*He Came to Bury Movies, Not to Appraise Book.*"

Under that headline Allen charged Card had delivered a low blow eulogy as a prelude to what had been announced as a review of Arthur Knight's view of the movie industry, "The Liveliest Art."

Launching pad of the Allen-Card controversy was the quiet, waxed-floor Rochester Public Library. Occasion was a noontime (18) "Books Sandwiched In" gathering of 200 Rochesterians who munch lunch while listening to book reviews by leading local lights.

Card charged . . . "movies are undergoing their spasmodic last kicks" . . . "these spasms have knocked the screens all awry, and heartless showmen have stretched their frames to widths of 80 feet for the morbidly curious to witness their death agonies."

His takeoff on the current movies continued: "To pursue a tasteless personification to a disgusting finish, the final blow is that the son of lamented Mike Todd is even now deliberately making movies that smell. Scent-O-Rama will be the end.

"Already the movies are only kept in tortured existence by the several millions of American teenagers who use their theatres as popcorn-strewn midways of self-exhibitionism. The frightened remnants of the motion picture industry and the exhibitors delude themselves that these frenetic adolescents enter their buildings to see the multimillion dollar obligatos to their own performances."

Card concluded that "when at last the inevitable rigor mortis has overtaken the cinema and ended its butterfly existence . . . when the film is dead beyond all shades of specious argument . . . then the medium will be discovered by our educators."

He predicted that "then, at last, this great art will become a part of our college curricula, and scholars will praise with consternation the lovely heritage that we have destroyed."

In rebuttal Allen contended that the corpse over which Card read his "final remarks" was the two-billion dollar motion picture industry. He held that Knight was written off by Card as "an axless historian" and "man of kindliness and gentleness."

In his final salvo Allen wrote, "One who has left oft drawn on Card's unchallenged knowledge of his subject, the history of movies, came away from the review full of suspicion that even as author Knight has erred in reporting facts of the cinema's past 60 years, reviewer Card, in years to come, will be proved wrong in his estimates of the future of the still-lively corpse he buried yesterday."

The First Professor of Motion Pictures

Robert Gessner

urges kiddingly-on-the-square

Professors of Pix Unite

and admonishes that they have nothing to lose but growing pains

* * *

another Editorial Feature in the upcoming

53d Anniversary Number

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VARIETY

DORE SCHARY WILL RESIDE IN GOTHAM

After he completes directing film scripter Leonard Spigelgass' maiden Broadway play, which he and the Theatre Guild are coproducing, Dore Schary moves into a new 12-room co-op on Madison and 70th. Miriam (Mrs. Dore) Schary heads for the Coast early in January to sell their big house in the fashionable West L. A. sector since Schary plans to concentrate on legit and make New York his home, alternating with summer production on his indie three-picture deal with UA.

His first, "Lonelyhearts," is being tradeshown this week.

Greshler's M&L Reissue

Hollywood, Nov. 25.

"At War With the Army," produced in 1951 by Abner J. Greshler, starring Martin & Lewis and Polly Bergen, is now being reissued by Omat Co. Productions via Al Schwalberg.

Film was recently tested with 20 prints and reportedly scored heavily in key cities. Outfit is now working with 250 prints and has an order in for an additional 100 prints.

Europe to U. S.

George Bennett
Claire Bloom
John Crosby
Morton DaCosta
Harrison & Fisher
Julius Fleischmann
James Hill
Charles Laughton
Euan Lloyd
Joe Lustig
Laurence Olivier
Natalie Primus
Jack L. Warner

U. S. to Europe

Mark Chapman & Walker
Jack Hylton
Griffith Johnson
Deborah Kerr
Gordon McLendon
Barna Ostertag
Vincent Price
Sandy Wilson
Max E. Youngstein

New York to L. A.

Jay Barney
Charles Einfeld
Greg Harrison
Alexander H. Cohen
Milton Goldman
Bob Hope
George Jessel
Griffith Johnson
Ben Kalmenson
Mrs. Vance King
John Seven
H. Allen Smith

L. A. to N. Y.

Walter Brooke
Kenneth Clark
Joan Collins
Roy O. Disney
Melvyn Douglas
Richard Eyer
Nina Foch
Mona Freeman
Peter Glenville
Sheilah Graham
Jose Greco
William Hanna
Russell Hayden
Leo Jaffe
Eric Johnston
Paul Kallet
Harold Mirisch
David Niven
Susan Oliver
Cole Porter
Morton A. Spring
Russ Tamblyn
Jonie Taps
William L. Taub
C. J. Tevlin
Robert M. Weitman

National Boxoffice Survey

Trade Improves; 'Houseboat' New Champion, 'Tunnel' 2d, 'Pacific' 3d, 'Mardi Gras' 4th

Business in many keys this week reflects a downbeat pre-holiday trend. However, some theatres have sessions which take in Thanksgiving Day, and they're doing plenty well. In fact, wherever some of the new product is being played exhibitors are happy.

"Houseboat" (Par) is in No. 1 position this session. It was second last week. Playing in some 22 keys, pic looks to gross better than $300,000 in the situations covered by VARIETY. "Tunnel of Love" (M-G), a newcomer, is winding up second, with indications of being heard from additionally.

"South Pacific" (Magna) will land third position as against seventh a week ago. "Mardi Gras" (20th), another newie, is showing enough initial strength to cop fourth money.

"South Seas Adventure" (Cinerama) is edging up to fifth spot. "Gigi" (M-G) is capturing sixth place. "Home Before Dark" (WB), which was fourth last round, is winding up seventh. "Last Hurrah" (Col), first a week ago, will be eighth.

"Windjammer" (NT) is capturing ninth position. "In Love and War" (20th), high on list for several weeks, is landing 10th place. "Big Country" (UA) is winding up 11th while "Old Man and Sea" (WB) rounds out the Top 12 list.

"Defiant Ones" (UA), for weeks among the top-ranking pix; "Party Girl" (M-G) and "White Wilderness" (BV) are the runner-up films.

There are not too many newcomers aside from those placing in the top-grosser list. "I Want To Live" (UA) looks most promising of these, being great in Chi on second week and smash in N.Y. "Earth To Moon" (WB), okay in L.A., is mostly mild to dull in some five other keys. "My Uncle, Mr. Hulot" (Cont), also new, is wham in Boston and great in N.Y.

"The Spider" (AI). not so hot in Providence, looks fair in Boston. "Onionhead" (WB) shapes good in Louisville. "The Robe" (20th) (reissue), is very good in Frisco.

"Case of Dr. Laurent" (T-L) shapes nicely in several arty theatres. "Cat on Hot Tin Roof" (M-G), which for weeks was on top or near there, looks great in Toronto and torrid in L.A.

"Night Heaven Fell" (Kings), great in Minneapolis, looms nice in Cleveland. "Tarawa Beachhead" (Col) shapes trim in Chi and so-so in Portland.

"Man of West" (UA) is slick in Frisco and okay in St. Louis. "Mark of Hawk" (U) looks fair in Cincy.

"Queen of Outer Space" (AA) shapes fair in Chi. "Around World in 80 Days" (UA) is smash in Chi and L.A.

(Complete Boxoffice Reports on Pages 8-9-10)

Gag-Gay Dinner to Benjamin & Krim

Adlai Stevenson Keeps Pace With Professional Wits —Plenty of Fun at Pioneers' 20th Anni

By ABEL GREEN

The 20th anniversary dinner of the Motion Picture Pioneers honoring Robert S. Benjamin and Arthur B. Krim, respectively board chairman and president of United Artists, Monday night (24) at the Waldorf-Astoria, N.Y., brought industry leadership out en masse. It honored two of the youngest film "pioneers," one of them in fact so young that Krim was both a freshman, just initiated, and the co-guest of honor.

Adlai E. Stevenson and Bob Hope were the two principal speakers and Max E. Youngstein, UA vice president, this year's dinner chairman, toastmastered.

Prime keynote, from all and sundry, was the recognition—sentiment apart—that the new vigorous blood which the two attorneys, who are still of the Phillips, Nizer, Benjamin & Krim law firm, brought into the picture business exemplifies the probable answer to the film industry's revitalization and future survival.

Ned Depinet, prez of the Motion Picture Pioneers and the MPP Foundation, for whose benevolent work this organization was originally set up two decades ago by the late Jack Cohn, said so in so many words. So did Hope and Youngstein, and it was echoed from by the out-fronters, particularly the exhibitor element, which recognizes that UA is today the largest single fountainhead of new film product, along with 20th-Fox.

The dinner was replete with oratory and wit. Harry Belafonte played it across the board with his impressive folk songalog that ran the gamut from "Bless The Child" to an Israeli number to "Mathilda," in honor of Krim's fiancee. Al Rickey batoned the band. Judge Ferdinand Pecora inducted the 48 freshmen Pioneers—qualifications are 25 years in the business—and Rabbi Bernard Birstein gave the invocation. Depinet again stressed the need for Foundation funds to succor the less fortunate veterans of the film business.

Only dais intros were Depinet's salutes to the 91-year-old Walter Vincent, president of the Actors Fund of America, the oldest living pioneer; to Adolph Zukor, who got an affectionate salvo; and to Harry Brandt, just out of the hospital. Eddie Dowling picked the winner number for the Chevrolet raffle—UA and Youngstein alone sold over $8,000 worth of $10 tickets to help swell the Foundation fund—which was won by WB exec veepee Ben Kalmenson.

Belafonte, also glib of gab, observed in between songs that "which is good for United Artists is not necessarily good for the rest of the industry."

Youngstein stressed the "togetherness" of the Benjamin & Krim team and accented that "all the partners were bathed in the mellowness that only a capital gains deal can produce . . . I consider myself like a Greek chorus in the absence of Spyros Skouras in emceeing this event. In fact this room (the elongated Starlight Roof of the Waldorf-Astoria) looks like it was designed by Skouras in CinemaScope . . ."

On a serious note Krim and Benjamin, in their acknowledgement speeches, following the presentation of the silver plate mementos, repeatedly saluted the UA executive team, by name, all of them out-front, save Charles Smadja, who headquarters in Paris.

Stevenson's Oratory

Stevenson's oratory was, of course, literate and witty. Despite his self-abnegation at "being sandwiched in between Belafonte and Hope," his ad libs were pithy: "UA proves what a good lawyer can do when he's elected president . . . a statesman is a man who meets every problem with an open mouth . . . Faith to a public speaker is the applause at the beginning; Hope is when Bob has his laughs applauded in the middle of his routine, and Charity is the applause at the end of most speeches . . ." Stevenson recalled Hope visiting him with an orchid in Springfield, Ill., when he was Governor (Hope later cracked, "I thought that first name was in pig-Latin . . . Gov. Stevenson's address needs English subtitles, but what can you expect from a gent whose chauffeur even went to Harvard").

Stevenson referred to Louis Armstrong, the Harlem Globetrotters and even Bob Hope's globetrotting in relation to global accord and "stop shivering at fear." His recitative, "The Clever and the Good," inspired many to seek out copies. He saluted the g.'s of h. as dramatizing new blood in American industry. (Youngstein made reference to that also in his sincere declaration about "the best

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PARAMOUNT CANADIAN CAPER

Court Clears Way for Loew's Split; Much Paper-and-Skull Work Yet; Last of Old Producer-Exhibitors

Loew's Inc. divorcement plan was approved without comment Friday (21) by Federal Judge Edmund L. Palmieri. The Court acted in less than a week from the time of the hearing in N.Y. Federal Court and paved the way for the final separation of the production-distribution company from the theatre firm. The Court's approval brings to an end the split-up of the major film companies as ordered by the Government in consent decrees, Loew's being the last of the majors to take the step. In effect, the move marks the official end of the era of the giant theatre-owning production - distribution companies.

Armed with the Court's approval, Loew's Inc. is now faced with a monumental task of paper work in dividing the assets of the two new companies. Steps that must be taken to complete the separation include the finalization of the technical order, with inclusion of the safeguards demanded by the antitrust division of the Dept. of Justice, official notification of the Securities & Exchange Commission, application to the N.Y. Stock Exchange for a separate listing of Loew's Theatres, the furnishing of various Government agencies, including the Treasury Dept., with copies of the divorcement plan, the completion of various indentures connected with the division of the $27,000,000 funded debt, and the printing of new stock certificates.

Share Split

When these actions are completed, present stockholders will receive one share of stock in each of the new companies for two shares of Loew's Inc. stock now held. It is difficult to determine the market price of the new shares when they are issued, but it's anticipated that one share in each of the new companies will be worth half the market price of Loew's Inc. when the split is made.

No timetable has been made as to when the actual distribution of the new shares will be made, but it's expected to be completed well before the Aug. 31, 1959 deadline.

In stepping out on its own, Loew's Theatres—in addition to taking over the ownership and management of Radio Station WMGM, N.Y.—will operate 102 theatres, of which 44, including the Capitol and State on Broadway, are in the N.Y. metropolitan area and 58 are showcase theatres in cities throughout the U.S. Before the consent decrees were handed down, Loew's operated a total of 144 theatres, of which 72 were in the N.Y. territory.

Wheels-Within-Wheels

It's a small world after all. When Eric Johnston was in Moscow recently, among the Soviet films he picked was one titled, "The Captain's Daughter." Now, the Americans have rejected the picture and taken "Othello" instead.

The reason: Paramount has the same theme coming up in its "Tempest," which was shot in Belgrade and Rome. Based on the same Alexander Pushkin story, too.

One-Day 'Peace,' Loew's Inc. Faces New Proxy War

Simultaneously with the approval of Loew's Inc.'s divorcement plan by Federal Judge Edmund L. Palmieri the management of the embattled company is again faced with the threat of a proxy fight. In what appeared to be a direct about-face and the end of a one-day peace, Louis A. Green, who with Jerome A. Newman represents the insurgent group on the board of directors, is prepared to embark on a proxy battle, apparently with or without the support of Newman. He has filed preliminary papers with the Securities & Exchange Commission and the N.Y. Stock Exchange as an indication that he may launch a proxy fight against the company.

This move came as a complete surprise in light of the fact that Newman had issued a statement last week indicating that the

(Continued on page 10)

ANSCO & DUMONT HYPO TRADING

Sale of a large block of its shareholdings in Famous Players Canadian Corp. Ltd., top theatre chain in the Dominion, is under discussion at Paramount Pictures.

Company currently owns 51% of the stock of Famous Players Canadian, amounting to about 900,000 shares. Stock has been hovering at around 21 and 22, dropping back after gaining a few points recently.

Par exec last week confirmed that a deal was being talked, but declined to give details. It's believed that an offer for all or part of the Canadian stock has been pitched to Paramount via a Canadian syndicate. Observers in N.Y. considered it unlikely that Par would sell out completely inasmuch as the Canadian subsidiary has been turning in handsome profits. Same is not true of Par's other "diversification" projects to date.

Explanation of the sale talk lies partly in a new Canadian law, limiting the extent of foreign (i.e. non-Canadian) ownership in any future big setup, such as Famous Players. Ostensibly, this law doesn't apply to Par's current control of the circuit. However, the FPC board apparently discussed the subject and communicated its concern to New York.

According to a Par exec, the law, its application and the ensuing discussions "can easily be blown up" into fantastic stories. He wouldn't say how much Paramount has been offered for its interest; or what percentage of its FPC shares it'd be willing to sell.

Outside sources, however, insist that a complete sellout is a possibility. It's noted that the Par stock has been hitting 46 and 47, which some construe as an activity tied into the Canadian deal.

Meantime the jumpy nature of the company's securities reflects other possibilities of diversification. ("Extension of the picture business" is the preferred expres-

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Tired Blood Flivs Today's Woes; In Their Heyday Old Guardsmen Could 'Cope'—Sez Dore Schary

If the "old guard" of the film business were still young today, it'd probably know how to tackle—and probably solve—many of the pressing problems of the industry at the present time, Dore Schary, former Metro studio chief and now a playwright and independent film producer, said in N.Y. this week.

Schary, who left Metro at the end of 1956, has delivered to United Artists "Lonelyhearts," his first production as an indie. Starring Montgomery Clift, Robert Ryan, Myrna Loy, Dolores Hart, and Maureen Stapleton, the film bows at the Beverly Theatre in Los Angeles Dec. 26, in time to rate consideration for the Academy Awards. It'll preem in N.Y. in February.

Though he owes UA two more films, Schary said he had no immediate production plans. His legit hit, "Sunrise at Campobello," will be filmed, but Schary said he didn't know when. He's currently preparing the legiter, "Majority of One," producing and directing it.

Always known for his outspoken views, Schary characterized part of the trouble with the business today as the "paternalistic" structure at the companies. "To a large degree, this business is still run by the men who originally built it," he said. "If all our present trouble had occurred when they were still young, they'd have responded with the energy and imagination which they showed when they founded the industry.

"For instance, they'd have called their people in and offered to rewrite their deals, give them percentage contracts. That way they'd have held their creators. But they refused to see the handwriting on the wall. The business was built on the contract basis, and they stuck to it even when most other people realized that it was already obsolete since taxes made immediate income less important. They thought they'd hold out, and they lost."

No Regrets

Schary said he had no regrets whatever about leaving his studio job (from which he was actually eased out), nor had he any desire to ever return to a similar position. You might say "I've been there and I've come back," he smiled. What did it feel like being an independent "I have no dislocation in my mind about it," he replied.

Producer felt that the decline of the studios was a matter of

(Continued on page 18)

Bankers, Please Read

Shoe is on the other foot with Harold Robbins. When he was budget boss at Universal it was more or less routine for him to call the signals on how a picture's cost could and should be cut.

But now that he's a producer he admits it's no easy matter to change around the blueprint for a production and get that budget down, down, down.

Americans Ask Fewer Festivals (Not Enough Pix)

Meeting of the council of the International Federation of Film Producer Assns. in Paris tomorrow (Thurs.) and Friday will hear an American pitch for a reduction in the number of "approved" film festivals.

The U.S. rep at the powwow, called every year at this time to discuss Federation sanction of international fests the following year, probably will be Griffith Johnson, the Motion Picture Export Assn. v.p. who left for London and Paris Monday (24). Fred Gronich, the MPEA's continental manager, likely will sit in with him.

In the past, the MPEA delegate to Federation was the Association's British rep. Now, however, Charles Baldwin has resigned and isn't actually being replaced in the post, though Roland Thornton is the acting chief and the company managers in London are

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WARNERS SHRINKS ITS EXCHANGES TO 15

Most drastic reduction in domestic exchange facilities of all companies is to be effected by Warners, cutting down to a reported 15 sales branches.

This, it's said, is to go hand in hand with the company's plan to trip its production schedule to 12 to 14 features a year.

On about 15 cities where full-scale branches are now located all that will remain will be shipping stations, according to the report.

Marlon Brando's Own

Hollywood, Nov. 25.

Marlon Brando makes his directing bow on first picture to be turned out by his Pennebaker Productions. He also will costar with Karl Malden in "One-Eyed Jacks," slated to roll next week for Paramount release.

Stanley Kubrick, originally set to direct, bowed out last week to launch an early start on "Lolita," which he and James B. Harris will indie produce.

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ARTHUR LOEW RETURNS TO MOTION PICTURE BIZ

Arthur Loew, past president of Loew's and son of this corporation's founder, Marcus Loew, is back into the picture business. He's been absent since he exited the Loew's chief exec post last year.

Loew, in association with Alfred Crown, has purchased a novel, "Moth for the Star," by Michael Frost, and this is intended as the first of a series to be acquired and adapted for the screen. Loew put up $100,000 for the rights.

Crown, recently associated with Morris Helprin in independent production, and Loew haven't set any financing or releasing deals; these are to await future developments.

Further, "Star," which was published by Harper and was lead Book of the Month last July, simply is the first the Loew-Crown combo have in mind. Plan is for them to pick up other properties as they go along.

Morton DaCosta, director of both the stage and screen versions of "Auntie Mame," due in from Europe at the weekend to attend the pic's opening at the Radio City Music Hall.

Auntie Mame
(COLOR; TECHNIRAMA)

Smash b.o. version of the Broadway hit.

Hollywood, Nov. 21.

Warner Bros. production and release. Stars Rosalind Russell; costars Forrest Tucker, Coral Browne, Fred Clark. Directed by Morton DaCosta. Screenplay, Betty Comden and Adolph Green; based on the novel by Patrick Dennis, as adapted for the stage by Jerome Lawrence and Robert E. Lee; camera (Technicolor), Harry Stradling Sr.; music, Bronislau Kaper; editor, William Ziegler. Previewed at Academy Awards Theatre, Nov. 20, '58. Running time, 143 MINS.

Mame Dennis ..... Rosalind Russell
Beauregard Burnside ..... Forrest Tucker
Vera Charles ..... Coral Browne
Mr. Babcock ..... Fred Clark
Patrick Dennis ..... Roger Smith
Lindsay Woolsey ..... Patric Knowles
Agnes Gooch ..... Peggy Cass
Patrick (as a child) ..... Jan Handzlik
Gloria Upson ..... Joanna Barnes
Pegeen Ryan ..... Pippa Scott
Mrs. Upson ..... Lee Patrick
Mr. Upson ..... Willard Waterman
Brian O'Bannion ..... Robin Hughes
Norah Muldoon ..... Connie Gilchrist
Ito ..... Shimoda
Sally Cato ..... Brook Bryon
Mrs. Burnside ..... Carol Veazie
Acacius Page ..... Henry Brandon

The film version of "Auntie Mame" is a faithfully funhy recording of the hit play, changed only in some small details to conform to motion picture mores. Morton DaCosta, who directed the Broadway version, has restaged his smash for Warner Bros. and it looks to repeat its legit success. It is perhaps the strongest b.o. prospect of the Christmas pictures yet shown. Rosalind Russell recreates the title role for the film and re-establishes herself as a top picture personality.

Betty Comden and Adolph Green have done the screenplay, based on the play by Jerome Lawrence and Robert E. Lee, which in turn was taken from the "novel" of Patrick Dennis. There isn't too much difference in the picture's finished version (at least one original scene written for the film was dropped in final editing) from the play. Some of the gamier aspects and language have been toned down and some others suggested rather than stated. It is a top screenplay job.

Miss Russell plays the character described in the dialog as "a loving woman—odd, but loving." The odd part of her character supplies the comedy and the loving supplies the warmth and heart. The story is actually not very convincing, the characterizations of little depth, dialog is really only a series of comedy skits. But "Auntie Mame" is hilarious and human in about equal measure, and it is a surefire combination when mounted in as handsome and slick a production as this one.

Miss Russell is a high-class—or, at least, rich—Bohemian. She mixes Greek Orthodox bishops with Gertrude Stein-type females, for her own amusement, directing this chorus of mixed voices with a cigarette holder loaded with gems as phony as most of her guests. "Life is a banquet" is her philosophy. Even when the stock market crash wipes her out, the depression that follows fails to depress her for long. There is a rich husband to rescue her from clerking at R. H. Macy's, and when he falls off a mountain in Switzerland on their marathon, globe-trotting honeymoon, she bounces back to do her memoirs.

The climax of her career is saving her nephew from the stuffy life she has always fought, and then taking off for a new career with the nephew's son.

The problem for an actress with a character like "Mame" is to make her seem more full-hearted than empty-headed. Miss Russell scores because her native intelligence augments her sharp comedy sense. She can spike a line and drive it in, but she can also carry off the scenes of mother love and romance with her nephew and her husband. Miss Russell is a knockout in the series of now celebrated wigs, and in Orry-Kelly's gamut of fantastic costumes.

As in the legit version, Peggy Cass—who reprises her Broadway assignment—is a comedy standout as the helpless "Agnes Gooch." Miss Cass keeps her unwed pregnancy firmly in good taste, but sets her character so well in her early scenes that she has only to lurch through the background later to excite howls of glee.

Coral Browne, as the alcoholic actress who is Mame's best friend, and Fred Clark, as the baffled banker assigned to trustee Mame's nephew, are also strong comedy supports. Forrest Tucker, playing somewhat straighter, makes a human figure of his Southern millionaire but gets a great deal of fun out of it, too. Young Jan Handzlik (also from the stage) does a good job as Mame's nephew as a boy, and Roger Smith is sympathetic in the same part, as an adult. Joanna Barnes is another comedy figure of considerable humor as Smith's stuffy fiancee, and Lee Patrick and Willard Waterman do fine as her bigotted parents. Patric Knowles, Pippa Scott, Robin Hughes, Connie Gilchrist, Yuki Shimoda, Brook Bryon, Carol Veazie and Henry Brandon each create individual characterizations of immense value.

To an unusual degree, the art director deserves a special nod on "Auntie Mame." Malcolm Bert did the successive versions of the apartment that is the chief set, and they are not only lavish versions of "Before and After" but get fun and sympathy out of them. Robert Hanley was consultant on the interiors, and George James Hopkins was the set decorator.

Morton DaCosta's direction is lively and inventive, especially in adapting some of the techniques he used on stage. However, a few punchy closeups might have got more laughs out of some of the lines.

Harry Stradling's photography is bright and lucid, as it should be for comedy, diffusing the background only occasionally to highlight a foreground figure. He keeps the Technirama process from overwhelming his figures and his Technicolor is brilliant and true. Bronislau Kaper's score, supervised by Ray Heindorf, is discreet with only a "Mame" theme to give it emphasis. Editing by William Ziegler is fine, as is the sound by M. A. Merrick. *Powe.*

Sally's Irish Rogue
(BRITISH)

Simple, but cheerful Irish comedy, with Julie Harris and the Dublin Abbey Players, which can well blarney its way into most cinemas as a useful dualer.

London, Nov. 18.

British Lion release of an Emmet Dalton (Monty Berman-Robert S. Baker) production. Stars Julie Harris, Tim Seely, Abbey Players. Directed by George Pollock. Screenplay by Patrick Kirwan and Blanaid Irvine, from "The New Gossoon," a play by George Shields; camera, Stanley Pavey; editor, Gerry Hambling; music, Ivor Slaney. At Studio One, London. Running time, 74 MINS.

Sally Hamil ..... Julie Harris
Luke Carey ..... Tim Seely
Rabit Hamil ..... Harry Brogan
Ellen Carey ..... Maire Kean
Mag Kehoe ..... Brid Lynch
Ned Shay ..... Eddie Golden
John Henly ..... Philip O'Flynn
Biddy Henly ..... Finola O'Shannon
Seamus Doyle ..... Noel Magee
Saloon Landlord ..... Paul Farrell
McKeefry ..... Dermot Kelly
Postman ..... John Hoey
Uncle Peter ..... Geoffrey Golden
Garage Dealer ..... John Cowley

Irish film comedy is in a specialized class, either leaving an audience cold or in raptures. With the Dublin Abbey Players on parade, "Sally's Irish Rogue" has an authenticity which makes its naivete and whimsey quite disarming. It emerges as a pleasant, modest joke which creates plenty of happy-go-lucky yocks and should prove a useful dualer for most houses.

The slim story line concerns an amiable, weak young man who is more interested in motorcycles than in the farm he is due to inherit. He acquires the bike, breaks off with the girl he has promised, secretly, to marry and becomes unwittingly involved with another one to such an extent that he is nearly forced to the altar. Between the threats of breach-of-promise and a shotgun wedding, he is all over the place, but everything is tidied up satisfactorily, if slightly illogically.

The screenplay by Patrick Kirwan and Blanaid Irvine has a lot of loose ends. The dialog is so determinedly "Oirish" that it is sometimes almost incomprehensible to English-speaking purists. But it is directed with such breezy blarney by George Pollock that this scarcely matters. Filmed unostentatiously at the new Ardmore Studios, near Dublin, it has the advantage of pleasant Irish village scenery. Stanley Pavey's photography captures the atmosphere of the locale admirable.

Tim Seely is the young man in question while Julie Harris was imported from the U.S. to play the role of the forthright young woman who brings him to heel. Both of these young people fit excellently into the Irish scene. But it is the Abbey Players who really matter. Harry Brogan has a field day as Miss Harris's father, a wily poacher. Brogan, overplaying riotously, gives a gem of a comedy performance. Philip O'Flynn, Brid Lynch, Dermot Kelly, Paul Farrell and Noel Magee add a cheerful quota to the fun and games. Eddie Golden and Maire Kean soundly carry the weight of the more serious roles.

Ivor Slaney's background music is relentlessly, but fittingly, Irish. The pic winds up with pictorial credits for the various characters, a service to audiences which should be a "must" for all producers. *Rich.*

Unwed Mother

Routine, improbable exploitationer, for teaming with same studio's "Joy Ride."

Hollywood, Nov. 21.

Allied Artists release of Joseph Justman production. Stars Norma Moore, Robert Vaughn. Associate producer, Maurice Horn. Directed by Walter A. Doniger. Screenplay, Anson Bond and Alden Nash; based on a story by Bond; camera, Lothrop Worth; music, Emil Newman; editors, Lou Moss and Neil Brunnemkant. Previewed at the studio, Nov. 17, '58. Running time, 74 MINS.

Betty ..... Norma Moore
Dona ..... Robert Vaughn
Mousie ..... Diana Darrin
Gertie ..... Billie Bird
Mrs. Horton ..... Jeanne Cooper
Ben ..... Ron Hargrave
Linda ..... Kathleen Hughes
Mr. Paully ..... Sam Buffington
Mrs. Miller ..... Claire Carleton
Lonella ..... Collette Jackson
Curtis ..... Ken Lynch
Mrs. Paully ..... Dorothy Adams
Minister ..... Ralph Gamble

The beauty of this title is its accuracy. There are no obscurities or subtleties in the Joseph Justman production for Allied Artists. "Unwed Mother" is about a girl who is not married and is pregnant. Some exploitation values may be assumed. It will be teamed by Allied with "Joy Ride," (Reviewed in VARIETY, Oct. 8, '58) which is the stronger of the two films. They make a fair pair for exploitation dualling.

The Anson Bond-Alden Nash screenplay, from a story by Bond, starts off promisingly, chiefly because of the male in the illicit romance, Robert Vaughn. He is such a thoroughly reprehensible character, but one of those fascinating heels, that he gives the otherwise routine and shabby seduction some class. When Vaughn disappears from the story, the screenplay seems to run out of invention, and winds up so lacerated by factual errors and improbable situations that it loses all realism and conviction.

Norma Moore is the title character, a country girl from Visalia, Calif. She comes to Los Angeles and promptly starts giving her paychecks to Vaughn, who presents himself as a scion of wealth temporarily strapped. His promise to marry her turns out to be no more negotiable than his I.O.U.'s, and she winds up in a home for expectant, unwed mothers.

She agrees to put the baby up for adoption but changes her mind after the child is born, providing the film with a wild and unbelievable conclusion as she pursues the foster parents by auto to reclaim her infant.

Walter K. Doniger, who directed, has done a better than routine job in dealing with these elements, although handicapped by the limits of the story and screenplay. The actors do well, particularly Vaughn, aided by Miss Moore, Diana Darrin, Billie Bird, Jeanne Cooper and Claire Carleton. *Powe.*

7th Voyage of Sinbad
(COLOR)

Fairytale actioner with science-fiction and horror trimmings. Parts of it will scare under-10 small fry. Prospects good.

Columbia Pictures release of a Morningside Production. Stars Kerwin Mathews, Kathryn Grant, Richard Eyer, Torin Thatcher; features Alec Mango, Danny Green, Harold Kasket, Alfred Brown, Nana de Herrera. Produced by Charles H. Schneer. Directed by Nathan Juran. Script, Kenneth Kolb; camera (Technicolor) and using Dynamation process, Wilkie Cooper; visual effects, Ray Harryhausen; music, Bernard Herrmann. Previewed at the Roxy Theatre, N.Y., Nov. 15, '58. Running time, 89 MINS.

Sinbad ..... Kerwin Mathews
Parisa ..... Kathryn Grant
The Genie ..... Richard Eyer
Sokurah ..... Torin Thatcher
Caliph ..... Alec Mango
Karim ..... Danny Green
Sultan ..... Harold Kasket
Haruba ..... Alfred Brown
Sadi ..... Nana de Herrera
Gaunt Sailor ..... Nino Falzaga
Crewman ..... Luis Guedes
Ali ..... Virgilio Teixeira

As every alert youngster should know, Sinbad the Sailor went on some pretty exciting voyages and met with the kind of fantastic adventures that make the heart throb and the pulse race. In "The 7th Voyage of Sinbad," this world of makebelieve has been recreated in rich Technicolor and with the kind of gusto and bravado that certainly catches the spirit of the tale.

Just about every trick in the book—including a new one called Dynamation, i.e. the animation of assorted monsters, vultures, skeletons, etc.—has been used to bring a vivid sort of realism to the various and terrifying hazards which Sinbad encounters on his voyage and in his battle with Sokurah the magician. Add to this a love story (interrupted when the princess Parisa is shrunk to inch-size by the magician and must view the world around her from that vantage point) and what emerges is a bright, noisy package for youngsters and adults alike.

It should be pointed out that some of the scenes in the film are sufficiently scary to be of concern to parents of small children. Kids under 10 will be alternately delighted and horrified. Inasmuch as they obviously must have been aiming primarily for the juvenile market, it's difficult to understand why producer Charles H. Schneer and director Nathan Juran had to turn this into a quasi horror-thriller. At the Roxy Theatre preview in N.Y., quite a few parents took their youngsters out, and a good many children were heard to complain they were frightened.

Which, however, does not detract from the fact that this "Sinbad" is frequently exciting and technically imaginative and inventive. Trick photography is used effectively to create the huge, roaring cyclops, the one-eyed monster; the Genie in the magic lamp; the shrinking of the princess; the rattling duel Sinbad fights with the skeleton; the firespitting dragon; the giant Roc mother bird, etc.

Kerwin Mathews makes a pleasant Sinbad, acting the part with more restraint than bravuro; Kathryn Grant is pretty as the princess; Torin Thatcher has a fittingly evil look as the magician; Richard Eyer is cute as the Genie; Alec Mango has dignity as the Caliph.

But this isn't the sort of film in which performances matter much. It's primarily entertainment for the eye, and that end certainly is served, for the settings are a-glitter with resplendent costumes and the action moves swiftly and almost without interruption. Sinbad rescues the magician from the island of the cyclops but incurs Sokurah's wrath when he refuses to return to pick up the magic lamp which commands the Genie.

Sokurah then shrinks the princess and maintains that, to restore her to normal size, he needs a piece from the egg of the Roc bird. Sinbad fits out a vessel and goes on the voyage, armed with a huge crossbow and arrow to kill the cyclops. There follow some hair-raising adventures, climaxed with the final struggle of the magician and Sinbad, with the latter and his princess escaping from Sokurah's castle after a phantastic chase.

Director Juran keeps proceedings moving satisfactorily and somehow manages to draw that fine line between the incredible and the ridiculous. Wilkie Cooper's camera work is good and Bernard Harrmann has contributed the required turbulent musical score. Ray Harryhausen, who was responsible for visual effects, emerges as the hero of this piece. He's responsible for some striking scenes that create real magic on the screen. Robert Gill's main titles are very original and fun to watch. *Hift.*

El Jefe
(The Boss)
(ARGENTINE)

Buenos Aires, Nov. 18.

AAA release of Aries production in black and white, directed by Fernando Ayala and Hector Olivera from a script by David Vinas. Cast: Alberto de Mendoza, Duilio Marzio, Orestes Caviglia, Leonardo Favio, Graciela Borges, Luis Tasca, Ana Casares, Ignacio Quiros and Violeta Antier. Camera: Ricardo Younis; sets by Mario Vanarelli; editing, Atilio Rinaldi and Ricardo Nistal. Reviewed in Buenos Aires, Oct. 23, 1958.

The thought behind David Vinas' script is condemnation of all dictators. Subtly enough drawn, and with such abundant local color as to make it domestically acceptable entertainment. (It also hits at the current "get rich quick" mania amongst juveniles). With strong, well-paced cast, film may have some Spanish market export value.

Alberto de Mendoza does well as the ruthless "boss," if unconvincing in the final dramatic sequence. A more special draw with the femmes is Duilio Marzio, as a journalist who hires out his typewriter for a mess of pottage. An intelligent actor with looks, Emilio Alfaro is responsible for an excellently humorous vignette of a Carlos Gardel fan.

The yarn describes the rise and fall of a suburban bully, who rules his gang with brutal insight, filling gaps in the lives of aimless young men, who later can't evade his clutches. He is just climbing to upper echelons of gangsterism, through help from a strong man's mistress, when he commits a stupid murder, and trying vainly to pin it on his most loyal admirer, is shown up as a rank coward.

Story is weakly developed at points. Nonetheless its merits suggest okay outlook for Latin situations. *Nid.*

Karl Hoblitzelle, prez of the Interstate Theatre Circuit, has been named chairman of the Southwestern Medical Center Council, a new group formed last month to shape the growth of the master enlargement plan of the Dallas Medical Center.

Passport to Shame
(BRITISH)

Yank actor-singer Eddie Constantine's first English-speaking role in an exploitation item of fair calibre on a white-slave ring theme.

Paris, Dec. 2.

British Lion release of John Clein production. Stars Diana Dors, Eddie Constantine, Odile Versois, Herbert Lom; features Brenda De Banzie, Robert Brown. Directed by Alvin Rakoff. Screenplay, Patrick Alexander; camera, Jack Asher; editor, Lee Doig; music, Ken Jones, Jeff Davis. Preemed in Paris. Running time, 95 MINS.

Larry ..... Eddie Constantine
Vicki ..... Diana Dors
Malou ..... Odile Versois
Nick ..... Herbert Lom
Madame ..... Brenda de Banzie
Mike ..... Robert Brown

Purportedly brought in for about $180,000, this is worth the money. Though a familiar entry in characters and general action, it has a plus in fairly unfettered looks at prostitution in London and the workings of a white slave ring. It looks to have exploitation facets for Yank dualer chances and its "X" certificate in England should also help at the boxoffice.

Add to this the Eddie Constantine pull on the Continent, and it looks like a low budgeter with good chances all around. Constantine, in his first English-speaking role, plays a Canadian who gets mixed up with the ring when he goes through with a courtesy marriage to an intended French victim to help her get Anglo papers.

However, love blooms and, with the help of a bunch of fellow taxidrivers, Constantine routs the gang, saves the girl, still pure, and this time is soundly beaten in various fight scenes rather than always winning as he does in his popular Yank gangster parody pix he makes in France and now Germany.

Constantine appears at ease in this part and displays a catchy screen personality that could be used more often in English speaking films. Odile Versois is the innocent and Diana Dors fits well into the part of a bighearted doxie. Supporting cast is good and, though quite routine, this pic has some strong meat in street scenes of the prosties at work.

Direction is taut and moves along in spite of a few cliches. Technical credits are good and this shapes an okay entry of its type for international chances. Constantine will make another English film before coming back to his French chores. He also warbles some catchy ditties by Jeff Davis on the soundtrack in both English and French.

Constantine is still an unknown quantity in the U.S., in spite of being an American, but displays promise for Yank pix on his European pull. *Mosk.*

The Two-Headed Spy
(BRITISH)

Well-made, offbeat spy story with Jack Hawkins posing as a Nazi general; quiet tension builds up to a sound b.o. proposition.

Columbia release of a Sabre (Bill Kirby) production. Stars Jack Hawkins and Gia Scala. Directed by Andre De Toth. Screenplay, James O'Donnell, based on story by J. Alvin Kugelmass; editor, Raymond Poulton; camera, Jack Mills; music, Gerrard Schurman. At Odeon, Marble Arch, London, Nov. 17, '58. Running time, 93 MINS.

General Schofland ..... Jack Hawkins
Lili ..... Gia Scala
Reinisch ..... Erik Schumann
Gestapo Leader Mueller ..... Alexander Knox
Corran ..... Felix Aylmer
Admiral Canaris ..... Walter Hudd
Kaltenbrunner ..... Edward Underdown
General Hauser ..... Laurence Naismith
Dietz ..... Geoffrey Bayldon
Adolph Hitler ..... Ronald Griffith
1st Gestapo Agent ..... Robert Crewdson
2nd Gestapo Agent ..... Michael Caine
Karen Croscher ..... Henriette Johns
General Wagner ..... Martin Benson
Pawnbroker ..... Victor Woolf
Marshal Keitel ..... Richard Grey
German Corporal ..... Ronald Hines
General Orsini ..... Donald Pleasence
General Opita ..... Martin Boddey

Latest in the long stream of war stories is "The Two-Headed Spy," interesting offbeat spy pic with that most British of actors Jack Hawkins surprisingly cast as a Nazi general. Though almost totally devoid of humor, and with a necessarily sombre performance by Hawkins, "Spy" holds the attention admirably and is a worthwhile entry.

James O'Donnell's screenplay, which is based on a real-life story, pursues a fairly pedestrian beat but it builds its tension excellently and without too blatant use of the usual cloak-and-dagger methods. Director Andre de Toth has sought to get his effects by showing the mental strain of Hawkins in his dilemma rather than by stress on too much physical danger.

Hawkins, a British spy in both wars, and therefore an exile in Germany between the two conflicts, has built up confidence as an astute, loyal and resourceful member

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HOLLYWOOD 'FACTORY GLOSS'

New York Sound Track

Herbert O. Horn of the German NF company is at the Plaza **under an assumed name.** It's Room 1216 . . . United Nations Film Service under **Thorold Dickinson** produced a one-reeler of the **Pablo Casals** concert at the UN on Oct. 24. It's called "Pablo Casals Breaks His Journey."

Jack L. Warner, recovered from his serious auto crackup three months ago on the Riviera, will be home in BevHills for Thanksgiving, leaving tomorrow (Wed.) via the polar route for L. A. . . . **Ben Kalmenson** and other WB brass returning to Coast to meet with their prexy . . . Hollywood agent **Charles K. Feldman** to Natchez for Thanksgiving with his clients **Bill Holden** and **John Wayne** who are on location there shooting "Horse Soldiers," a Civil War theme, for UA release . . . The **Al Daffs** entertaining the **John Davis'** (Rank) on the latter's N.Y. quickie visit; they are old friends. Daff plans taking a slow boat to his native Australia for a holiday shortly "and also to show my wife what Down Under looks like"; Annalisa (Mrs. Daff) is a Norwegian . . . The **Arthur B. Krim** nuptials to the Swiss scientist-medico, now in the Weitzmann Institute, in Tel Aviv, will not be in the U. S. but in Geneva because of the bride-to-be's non-American citizenship. Actually, while a Swiss national, she was born in Italy, which further complicates the emmigration visa-and-quota situation but, once married to an American, there is no problem about her legal entry to the U. S. permanent. The furture Mrs. Krim will visit the U. S. next week, as a tourist, returning with the UA prez to Switzerland for the wedding . . . **Max E. Youngstein,** UA veep, just returned from a European sojourn, quickies to Madrid this weekend to o.o. "Solomon and Sheba" campaign as **Yul Brynner** takes over the late **Tyrone Power's** role . . . **Marion (Mrs. Sol A.) Schwartz** in Hollywood with their married son who plans to settle on the Coast, buy a home there, etc. . . . **Sam Dembow Jr.** and **C. J. Tevlin,** ex-RKO exec, planning independent film productions . . . Comes Dec. 27 it will be **Bill German's** 70th birthday and his 53d anni in the picture business.

Roger H. Lewis, UA's national ad-pub and exploitation director, goes on a delayed honeymoon Friday (28). He'll be gone for over a month. His wife is British, and they'll spend Christmas with her family in Birmingham. After that Paris, possibly Rome. Lewis will combine business with pleasure since he'll continue plugging the UA product . . . "La Parisienne," the **Brigitte Bardot** picture, now looks like a $2,000,000 grosser for United Artists. Not bad, since UA bought it flat from France's **Georges Loureau** for $550,000. However, what with color prints and a big ad campaign, it breaks even only at around $1,500.000 . . . **Kirk Douglas'** "The Vikings" stands to gross more abroad than in the U. S. It'll do $7,000,000 domestic.

The **Gilbert de Goldschmidts (France Roche)** are making their Paris home at 31 rue de la Faisanderie in the 16th arrondisement following a quiet marriage. Miss Roche is a Parisian society and show biz columnist and quondam actress; de Goldschmidt, of the Rothschild banking family, has financed Franco-American film production for **N. Peter Rathvon. Stuart Schulberg** et al.

John Gay, who adapted "Separate Tables" for Hecht-Hill-Lancaster release, will get equal billing with **Terence Rattigan,** from whose Broadway play it derives. Rattigan had a hand in part of the adaptation, however. **Blanche Gaines** repped Gay in the sale (continuing over from debuting him in tv a few years ago). Incidentally, Mrs. Gaines also represents **Florence** (Mrs. Bosley, he of N.Y. Times) **Crowther** in tv and pictures, and another one of her video boys, **Frank Gilroy,** in adapting the book "No House Limit," themed on gambling, for Dick Powell's pic company.

Decca Records will probably move its executive and some other facilities into the Universal homeoffice in five months or so when the West 57th St. lease expires and when more office space will be available as result of the MCA-U deal.

Ben Goetz taking over production reins on "Solomon and Sheba" for **Edward Small** . . . **Peter Viertel** will rewrite script of pic to fit **Yul Brynner,** who supplants the late **Tyrone Power** in title role . . . **Lewis Milestone** handles direction on "Oceans 11," made under **Frank Sinatra's** Dorchester Production banner for Warner Bros. release . . . **Audrey Hepburn** snagged femme star role in H-H-L's "The Unforgiven," rolling Jan. 6 at Durango, Mexico . . . **Frank Conroy** into Warner Bros.' "The Philadelphian," teaming with **Billie Burke.**

On display in the lobby of the Loew's State Theatre. Houston. Tex., is a portrait of **Gary Cooper.** Painter is the manager of the house, Homer McCallon, who painted it some 25 years ago..

Marilyn Forrest, secretary to **Henry Klinger,** associate 20th-Fox story editor, on a Virgin Islands vacation . . . **Francis X. Bushman** on the **Jack Paar** show, talking about those wild parties of yesteryear Hollywood: "They were so fabulous, they're all dead but me!" . . . **George Glass** and **Walter Seltzer** have extended their producing arrangement with Pennebaker, the **Marlon Brando** production outfit. They've just completed "Shake Hands With the Devil" in Dublin . . . **Eric Johnston** heading the American delegation to the 10th anni of the NATO Parliamentary Congress in London next June . . . France and Russia planning their first coproduction. It's about a French squadron based in the Soviet Union during the war . . . **Gabriel Reiner,** head of the Cosmos Travel Bureau, which arranged the U.S. trip for the currently visiting Soviet film group, speaks 15 languages, including fluent Russian . . . **Serge Youtkevitch,** Soviet film writer and director, says he and his colleagues travel continuously all over the place. "It is not we who are isolated," he maintains. "If anybody lacks contact, it is you (the Americans)." He lives in a fine house in Moscow and is proud of his collection of paintings.

Joshua Logan will produce "Fanny," Broadway musical which he authored with **S. N. Behrman,** for Warner Bros, release under his Mansfield Productions banner . . . Columbia Pictures registered "The Thinking Reed" with MPAA . . . **Sheilah Graham's** "Beloved Infidel," to be produced by **Jerry Wald** at 20th-Fox, will be scripted by **Alfred Hayes** . . . Mirisch Co. is developing "The Sheik of Araby" for possible production in 1960.

Elvis Presley, currently in Army uniform in Germany, inked two-pix deal with 20th-Fox, initialer to be showboat yarn with The Pelvis playing river gambler . . . **Gig Young** and **Elisabeth Fraser,** paired in Metro's "Tunnel of Love," to be reteamed in **Joe Pasternak's** "Ask Any Girl" . . . **Harry Kurnitz** will script his "Once More With Feeling," recently sold to Columbia Pictures . . . **Julian Blaustein** set **John Sturges** to direct "The Wreck of the Mary Deare," **Gary Cooper** starrer for Metro . . . **Hal Wallis** lifted Paul Nathan's associate producer contract for fifth successive year.

Features which are big boxoffice in the U.S. invariably do correspondingly big business abroad, according to **Morton A. Spring,** president of Loew's International, who just completed a week at the Metro studios. Spring cites as examples the opening of "Cat On a Hot Tin Roof" in London and the record business of "Gigi" in Australia, South Africa and Puerto Rico . . . **Russ Tamblyn** using part of his Army

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ZINNEMANN RUES 'PERFECTIONISM'

By JOE SCHOENFELD

Hollywood, Nov. 25.

Fred Zinnemann is the latest Hollywood creator to express an opinion that "in Europe it's better" —meaning motion picture-making. Zinnemann, who recently completed "The Nun's Story," starring Audrey Hepburn, abroad, is now busy at Warner Bros. editing the film down to "reasonable" length. It was previewed a few weeks ago at three hours and 11 minutes.

Zinnemann's preference for shooting outside of Hollywood is based strictly on economics and, more importantly, an escape from Hollywood's "technical perfection." As the producer-director puts it, "technical perfection has become a fetish in Hollywood and it's a dangerous one. As a result, every picture has a factory gloss. All attempts to do something new or different are stopped by the 'perfection' standards that have been set up."

From the standpoint of economics, certain aspects of shooting abroad represent far less expenditure of money than is possible in Hollywood for the same eventual results on the screen. In the "Nun's Story," for instance, Zinnemann said he needed 200 nuns for the Mother House scenes shot in Rome. It was not possible to get real nuns, Zinnemann said, since it would take a special dispensation from the Pope to permit nuns to change their habits to that worn by the Belgian order in the film. Thus, Zinnemann had to call for 200 extras, to be coached by two actual nuns who were acting as technical advisers. The turnout was fabulous, Zinnemann said, with many of the women from some of the finest families in Rome. They rehearsed for a month, worked untiringly from early morning to late evening; many of them arrived at the set in chauffeur-driven cars; most of them donated their pay to charity.

Extras' Costly

The point Zinnemann makes is that such a number of extras in the U. S., worked so consecutively, would have been at least three times as costly.

He also illustrated the economics of shooting abroad via the chapel set that was built for the picture in Rome. To have used a real chapel, Zinnemann said, would have been far more costly, after installation of lights and shooting around and between the regular services ("you can't shout 'cut!' in the middle of a prayer") than building a set from the ground up. "Particularly," Zinnemann pointed out, "when the cheapest flooring material you can buy in Rome is marble, and it photographs terrifically."

As far as Zinnemann is concerned, any tax advantages to be gained by working abroad are secondary to his desire to make the best possible pictures in the most attractive manner possible. In this respect he is himself a perfectionist—as illustrated by the fact that he has no intention of rushing "The Nun's Story" into release in time to qualify for this year's Academy Award nominations. As he puts it, the picture couldn't be made ready for a pre-Dec. 31 showing in L. A. unless it went out in a less-than-perfect state.

Wall Street Notes

United Artists' outstanding common issue has been increased by 1,380 shares, bringing the new total to 754,666 . . . Elmer C. Rhoden, chairman of National Theatres, unloaded 23,900 of the NT common and now holds 65,925 . . . Ernest A. Hall, Republic director, now owns 13,700 Rep shares, having peddled 4,840 . . . Additional 46,112 shares of the Disney common have been authorized for listing.

DeMille Even by Remote Control A Boxoffice Lure; Par Ballyhoo For 'Buccaneer' at $1,200,000

"The Buccaneer," which is billed as a "Cecil B. DeMille-supervised production" (actually it was produced by Henry Wilcoxon under the DeMille aegis), will be backed by a $1,200,000 ad campaign, according to Jerome Pickman, Paramount ad-pub v.p. This is exceptionally high for Par, perhaps exceeded by the outlay only for previous DeMille "epics," notably "Ten Commandments" and including "Samson and Delilah."

Money expenditure, which is being allocated to "all communications media," will be matched with extra effort in the exploitation and publicity fields. All under the direction of Pickman and Martin S. Davis, assistant ad-pub director.

As part of the campaign, Par is pressing with a special trailer approach which includes two teasers and a 10-minute reeler in which DeMille, on the screen, discusses the historical significane behind "Buccaneer." (Interesting angle for the trade, of course, is that DeMille's name has taken on greater ticket-selling stature than ever via "Commandments" and the veteran film-maker consequently is getting the spotlight. Radio transcription spots have been cut by DeMille as well as star Yul Brynner and star Anthony Quinn.)

Advance promotion is focusing on the production's world premiere at the Saenger Theatre, New Orleans. Also on radio, Par is underway with a five-times-a-week participation in the Don McNeill "Breakfast Club" program on 300 stations of the ABC net.

The "all communications" quote from Pickman doesn't stretch accuracy too much. The telephone will be in work with a special hookup in which DeMille and others, in New Orleans, will talk to reporters, critics, etc., in 30 cities where Par will have special dinner parties set up.

Further, in a tieup with Scripps-Howard, 12 high school students from as many cities will be guests at the Saenger—the kids to be chosen on the basis of their lists of the 10 most colorful characters of 19th century American history.

Pace of Dividends

Washington, Nov. 25.

More slippage in stock dividends paid by film firms shows up in latest Commerce Dept. report released here.

Covering October, it shows stockholders have received $19,133,000 in first 10 months of this year, compared to $23,032,000 for the same period a year earlier. The individual month of October showed an even larger contrast between years, $702,000 in 1958 against $2,046,000 in 1957.

Dividends reported paid in October by the Commerce Dept., with 1958 figure first and same month in 1957 second, are as follows: American Broadcasting-Paramount Theatres, no dividend and $1,126,000; Chesapeake Industries, Inc., $121,000 and no dividend; Columbia Pictures, Inc., no dividend and $328,000; District Theatres Corp., no dividend and $15,000; National Theatres Inc., $346,000 and $346,000; Republic Pictures Corp., $100,000 and $100,000; and Walt Disney Productions, $135,000 and $131,000.

Press Eccles To Probe Worsening British Mess

London, Nov. 25.

Although he has already turned down a proposal to institute a special inquiry into the motion picture industry, the Board of Trade president, Sir David Eccles, will be asked in the House of Commons next Tuesday (2) to undertake such a probe.

The Minister rejected the idea when he received a deputation last Thursday (20)) headed by Sir Tom O'Brien MP., general secretary of the National Assn. of Theatrical and Kine Employees, supported by a number of Union officials. The Union asked Eccles to appoint a committee to inquire into the present conduct and control of the industry, but Sir David indicated he didn't favor such a course.

At question time next Tuesday (2), however, Laborite Stephen Swingler will ask the Minister if "in view of the continued closure of cinemas, the danger of monopoly, and the national importance of maintaining a healthy film industry, he will now set up an independent committee to investigate the state of the industry and trade and make recommendations about future state policy."

Prejudiced Discontinuance Of Circleville Drive-In's Antitruster Vs. Majors

Federal Judge David N. Edelstein last week signed an order in N.Y. Federal Court discontinuing "with prejudice" a $1,500,000 treble damage antitrust suit brought by the Maple Drive-in of Circleville, Pa., against the eight majors and their theatre-owning subsidiaries.

Under terms of a stipulation withdrawing the four-year-old action the defendants agreed to pay the plaintiff's attorney fees. These amounted to $25,000 and went to Alvin L. Korngold and Robert Ruskin.

Star, Orange Grove, Tex. after 33 years of operation, has been shuttered.

JAM HANDY ILLUSION ('HANG-ON!') PROCESS

Detroit, Nov. 25.

Another film process which gives the audience the illusion it is participating in the screen action has been developed by The Jam Handy Organization.

In the latest film using the process, camera is mounted on a 1959 Chevrolet which whips around Detroit expressways and traffic at a fast rate of speed. Viewers are said to clutch seats and try to steer and apply brakes to avoid accidents which seem certain as the film unwinds. Film was shown for first time Saturday (22) at Chevrolet exhibit at Detroit Auto Show.

Process uses a 142-degree lens which is interchangeable between camera and projector. Lens photographs and projects without use of curved mirrors. Regular 35m film is used. Film is projected on a screen shaped like one-quarter of a sphere. The effect on viewer seated at the edge of the quarter-sphere is said to be like looking through an auto windshield as wide as the horizon. Only a limited audience can see show at a time because viewers must be at, or near, the sphere's diameter line for the best effect.

The new technique—still without a name—produces the effect of 180-degree vision horizontally and 90-degree vision vertically.

Process was developed by the Jam Handy firm as a naval air training device. Development work started in 1946, but the process was not perfected for training use until the Korean War.

L.A. Fair; 'Houseboat' Sharp $17,000, 'Home' Okay 20½G, 'Moon' OK 13½G, 'Defiant' Fat 19G, 'Bell' Tidy 10½G

Los Angeles, Nov. 25.

Only fair returns are indicated this week at first-runs here, with extended holdovers as usual being the only situations showing consistent strength. Five bills running through Thanksgiving are expected to benefit from holiday biz but openers aren't sharp enough to make much of an impression. However, "Houseboat" shapes nice $17,000 in three houses, two of them very small-seaters.

"Home Before Dark" looks to get the most money but is only fair with $20,500 in three locations. "Earth to Moon" is rated okay $13,500 in two sites.

"Defiant Ones," going into general release in four theatres after seven weeks at Fox Beverly, shapes okay $19,000. "Flesh Is Weak" is dull at State and Pantages, latter dropping bill and subbing oldies for final three days.

Among regular holdovers, "Bell, Book and Candle" still is strong in second round at Warner Beverly. "Cat on Hot Tin Roof" is hotsy in 13th frame.

Estimates for This Week

Downtown, Iris, El Rey (SW-FWC) (1,575; 825; 861; 90-$1.50)—"Houseboat" (Par) and "When Hell Broke Loose" (Par) (Downtown only). Nice $17,000. Last week, Downtown, "Written on Wind" (U), "Killers" (U) (reissues), $3,100. Iris with Los Angeles, "Queen of Outer Space" (A), "Frankenstein 1970" (AA) (8 days), $14,000. El Rey, "Reluctant Debutante" (M-G) (4th wk), "Me and Colonel" (Col) (3d wk), $3,000.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 90-$1.50)—"Earth to Moon" (WB) and "Colossus of New York" (Par). Okay $13,500. Last week, Hillstreet, "Satan's Satellites" (Rep), "Missile Monsters" (Rep), $2,900. Hawaii with Wiltern, State, "Torpedo Run" (M-G), "Fiend Without Face" (M-G) (2d wk), $6,900.

Downtown Paramount, Wiltern, Vogue (ABPT-SW-FWC) (3,300; 2,344; 825; 90-$1.50)—"Home Before Dark" (WB). Fair $20,500. Last week, Downtown with Pantages, "The Robe" (20th), "Demetrius and Gladiators" (20th) (reissues), $13,000. Vogue, "White Wilderness" (BV), "Lone Ranger Lost City of Gold" (UA) (2d wk), $1,700.

Pantages, State (RKO-UATC) (2,815; 2,404; 90-$1.50)—"Flesh Is Weak" (DCA) and "Blonde in Bondage" (DCA). Dull $4,400.

Fox Beverly, Los Angeles, New Fox, Loyola, Uptown (FWC) (1,170; 2,097; 765; 1,298; 1,298; 1,715; 90-$1.50)—"Defiant Ones" (UA) (8th wk, Fox Bev; others in 1st multiple-house run). Okay $19,000. Last Week, Fox Beverly, $3,700. New Fox, "In Love and War" (20th), "Flaming Frontier" (20th) (m.o.) (3d wk), $2,600. Loyola, Uptown with Orpheum, Hollywood. "Big Country" (UA), "Cop Hater" (UA) (2d wk), $16,700.

Warner Beverly (SW) (1,612; 90-$1.50)—"Bell, Book and Candle" (Col) (2d wk). Tidy $10,600. Last week, $16,400.

Fine Arts (FWC) (631; $1.25-$1.75)—"Old Man and Sea" (WB) (3d wk). Fast $5,000. Last week, $5,100.

Orpheum, Hollywood (Metropolitan-FWC) (2,213; 756; 90-$1.50)—"Big Country" (UA) (3d wk) and "Cop Hater" (UA) (3d wk, Orpheum), "Gun Runners" (UA). Pleasing $6,800.

Four Star (UATC) (868; 90-$1.50)—"Last Hurrah" (Col) (4th wk). Handy $2,700. Last week, $3,900.

Warner Hollywood (SW) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cine) started ninth week Sunday (23) after big $22,300 last week.

Fox Wilshire (FWC) (2,296; 90-$1.50) — "Cat On Hot Tin Roof" (M-G) (13th wk). Hotsy $8,000. Last week, $9,400.

Hollywood Paramount (F&M) (1,468; $1.65-$3) — "Gigi" (M-G) (20th wk). Potent $15,000. Last week, $13,900.

Egyptian (UATC) (1,392; $1.65-$3.30) — "South Pacific" (Magna) (25th wk). Steady $13,000. Last week, $14,200.

Chinese (FWC) (1,408; $1.75-$3.50) — "Windjammer" (NT) (33d wk). Sturdy $14,500. Last week, $15 800.

Carthay (FWC) (1,135; $1.75-$3.50) — "Around World in 80 Days" (UA) (101st wk). Pushed to sock $15,100. Last week, $13,600.

Broadway Grosses

Estimated Total Gross
This Week $449,200
(Based on 21 theatres)
Last Year $475,300
(Based on 21 theatres)

'Houseboat' Hot $8,000 in Omaha

Omaha, Nov. 25.

Unusual summery weather plus "Auntie Mame" legiter at the Paramount is sloughing downtown first-runs currently as a result of this weekend beating. However, two new entries, "Houseboat" at the Omaha and "Tunnel of Love" at State, are doing well enough to hint probable holdovers. "Case of Dr. Laurent" didn't get out of the incubator stage at Orpheum. On the hard-ticket front, "South Pacific" continues socko at the Cooper and "Old Man and Sea" stays slim at the Brandeis.

Estimates for This Week

Brandeis (Cooper) (694; $1.25-$1.50)—"Old Man and Sea" (WB) (2d wk). Shapes sad $2,000. Last week, $2,500.

Cooper (Cooper) (708; $1.50-$2.20) — "South Pacific" (Magna) (5th wk). Heading for bangup $12,000 or near. Last week, $11,500.

Omaha (Tristates) (2,066; 90-$1.25)—"Houseboat" (Par). Rated hotsy $8,000 or near. Last week, "Home Before Dark" (WB), $6,000 at 90c top.

Orpheum (Tristates) (2,980; 75-90)—"Case of Dr. Laurent" (T-L). Slim $7,000. Last week, "In Love and War" (20th) (2d wk), $5,000 for 6 days at 90c-$1.25 scale.

State (Cooper) (850; 90)—"Tunnel of Love" (M-G). Solid $5,500. Last week, "Torpedo Run" (M-G), $3,000.

New Product Helps Hub; 'Home' Boffo 18G, Grant Brisk 19G, 'Party' 9G

Boston, Nov. 25.

New product is lighting up the boxoffice here this frame. "Home Before Dark" is out ahead at the Memorial, with big takings. "Houseboat" is strong at the Metropolitan. "Spider" is barely okay at Paramount and Fenway. "Party Girl" looms nice at Pilgrim. Holdovers shape slick with "My Uncle, Mr. Hulot" smash in second at Kenmore and "Last Hurrah" hotsy in fifth at Orpheum. "Old Man and Sea" is perking at the Astor in fifth round, the grindlower scale policy being credited with upbeat.

Estimates for This Week

Astor (B&Q) (1,371; $1.75-$2.50)—"Old Man and Sea" (WB) (5th wk). Oke $6,000, reflecting first week of grind policy at new $1.25-$1.50 scale. Last week, $4,500 in 6 days.

Beacon Hill (Sack) (678; 90-$1.50)—"No Sun in Venice" (KI) and "Model" (Indie). Fancy $9,000. Last week, "White Wilderness" (BV) (6th wk), $3,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Windjammer" (NT) (14th wk). Wham $20,000. Last week, $25,000, and above estimate.

Capri (Sack) (1,150; 90-$1.50)—"Cary and Bishop's Wife" (Indie). Fairish $4,500. Last week, "Demoniac" (UMPO) (2d wk), $3,000.

Exeter (Indie) (1,300; 75-$1.25)—"Rocket Galore" (Rank). Opened Sunday (23). Last week, "Me and Colonel" (Col) (9th wk), $2,000.

Fenway (NET) (1,376; 60-$1.10)—"Spider" (AI) and "Brain Eaters" (AI). Freakish $4,000. Last week, "Tom Sawyer" (reissue) and "Gunfire at Indian Gap" (Rep), $3,000.

Gary (Sack) (1,340; $1.25-$3)—"Gigi" (M-G) (13th wk). Sturdy $12,000. Last week, ditto.

Kenmore (Indie) (700; 90-$1.50)—"My Uncle, Mr. Hulot" (Cont) (2d wk). Wow $12,000. Last week, $15,000.

Memorial (RKO) (3,000; 60-$1.10)—"Home Before Dark" (WB). Big $18,000, hypoed by local exploitation. Last week, "From Earth to

(Continued on page 10)

'DEFIANT' DANDY 10G, PROV.; 'HOME' GOOD 7G

Providence, Nov. 25.

RKO Albee is packed currently most of time with solid week playing "The Defiant Ones." Third round of "Last Hurrah" is fairly nice at Loew's. Only mild is Strand's "Spider." Majestic's "Home Before Dark" is just good.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Defiant Ones" (UA) and "Enemy From Space" (UA). Bright $10,000. Last week, "Man of West" (UA) and "Street of Sinners" (UA) (2d wk), $4,000.

Majestic (SW) (2,200; 65-80) — "Home Before Dark" (WB). Good $7,000. Last week, "From Earth To Moon" (WB) and "Great To Be Young" (WB), $6,000.

State (Loew) (3,200; 65-80) — "Last Hurrah" (Col) (3d wk). Still active at $7,000. Second week was $9,000.

Strand (National Realty) (2,200; 65-80) — "The Spider" (E) and "Brain Eaters" (E). NSH $5,000. Last week, "Tarawa Beachhead" (Col) and "Murder Reported" (Indie), $6,500.

'Houseboat' Sock 21G Paces Pitt; 'Mardi Gras' 11G

Pittsburgh, Nov. 25.

Most of the holiday pictures are being launched a week early to give the downtown a needed lift with some top product. Best of the bunch is easily "Houseboat," smash at the Penn. "Mardi Gras" also started off big at the Fulton. "The Last Hurrah" teed off slowly at Harris but picked up as result of glowing reviews and word-of-mouth for a fairly good total. "From Earth to Moon" is dying at Stanley and comes out for "Home Before Dark" day before Thanksgiving. "Old Man and the Sea" continues to do nothing at the Warner. Guild winding up okay with the holdover of twin reissues, "Arsenic and Old Lace" and "Inspector General."

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Mardi Gras" (20th). Lot of marquee strength and excellent notices will keep this one going along at a fast pace. Only musical downtown looks like socko $11,000 opening stanza. Last week, "Torpedo Run" (M-G), in 9 days, $6,000.

Guild (Green) (500; 99-$1.25)—"Arsenic and Old Lace" (Indie) and "Inspector General" (Indie) (reissues) (2d wk). Pleasant surprise at better than $2,200 on windup. Only coming out because management wants a new one for Thanksgiving. Last week, $2,600.

Harris (Harris) (2,165; 80-$1.25)—"Last Hurrah" (Col). A little slow in getting started but is building some. At $10,000 this is a bit disappointing. Last week, "In Love and War" (20th) (2d wk), $4,500.

Penn (UA) (3,300; 80-$1.25)—"Houseboat" (Par). Smash at $21,000 or near. This is little short of phenomenal here these days. Last week, "Defiant Ones" (UA) (3d wk-5 days), $8,000.

Squirrel Hill (SW) (900; 99-$1.25)—"White Wilderness" (BV) (3d wk). Off sharply, but $3,500 is still plenty okay. Should perk up again with Thanksgiving school vacation. Last week, $5,500.

Stanley (SW) (3,800; 80-$1.25)—"From Earth to Moon" (WB). Absolutely nothing at $4,000, worst in months. Last week, "Gigi" (M-G) (2d wk), $9,000.

Warner (SW) (1,500; 99-$1.50)—"Old Man and Sea" (WB) (2d wk). Never got off ground and will be permitted to limp along until "Cinerama South Seas" (Cinerama) comes in Dec. 23. Maybe $4,700 this session. Last week, $5,500.

SEATTLE STILL STURDY

'Mardi Gras' Sock $10,000, 'Houseboat' Same, 'Hurrah' Dim 6G

Seattle, Nov. 25.

Biz at first-runs continues strong currently as colder weather and new product are helping to improve trade. "Mardi Gras" is rated big at Coliseum while "Houseboat" looms very good at Fifth Avenue. "Home Before Dark" is very lightweight at Orpheum as is "From Earth To Moon" at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "South Pacific"

(Continued on page 10)

K.C. Soars Pre-Holiday; 'Houseboat' Boff $10,000, 'Tunnel' 9G, 'Country' 7G

Kansas City, Nov. 25.

Pre-holiday week here is a lively one as most situations are priming for the Thanksgiving session. "Houseboat" at Paramount is socko and will hold. "Tunnel of Love" at Midland is likewise big. Both have $1.25 tops instead of usual 90c. "Gun Runners" in four Dickinson spots is mild. Holdovers are scoring, "Big Country" at Roxy being brisk in second week, and sure to go a third. "In Love and War" at Uptown and Granada looks okay in second week. Bardot goes on and on at the Kimo, "God Created Woman" now being in 42d week and still in chips.

Estimates for This Week

Glen, Dickinson, Shawnee Drive-in, Leawood Drive-in (Dickinson) (700; 750; 1,100 cars; 900 cars; 75-90) — "Gun Runners" (UA) and "Edge of Fury" (UA). Mild $6,000. Last week, "Unwed Mothers" (AA) and "Joy Ride" (AA), same.

Kimo (Dickinson) (504; 90-$1.25)—"God Created Woman" (Kings) (42d wk). Bright $1,700. Last week, $1,800 after ad splurge.

Midland (Loew) (3,500; 90-$1.25) — "Tunnel of Love" (M-G) and "Case Against Brooklyn" (Col). Looks big $9,000 or near; holds. Last week, "Last Hurrah" (Col), $7,500 in 9 days.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Windjammer" (NT) (12th wk). Fair $7,000. Last week, $8,000.

Paramount (UP) (1,900; 90-$1.25) — "Houseboat" (Par). Socko $10,000, and biggest in months here. Stays on. Last week, "The Blob" (Par) and "Married Monster" (Par), $7,000.

Roxy (Durwood) (879; 90-$1.25) — "Big Country" (UA) (2d wk). Boff $7,000 or over. Last week, $9,000.

Rockhill (Little Art Theatres) (750; 75-90) — "Lady Chatterley's Lover" (Indie). Moderate $1,800. Last week, "Captain from Koepenick" (DCA), $1,600.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-90)—"In Love and War" (20th) (2d wk). Satisfactory $6,000. Last week, $10,000.

Fairway (Fox Midwest) (700; 75-90)—"White Wilderness" (BV) (3d wk). Nifty $1,800. Last week, $2,500.

Key City Grosses

Estimated Total Gross
This Week $2,341,500
(Based on 23 cities and 251 theatres, chiefly first runs, including N. Y.)
Last Year $2,561,500
(Based on 23 cities and 259 theatres.)

'Houseboat' Hotsy $16,000, St. Louis

St. Louis, Nov. 25.

Current week is shaping on whole as a disappointing one despite some so-called new, strong product. "The Last Hurrah" at Loew's looks mild. "White Wilderness" at Shady Oak so far shapes routine. However, "Houseboat" at the St. Louis looks sturdy. The Orpheum takes over "Man of West" from Loew's for another okay week. "South Seas Adventure" continues socko in fourth frame at Ambassador.

Estimates for This Week

Ambassador (Cinerama) (1,400; $1.20-$2.40)—"South Seas Adventure" (Cinerama) (4th wk). Sock $12,000. Last week, $13,000.

Apollo Art (Grace) (700; 90-$1.25)—"Capt. From Koepenick" (Indie) (3d wk). Okay $1,700. Last week, $2,800.

Fox (Arthur) (5,000; 65-90)—"Tank Force" (Col) and "Gunman's Walk" (Col). Slow $10,000. Last week, "In Love and War" (20th) and "Forbidden Island" (Col) (2d wk), $12,000.

Loew's (Loew) (3,200; 60-90)—"Last Hurrah" (Col). Mild $9,000. Last week, "Man of West" (UA) and "Hong Kong Confidential" (UA), $10,000.

Orpheum (Loew) (1,000; 60-90)—"Man of West" (UA) and "Hong Kong Confidential" (UA) (m.o.). Oke $3,000 or better. Last week, "Torpedo Run" (M-G) and "Menace in Night" (UA) (2d wk), $5,000.

Pageant (Arthur) (1,000; $1.80-$2.25)—"South Pacific" (20th) (32d wk). Good $5,000. Last week, same.

Richmond (Arthur) (1,000; 60-90)—"08/15" (TFC) and "Diary of a Gestapo Agent" (Indie). Dull $1,200. Last week, "Pantaloons" (Indie), $2,000.

St. Louis (Arthur) (3,600; 60-75)—"Houseboat" (Par) and "When Hell Broke Loose" (Par). Fast $16,000. Last week, "Home Before Dark" (WB) and "Rx Murder" (20th), $13,000.

Shady Oak (Arthur) (560; 60-90)—"White Wilderness" (BV). Neat $3,000 or over. Last week, "Three Men in Boat" (DCA), $2,800.

L'ville Limping Albeit 'Gigi' Neat at $7,000, 'Onionhead' 5½G for 2d

Louisville, Nov. 25.

Most takes are on the down side this week, with the second week of "Gigi" having a slight edge on the other houses. "Desire Under Elms" at the Kentucky is average. "Badlanders" at United Artists is so slow it will only stay five days. Holdover of "Onionhead" at the Mary Anderson shapes good. City really is doing okay in view of product and number of hold overs.

Estimates for This Week

Brown (Fourth Ave.) (1,200; 90-$1.25)—"Gigi" (M-G) (2d wk). Neat $7,000 after opening week's $8,000.

Kentucky (Switow) (900; 60-90)—"Desire Under Elms" (Par) (2d run). About average for house at $6,000. Last week, "Tank Force" and "Buchanan Rides Alone" (Col), same.

Mary Anderson (People's) (1,000; 60-90) — "Onionhead" (WB) (2d wk). Good $5,500 after first week's $9,500.

Rialto (Fourth Ave.) (3,000; 60-85)—"Mark of Zorro" (20th) and "Villa" (20th). Dull $5,000. Last week, "In Love and War" (20th) (2d wk), $6,000.

United Artists (UA) (3,000; 60-90)—"Badlanders" (M-G). Fair $5,000 in 5 days. Last week, "Party Girl" (M-G), $7,000.

Balto B.O. Hits Skids; 'Houseboat' Hep $8,000 In 2d, 'Dark' Good 8G

Baltimore, Nov. 25.

"Houseboat" in second week at the Mayfair is still champ here with biz elsewhere on the slow side. It's holding near fast opening session pace. New product includes "Tunnel of Love," fair at Stanley; "Home Before Dark," good at the Town, "From Earth to the Moon" slow at Hipp. "White Wilderness" looks okay at the Little. "In Love and War" is sluggish in second at the Century. "Me and Colonel" is still nice in seventh at the Playhouse. "Inspector Maigret" opened sock at the Five West.

Estimates for This Week

Century (R-F) (3,100; 50-$1.25)—"In Love and War" (20th) (2d wk). Slow $3,500 after $7,500 opener.

Cinema (Schwaber) (460; 50-$1.25) — "Only French Can" (UMPO) (2d wk). Dim $1,300 after $1,500 in first.

Five West (Schwaber) (460; 50-$1.25) — "Inspector Maigret" (Lopert). Solid $4,000. Last week "Truth About Women" (Cont) (2d wk), $1,500.

Hippodrome (R-F) (2,300; 50-$1.25) — "From Earth To Moon" (WB). Drab $3,500. Week before, "Party Girl" (M-G) (2d wk), $4,000.

Little (R-F) (300; 50-$1.25) — "White Wilderness" (BV). Oke $3,000. Last week, "Reluctant Debutante" (M-G) (7th wk), $2,000.

Mayfair (R-F) (900; 50-$1.50) — "Houseboat" (Par) (2d wk). Fine $8,000 after $12,000 in opener.

New (R-F) (1,600; $1.50-$2.50)—"South Pacific" (20th) (34th wk). Slow $3,500 after $4,000 in 33d week.

Playhouse (Schwaber) (460; 50-$1.50) — "Me and Colonel" (Col) (7th wk). Nice $3,000 after same for sixth.

Stanley (R-F) (3,200; 50-$1.25)—"Tunnel of Love" (M-G). Fair $7,000. Last week, "Decks Ran Red" (M-G), $4,000.

Town (R-F) (1,125; 50-$1.25) — "Home Before Dark" (WB). Warm $8,000. Last week, "Defiant Ones" (UA) (5th wk), $3,000.

HOLIDAY HELPS DET. TRADE

Chi Okay; 'Mardi Gras' Smash $23,500, 'Tarawa' Trim 11G, 'Tunnel' Fast 18G, 'To Live' Wham 35G, 'Houseboat' 18½G

Chicago, Nov. 25.

The expected pre-Thanksgiving dip prompted many spots to open new product this round. And downtown biz is reflecting the new, strong fare. "Mardi Gras" opener at Roosevelt expects a happy $23,500. Top holdover is "I Want to Live!" collecting great coin in State-Lake second session.

New entries include "Inspector Maigret," rated fairish $3,000 at Surf and Capri's "Fire Under Her Skin," dandy at $5,800. The Loop combo of "Quantrill's Raiders" and "Cole Younger Gunfighter" is pegged okay at $7,000. Garrick, with "Hong Kong Confidential" and "Tarawa Beachhead," will post a torrid $11,000.

"Queen of Outer Space" and "Littlest Hobo" is rated fair in Oriental second round. "Tunnel of Love" is racking up a hotsy third week at the Woods. "Houseboat" shapes fancy in Esquire third week while "Party Girl" is good in third at the United Artists.

Of the hard-ticket pix, "South Seas Adventure" is boff in Palace ninth week. "Gigi" is trim in Harris 20th stanza while "South Pacific" is sockeroo in 35th McVickers frame. "Around World in 80 Days" is mighty in 86th round at Todd's Cinestage where the closing notice is up.

Estimates for This Week

Capri (Dowd) (585; $1.25-$1.50)—"Fire Under Her Skin" (Union). Strong $5,800. Last week, "Tides of Passion" (Janus) (2d wk), $2,700 for 4 days.

Carnegie (Telem't) (485; $1.25)—"Boot Polish" (Indie). Fair $2,500. Last week, "There's Always Price Tag" (Rank), $2,200.

Chicago B&K) 3,900; 90–1.80)—"Last Hurrah" (Col) (3d wk). Good $19,000. Last week, $21,000.

Esquire (H&E Balaban) (1,350; $1.50)—"Houseboat" (Par) (3d wk). Fancy $18,500. Last week, $20,500.

Garrick (B&K) (850; 90-$1.25)—"Tarawa Beachhead" (Col) and "Hong Kong Confidential" (UA). Trim $11,000. Last week, "Blood of Vampire" (U) and "Monster on Campus" (U) (2d wk), $8,000.

Harris (Todd) (984; $1.25-$3)—"Gigi" (M-G) (20th wk). Trim $15,000. Last week, $15,500.

Loop (Telem't) (606; 90-$1.50)—"Quantrill's Raiders" (AA) and "Cole Younger Gunfighter" (AA). Oke $7,000. Last week, reissues.

McVickers (JL&S) (1,580; $1.25-$3.30) — "South Pacific" (Magna) (35th wk). Sockeroo $20,000. Last week, $22,000.

Monroe (Jovan) (1,000; 65-90)—"Diamond Safari" (20th) and "Wolf Dog" (20th). Okay $4,300. Last week, "I Bury Living" (UA) and "Cross Up" (UA) $5,000.

Oriental (Indie) (3,400; 90-$1.50)—"Queen of Outer Space" (AA) and "Littlest Hobo" (AA) (2d wk). Fair $11,000. Last week, $12,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "South Seas Adventure" (Cinerama) (9th wk). Hotsy $29,000. Last week, $28,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Mardi Gras" (20th). Boff $23,500. Last week, "In Love and War" (20th) (3d wk), $13,000.

State-Lake (B&K) (2,400; 90-$1.80)—"I Want to Live" (UA) (2d wk). Great $35,000. Last week, $46,000.

Surf (H&E Balaban) (685; $1.25)—"Inspector Maigret" (Lopert). Fair $3,000. Last week, "Lovers and Thieves" (Zenith), $2,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.50) — "Around World" (86th wk). Smash $15,600. Last week, $15,800.

United Artists (B&K) (1,700; 90-$1.80)—"Party Girl" (M-G) (3d wk). Good $14,000 or near. Last week, $17,000.

Woods (Essaness) (1,200; 90-$1.50)—"Tunnel of Love" (M-G) (3d wk). Hep $18,000 or close. Last week, $21,000.

World (Teitel) (606; 90)—"No Sun in Venice" (Union). Sunny $5,000. Last week "Rice" (Indie) (2d wk), $4,300.

Port. Biz Way Off But 'Tarawa' So-So $6,500

Portland, Ore., Nov. 25.

Mighty slim pickings at first-run wickets this session excepting for some longruns and holdovers. Best newcomer is "Tarawa Beachhead," rated so-so at Orpheum. "White Wilderness" looks tall in second Paramount stanza. "South Pacific" still is sturdy in 26th round at the Broadway.

Estimates for This Week

Broadway (Parker) (890; $1.50-$2.50)—"South Pacific" (Magna) (26th wk). Strong $7,000. Last week, $6,700.

Fox (Evergreen) (1,536; $1-$1.50)—"From Earth To Moon" (WB) and "Wind Across Everglades" (WB). Slow $6,000. Last week, "In Love and War" (20th) and "Escape Red Rock" (Indie) (2d wk), $6,400.

Guild (Indie) (400; $1.25-$3)—"Gigi" (M-G) (14th wk). Holding at okay $4,000. Last week, same.

Liberty (Hamrick) (1,865; $1-$1.50)—"Gun Runners" (UA) and "China Doll" (UA). Thin $4,000. Last week, "Party Girl" (M-G) and "Andy Hardy Comes Home" (M-G), $4,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Tarawa Beachhead" (Col) and "World Was His Jury" (Col). So-so $6,500. Last week, "Last Hurrah" (Col) and "Return To Warbow" (Col), $5,900.

Paramount (Port-Par) (3,400; $1-$1.50)—"White Wilderness" (BV) and "Once Upon Horse" (U) (2d wk). Tall $8,000 or near. Last week, $9,300.

'Mardi Gras' Fine $19,000 Tops D.C.

Washington, Nov. 25.

Two flashy newcomers plus sturdy holdovers will make for bullish biz this week. "Tunnel of Love" at Capitol and "Mardi Gras" at Palace will do socko trade. "Gigi" stays fancy in second pop-price stanza at Keith's. "Last Hurrah" still is pulling strong at Trans-Lux in fourth. "Windjammer" sailed to a big take in sixth round at Warner's.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25)—"Enchanted Island" (WB) and "Appointment With Shadow" (U). Mild $9,500. Last week, "The Spider" (AI) and "Brain Eaters" (AI), $14,000.

Capitol (Loew) (3,434; 90-$1.25)—"Tunnel of Love" (M-G). Big $19,000. Last week, "Party Girl" (M-G) (2d wk), $13,000 in 9 days.

Columbia (Loew) (904; 90-$1.25)—"Reluctant Debutante" (M-G) (6th wk). Still hefty at $7,500; stays on. Last week, $8,000.

Keith's (RKO) (1,850; 90-$1.25)—"Gigi" (M-G) (2d wk). Great $14,000 at pop prices following $15,000 first stanza. Remains over.

MacArthur (K-B) (900; $1.10)—"Pot Boille" (Cont) (2d wk). Nice $3,500. Last week, $4,900.

Ontario (K-B) (1,240; 90-$1.25)—"Houseboat" (Par) (6th wk). Good $6,500; stays. Last week, $8,000.

Palace (Loew) (2,390; 90-$1.25)—"Mardi Gras" (20th). Sockeroo $19,000. Last week, "Decks Ran Red" (Col), $9,000.

Plaza (T-L) (276; 90-$1.50)—"Dr. Laurent" (T-L) (2d wk). Booming $6,000 after $7,000 opener. Holds.

Trans-Lux (T-L) (600; $1.25-$2.50)—"Last Hurrah" (Col) (4th wk). Still strong at $6,500. Last week, $7,000.

Uptown (SW) (1,100; $1.25-$2.50)—"Old Man and Sea" (WB) (2d wk). Okay $7,500. Last week, $7,600 in 10 days.

Warner (SW) (1,300; $1.25-$2.40)—"Windjammer" (NT) (6th wk). Heftier at $14,500 with one extra show. Last week, $14,300, with two extra performances.

'TUNNEL' WOW, 'OLD MAN' TALL

Detroit, Nov. 25.

Downtown exhibitors are giving thanks for Thanksgiving week because it's giving good product an extra boost. "Tunnel of Love" looks great at the Adams while "Old Man and Sea" shapes sturdy at the Madison.

"South Seas Adventure" is soaring to a tremendous total in eighth session at Music Hall. "South Pacific" continues strong in 33d week at the United Artists. "High School Hellcats" is rated average at Broadway-Capitol.

However, two newcomers are below par. "At War With Army," out on reissue, is weak at the Fox. "From Earth to Moon" is only fairish at the Palms.

Estimates for This Week

Fox (Fox-Detroit) (5,100; 90-$1.25)—"At War With Army" (Par) and "Niagara" (20th) (reissues). Mild $11,000. Last week, "Decks Ran Red" (M-G) and "Dunkirk" (M-G), $14,000.

Michigan (United Detroit) (4,000; $1.25-$1.50) — "Houseboat" (Par) (3d wk). Fine $12,000 in 5 days. Last week, $16,000.

Palms (UD) (2,961; 90-$1.25)—"From Earth to Moon" (WB) and "Brain from Planet Arous" (Indie). Fairish $14,000. Last week, "Torpedo Run" (M-G) and "Gun Runners" (UA), $13,000.

Madison (UD) (4,900; $1.25-$1.50)—"Old Man and Sea" (WB). Stout $15,000. Last week, "White Wilderness" (BV) and "Littlest Hobo" (AA) (3d wk 2-4 days), $4,500.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"High School Hellcats" (AI) and "Hot Rod Gang" (AI). Average $12,000. Last week, "Blood of Vampire" (U) and "Monster of Campus" (U), ditto.

United Artists (UA) (1,667; $1.25-$3)—"South Pacific" (20th) (33d wk). Strong $10,000. Last week, $9,600.

Adams (Balaban) (1,700; $1.25-$1.50)—"Tunnel of Love" (M-G). Wow $15,000. Last week, "Party Girl" (M-G) (2d wk), $7,500.

Music Hall (SW-Cinerama) (1,208; $1.50-$2.65)—"South Seas Adventure" (Cinerama) (8th wk). Terrific $26,800. Last week, $20,900.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"Gigi" (M-G) (6th wk). Sturdy $7,000. Last week, same.

INDPLS. SHAPES UNEVEN

'Houseboat' Smash $12,000; 'Years' Nice 8G, 'Pacific' Ditto

Indianapolis, Nov. 25.

Biz is moderate to smash at first-runs here this stanza. "Houseboat" looks wow at Keith's to lead city. "Restless Years" at Circle shapes nice. "Defiant Ones" at Loew's looks dull. Latter is playing day-and-date at near-downtown Walker.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Restless Tears" (U) and "Appointment with Shadow" (U). Nice $8,000. Last week, "From Earth to Moon" (WB) and "Ride a Crooked Trail" (U), $10,000.

Keith's (C-D) (1,300; 75-90)—"Houseboat" (Par). Wow $12,000. Last week, "Home Before Dark" (WB), $8,500.

Loew's (Loew) (2,427; 75-90)—"Defiant Ones" (UA) and "Cop Hater" (UA). Mild $5,500. Last week, "Last Hurrah" (M-G), $4,500.

Lyric (C-D) (850; $1.25-$2.20)—"South Pacific" (Magna) (31st wk). Moderate $8,000. Last week, $8,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

B'way Suffers Pre-Holiday Blues But 'To Live' Smash 30G, 'Tunnel' OK 65G, 'Mardi Gras' Fair 35G, 'Kill' Nice 8½G

Although this is a pre-holiday session for most first-run theatres on Broadway, the launching of four new bills in the last seven days is helping to improve the business outlook somewhat. However, the Street generally appears to be suffering from an overdose of holdovers and pre-Turkey day blues.

Top showing for a straight-filmer is being made by "I Want To Live" with a smash $30,000 opening week at the Victoria. "Tunnel of Love" with stageshow is heading for a fair $65,000 on initial session at the Roxy which takes in Thanksgiving Day business, not true of "Live." "Mardi Gras," not helped by the holiday on its first stanza, wound up with a fair $35,000 at the Paramount.

Also new, "Orders To Kill" was fairly good $8,500 on initial frame at the arty Fine Arts.

Although off considerably from opening week, "Houseboat" still is very big with $23,000 in first four days of second week at the Capitol after a great $51,000 opening session. "Roots of Heaven" perked up via its new grind policy and lower scale at the Palace. First week (6th of run) of this policy was nice $14,500, considerably ahead of fifth week.

"Gigi" continues smash, holding at $24,800 in third round at the arty Sutton. "My Uncle, Mr. Hulot" held at sock $23,600 in third frames at the Baronet and Guild where day-dating. "Home Before Dark" with stageshow is off to mild $95,000 in third stanza at the Music Hall. "Big Country" shapes trim $13,500 in eighth week at the Astor, and stays on.

"Party Girl" was only slow $9,000 in fourth stanza at the State, holding on until the new stageshow policy opens on Dec. 3. This new policy will bring in "Jewel Box Revue" plus "China Doll" on the screen.

"South Seas Adventure" still is getting the most money of the hard-ticket pictures although feeling the generally offish conditions. It was a good $23,100 in 18th round at the Warner, and is now in its 19th week.

Estimates for This Week

Astor (City Inv.) (1,094; 75-$2)—"Big Country" (UA) (8th wk). Current round ending today (Wed.) looks like trim $13,500. Seventh was $14,300 "Separate Tables" (UA) is due in Dec. 18.

Baronet (Reade) (430; $1.25-$2)—"My Uncle, Mr. Hulot" (Cont) (4th wk). Third stanza ended Sunday (23) was sturdy $12,200. Second, $13,800.

Capitol (Loew) (4,820; $1-$2.50)—"Houseboat" (Par) (2d wk). First four days of current round hit big $23,000, better than some full weeks here. Initial week soared to wow $51,000, best here in some time and especially strong for this time of year. Stays on, naturally.

Criterion (Moss) (1,671; $1.80-$2.50)—"Old Man and Sea" (WB) (8th wk). Seventh stanza ended Sunday (23) was okay $9,500. Sixth week, $10,800. "Night To Remember" due to preem the night of Dec. 16, with regular run starting Dec. 17. Seventh week helped by addition of "Coronation of Pope" short.

Fine Arts (Davis) (468; 90-$1.80)—"Orders To Kill" (UMPO) (2d wk). First round ended Sunday (23) was good $8,500.

55th St. Playhouse (Moss) (300; (Ellis). Opens today (Wed.).

Guild (Guild) (450; $1-$1.75)—"My Uncle, Mr. Hulot" (Cont) (4th wk). Third stanza ended Sunday (23) was excellent $11,400. Second week, $12,500.

Normandie (Trans-Lux) (592; $1.80-$2.80)—"Tosca" (Indie) (5th wk). This week ending today (Wed.) is heading for nice $7,600. Fourth was $8,000. "Separate Tables" (UA) opens Dec. 18, playing date-date with Astor.

Palace (RKO) (1,642; 90-$2)—"Roots of Heaven" (20th) (7th wk). The sixth week and first at pop-scale ended yesterday (Tues.) was nice $14,500, considerably better than fifth week on two-a-day and $3 top, which was $10,500. Stays indef on grind policy here.

Odeon (Rank) (813; 90-$1.80)—"Night Heaven Fell" (Kings) (5th-

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'Houseboat' Trim 15G, Buff; 'Mardi Gras' 9G

Buffalo, Nov. 25.

Takings are quite uneven here this stanza. However, "Houseboat" shapes trim at Paramount and "Mardi Gras" looms good at Century. "Party Girl" is merely okay at the Buffalo and "Restless Years" is rated only passable at Lafayette. Elsewhere, takings are way off.

Estimates for Th's Week

Buffalo (Loew) (3,500; 70-90)—"Party Girl" (M-G) and "Cop Hater" (M-G). Okay $11,000. Last week, "Torpedo Run" (M-G) and "I Accuse" (M-G), $9,000.

Center (AB-PT) (3,000; 70-90)—"High Society" (M-G) and "Seven Brides Seven Brothers" (M-G) (reissues). Mild $5,000. Last week, "In Love and War" (20th) (3d wk), $6,000.

Century (UATC) (1,410; 70-90)—"Mardi Gras" (20th) and "Frontier Gun" (20th). Good $9,000. Last week, "Last Hurrah" (Col) and "She Played With Fire" (Col), $9,200 in 10 days.

Lafayette (Basil) (3,000; 70-90)—"Restless Years" (U) and "Wild Heritage" (U). Passable $7,000. Last week, "Mississippi Gambler" (U) and "Up Front" (U) (reissues), $6,000.

Paramount (AB-PT) (3,000; 70-90)—"Houseboat" (Par) and "Party Crashers" (Par). Trim $15,000. Last week, "Tarawa Beachhead" (Col) and "Apache Territory" (Col), $11,200.

Teck (Loew) (1,200; 70-$1.25)—"Cat On Hot Tin Roof" (M-G) (13th-final wk). Tame $3,000. Last week, $4,000.

Cinema (Martina) (450; 70-$1.25)—"Old Man and Sea" (WB) (3d wk). Droopy $1,500. Last week, $2,300.

Philly Sluggish; 'In Love' Hep 10G

Philadelphia, Nov. 25.

While weekend trade was good, most houses this round are merely marking time awaiting the arrival of holiday blue-chip product. There is not a single new entry aside from some reissues and one arty pic. Best showing likely will be made by "In Love and War" with a lusty take in third week at the Viking. "Last Hurrah" also is lusty in second stanza at Randolph while "Houseboat" continues to sail strongly in sixth Arcadia session.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Houseboat" (Par) (6th wk). Trim $9,000. Last week, $11,000.

Boyd (SW) (1,480; $1.20-$2.40)—"Windjammer" (NT) (4th wk). Stout $10,000. Last week, $12,000.

Fox (National) (2,250; 65-$1.49)—"High Society" (M-G) and "Swan" (M-G) (reissues). Mild $6,500. Last week, "Appointment with Shadow" (U) and "Saga of Hemp Brown" (U), $6,700.

Goldman (Goldman) (1,200; $1.50-$2.60)—"Old Man and Sea" (WB) (2d wk). Slow $8,500. Last week, $10,000.

Midtown (Goldman) (1,000; $1.20-$2.40)—"South Pacific" (Magna) (35th wk). Big $8,000. Last week, ditto.

Randolph (Goldman) (1,250; 65-$1.80)—"Last Hurrah" (Col) (2d wk). Lusty $12,000. Last week, $15,000.

Stanley (SW) (2,900; 99-$1.80)—"Cat on Hot Tin Roof" (M-G) (9th wk). Off to good $9,000. Last week, $11,000.

Stanton (SW) (1,483; 99-$1.49)—"Defiant Ones" (UA) (9th wk). Oke $5,000 in 6 days. Last week, $6,000.

Studio (Goldberg) (490; 99-$1.49)

(Continued on page 10)

Mpls. Perks; 'Windjammer' Hot 15G, 'Tunnel' Lively 10G, 'Houseboat' 8G

Minneapolis, Nov. 25.

A terrific array of newcomer hits will enliven the Loop currently. Such new arrivals as "Tunnel of Love," "Houseboat" and "The Night Heaven Fell" stack up as real winners though all are at smaller houses.

Holdovers like "South Pacific," "Windjammer" and "In Love and War" also are continuing well up in the money, last named being smash at State. "Windjammer" shapes big in first full week at the Century. "Pacific" is lively in 22d round.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65) — "South Pacific" (Magna) (22d wk). Lively $7,500. Last week, $8,000.

Century (S-W) (1,150; $1.75-$2.65)) — "Windjammer" (NT) (2d wk). Has caught on well here with much praise from critics. Big $15,000 is indicated. Last week, $9,000 in first four days.

Gopher (Berger) (1,000; 90-$1.25) —"Houseboat" (Par). An advanced admission picture here for a change and patrons love it despite the $1.25 top. Sock $8,000. Last week, "Torpedo Run" (M-G) (2d wk), $4,000.

Lyric (Par) (1,000; 90-$1.25)—"Tunnel of Love" (M-G). Upped admission here, too. Torrid $10,000. Last week, "Party Girl" (M-G) (2d wk), $5,000 at 90c top.

RKO Orpheum (RKO) (2,800; 85-90)—"Last Hurrah" (Col) (2d wk). Tepid $5,000. Last week, $7,500.

State (Par) (2,200; 85-90)—"In Love and War" (20th) (2d wk). A big winner here. Smash $7,500. Last week, $13,500.

Suburban World (Mann) (800; 85) —"Folies Bergere" (Indie). Good $2,000. Last week, "Arsenic and Old Lace" (Indie) (reissue), $1,800.

World (Mann) (400; 85-$1.25)— "Night Heaven Fell" (Kings) Combo of Brigitte Bardot in her newest and "for adults only" spells great $8,000. Last week, "Wild Wilderness" (BV) (3d wk), $4,000.

BROADWAY

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final wk). Looks to wind final session at fair $5,900. "From Earth To Moon" (WB) opens today (Wed.).

Paramount (AB-PT) (3,665; $1-$2)—"Mardi Gras" (20th) (2d wk). First session ended Monday (24) hit fair $35,000. In ahead, "In Love and War" (20th) (3d wk-4 days), $20,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Horse's Mouth" (Lopert) (3d wk). Second stanza finished Monday (24) held at big $24,200. First was $25,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Home Before Dark" (WB) plus stageshow (3d wk). This session ending today (Wed.) looks like mild $95,000. Second was $105,000. Stays fourth, with "Auntie Mame" (WB) and "Christmas stageshow opening Dec. 4.

Rivoli (UAT) (1,545; $2-$3.50)— "South Pacific" (Magna) (8th wk). Seventh week completed Monday (24) was fair $20,000. Sixth, $23,400.

Plaza (Lopert) (525; $1.50-$2)— "Inspector Maigret" (Lopert) (7th wk). This round ending today (Wed.) is heading for fancy $6,800. Sixth was $7,200. "Inn of Sixth Happiness" (UA) opens Dec. 12.

Roxy (Indie) (5,705; 90-$2.50)— "Tunnel of Love" (M-G) plus stageshow. First session finishing up tomorrow (Thurs.) looks like fair $65,000. In ahead, "Last Hurrah" (Col) and stageshow (4th wk-8 days), $39,000.

State (Loew) (3,450; 50-$1.75)— "Party Girl" (5th wk). Fourth stanza ended Monday (24) was slow $9,000. Third was $12,500, below hopes. Stays until stageshow policy is launched with "Jewel Box Revue" plus "China Doll" (UA) on Dec. 3.

Sutton (R&B) (561; 95-$1.80)— "Gigi" (M-G) (4th wk). Third stanza finished Saturday (22) was whopping $24,800. Second week, $28,400. Continues on. indef. First day of current (4th) week again saw the Sunday figure topping $4,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "What Price Murder" (UMPO) (3d wk). First holdover round ended Sunday (23) was nice $7,200. Initial week, $10,000.

Victoria (City Inv.) (1,003; 50-$2) —"I Want to Live" (UA) (2d wk). First session ended Monday (24) soared to smash $30,000. Holding.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"South Seas Adventure" (Cinerama) (19th wk). The 18th round ended Saturday (22) was good $23,100. The 17th week, $25,900. Continues on.

'Houseboat' Great 17G, Frisco; 'West' Rousing 12G, 'Search' Slick 22G

San Francisco, Nov. 25.

The Thanksgiving week, with its usual long holiday weekend, is helping first-run biz here this stanza. Some fresh, strong product also is a big factor in the upbeat. "Houseboat" shapes sock in first round at Golden Gate while "Search For Paradise" is very big in 37th week at Orpheum. "Gigi" is rated dandy in 20th session at the Stagedoor. "Reluctant Debutante" looms good in third Warfield stanza. "Man of West" is very fancy opening round at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25) —"Houseboat" (Par) and "Saga Of Hemp Brown" (U). Socko $17,000. Last week, "Frankenstein 1970" (AA) and "Queen Of Outer Space" (AA), $10,000.

Fox (FWC) (4,651; $1.25-$1.50)— "At War With Army" (Par) and "Inspector General" (WB) (reissues). Okay $9,000. Last week, "In Love And War" (20th) and "Showdown Boot Hill" (20th) (2d wk), $9,500.

Warfield (Loew) (2,656; 90-$1.25) —"Reluctant Debutante" (M-G) (3d wk). Good $7,000 in 5 days. Last week, $10,500.

Paramount (Par) (2,646; 90-$1.25) —"Unwed Mother" (AA) and "Joy Ride" (AA). Mild $9,000. Last week, "Spider" (AI) and "Terror Year 5000" (AI), ditto.

St. Francis (Par) (1,400; $1.25-$1.50)—"Robe" (20th) and "Demetrius and Gladiators" (20th) (reissues). Good $9,000 or close. Last week, "From Earth To Moon" (WB) and "Brain From Planet Arous" (WB) (2d wk), $6,500 in 5 days.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"Search For Paradise" (Cinerama) (37th wk). Great $22,000. Last week, $13,000 on 4-day week. Other days of 8-day week, closed becasue of fire.

United Artists (No. Coast) (1,207; 90-$1.25)—"Man Of West" (UA) and "Hong Kong Confidential" (UA). Fine $12,000 or over. Last week, "Lost Missile" (UA) and "Fear Makers" (UA), $4,500.

Stagedoor (A-R) (440; $1.25-$3)— "Gigi" (M-G (20th wk. Dandy $10,000. Last week, $10,700.

Presidio (Hardy-Parsons (774; $1.25-$1.50)—"Demoniac" (Indie). Oke $3,500. Last week, "Wild Fruit" (UMPO) (2d wk), $2,000.

Coronet (United California) (1,250; $1.25-$3)—"Old Man And Sea" (WB) (5th wk). Slim $7,000. Last week, same.

Alexandria (United California) (1,170; $1.50-$3.50)—"South Pacific" (20th) (21st wk). Solid $14,500. Last week, $14,000.

BOSTON

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Moon" (WB) and "Steel Bayonet" (UA), $14,000.

Metropolitan (NET) (4,357; 70-$1.10)—"Houseboat" (Par). Zooming to $19,000 for this Cary Grant starrer. Last week, "In Love and War" (20th) and "Frontier Gun" (Indie) (2d wk); $9,000.

Mayflower (ATC) (683; 75-$1.25) —"Young Lions" (20th) and "Men With Cars" (Indie) (2d runs). Oke $3,000. Last week, "Streetcar Named Desire" (20th) and "Blue Men of Morocco" (20th) (reissues), $3,000.

Paramount (NET) (2,357; 70-$1.10)—"Spider" (AI) and "Brain Eaters" (AI). Erratic $11,000. Last week, "Tom Sawyer" (Indie) (reissue) and "Gunfire at Indian Gap" (Rep), $8,500.

Pilgrim (ATC) (1,000; 60-$1.10)— "Party Girl" (M-G) and "Street of Sinners" (Indie). Neat $9,000 or near. Last week. "Tarawa Beachhead" (Col) and "Kill Her Gently" (Col) (2d wk), $5,000.

Saxon (Sack) (1,000; $1.50-$3.50) —"South Pacific" (Magna) (33d wk). Energetic $12,000. Last week, ditto.

Trans-Lux (T-L) (730; 75-$1.25)— "Mlle. Striptease" (DCA) (2d run) and "Blonde in Bondage" (DCA) (2d wk). Hot $5,000. Last week, $6,000.

Orpheum (Loew) (2,900; 90-$1.50) —"Last Hurrah" (Col) (5th wk). Bright $12,000. Last week, $15,000.

State (Loew) (3,600; 75-$1.25)— "Reluctant Debutante" (M-G) (3d wk). Oke $7,000. Last week, $10,000.

'Houseboat' Hep $18,000, Cleve.; 'Search' Same

Cleveland, Nov. 25.

Aside from "Houseboat," which is sailing circles around all newcomers, biz is very spotty currently with numerous houses reporting sluggish trade. "Houseboat" looks hefty at State. "Search For Paradise" is pushing to smash take in 14th round at Palace while "South Pacific" also is edging up to a brisk total in 34th stanza at the Ohio. "White Wilderness" is rated just okay at the Allen.

Estimates for This Week

Allen (S-W) (3,800; 75-90)— "White Wilderness" (BV). Oke $10,000. Last week, "From Earth to Moon" (WB), $9,000 in 6 days.

Continental Art (Art Theatre Guild) (850; $1.25)—"Truth About Women" (Indie). Thin $1,200. Last week, "Past is Showing" (Indie), $1,700.

Heights Art (Art Theatre Guild) (925; $1.25)—"Lady Chatterley's Lover" (Indie). Okay $2,700. Last week, "Odet" (Indie), $1,900.

Hippodrome (Telem't) (3,700; 75-90)—"Cosmic Monsters" (DCA) and "Crawling Eye" (DCA). Passable $13,000. Last week, "Whole Truth" (Col) and "Tarawa Beachhead" (Col), $8,000.

Lower Mall (Community) (500; 70-90) — "Night Heaven Fell" (Kings). Nice $2,800. Last week, "Wild and Wicked" (Indie) and "Assault" (Indie) (2d wk), $1,800.

Ohio (Loew) (1,244; $1.25-$2.50) —"South Pacific" (20th) (34th wk). Brisk $9,000. Last week, $8,000.

Palace (SW-Cinerama) (1,523; $1.25-$2.40)—"Search For Paradise" (Cinerama) (14th wk). Smash $18,000 or over after $15,500.

State (Loew) (3,500; 70-90)— "Houseboat" (Par). Big $18,000. Last week, "Torpedo Run" (M-G), $7,000.

Stillman (Loew) (2,700; 70-90)— "Tale of Two Cities" (Rank). So-so $5,000. Last week, "Party Girl" (M-G) (m.o.), $8,000.

'Houseboat' Fine $14,000, Cincy Ace

Cincinnati, Nov. 25.

"Houseboat," a hefty entry at the flagship Albee, is the mainstay of current week's slightly improved b.o. look. Other newcomers shaping fairish, are "Decks Ran Red" at the Palace and "Mark of Hawk" at the Grand. Holdover "Last Hurrah" shapes firm at Keith's. "South Seas Adventure" tops the city by plenty in fourth week at Capitol. Long-runner "South-Pacific" continues oke at the suburban Valley in 30th round.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)— "Houseboat" (Par). Hefty $14,000 or over. Holds for second week. Last week, "Torpedo Run" (M-G), $8,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (4th wk). Big $25,000, aided by two extra screenings. Last week, $23,000.

Grand (RKO) (1,400; 75-$1.10)— "Mark of Hawk" (U) and "Tanganyika" (U). Five days got fair $4,500. Last week, "Fearmakers" (UA) and "Cop Hater" (UA), $4,700.

Keith's (Shor) (1,500; 90-$1.25)— "Last Hurrah" (Col) (2d wk) and "Pope John XXIII Coronation" (Rank). Good $6,000 or near. Last week, $7,000.

Palace (RKO) (2,600; 75-$1.10)— "Decks Ran Red" (M-G). So-so $7,000. Last week, "From Earth to Moon" (WB), $8,500.

Valley (Wiethe) (1,300; $1.50-$2.50) — "South Pacific" (Magna) (30th wk). Close to last week's good $5,500.

Reade's Clearance Cut, Drops Antitrust Suit

A $150,000 treble-damage antitrust suit, brought by Walter Reade Inc. against the eight majors and RKO Theatres, was settled and discontinued yesterday (Tues.) according to papers filed in N.Y. Federal Court. Reade filed the action in behalf of its Lawrence Drive-in Theatre, near Trenton, N.J.

Under the settlement, it was disclosed, the Lawrence won a reduction from 30-day clearance to 14 days after Trenton first-runs. Moreover, if circumstances warrent the ozoner may ask for a still further reduction. Defendant distribs also agreed to pay fees of Reade's attorney, William Gold.

SEATTLE

(Continued from page 8)

(Magna) (26th wk). Swell $6,000. Last week, $6,300.

Coliseum (Fox-Evergreen) (1,870; .90-$1.50) — "Mardi Gras" (20th) and "Flaming Frontier" (20th). Big $10,000. Last week, "Tarawa Beachhead" (Col) and "Kill Her Gently" (Col), $8,800.

Fifth Avenue (Fox-Evergreen) (2,500; .90-$1.50) — "Houseboat" (Par) and "Young As We Are" (Par). Very good $10,000. Last week, "In Love and War" (20th) and "Cimarron Pass" (20th) (2d wk), $6,700.

Music Box (Hamrick) (850; $1.50-$2.80)—"Gigi" (M-G) (7th wk). Nice $5,000. Last week, $5,700.

Music Hall (Hamrick) (2,200; 90-$1.50)—"From Earth to Moon" (WB) and "Windom's Way" (Rank). Mild $5,000. Last week, "Onionhead" (WB) and "Dangerous Youth" (WB) (2d wk), $5,300.

Orpheum (Hamrick) (2,700; 90-$1.50)—"Home Before Dark" (WB) and "Mark of Hawk" (U). Light $7,000. Last week, stageshows.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Last Hurrah" (Col) and "Ghost of China Sea" (Col). Drab $6,000. Last week, "Defiant Ones" (UA) and "Terror in Texas" (UA) (5th wk), $3,900.

'Mardi Gras' Great 23G, Toronto; 'In Love' Lush 12G, 'Country' 10G, 4th

Toronto, Nov. 25.

Chains are reporting a pickup in biz currently, with package of "High School Hellcats" and "Hot Rod Gang" dragging in teen-agers for terrific returns at a six-house Jaro combo. Same goes for "Mardi Gras" at a four-theatre tiein of Famous Players (Canadian).

Playing at single theatre, "The Matchmaker" is also doing well on opening week. This also goes for such holdovers as "In Love and War," now in its second stanza; "The Big Country," in fourth frame; and "Cat on a Hot Tin Roof," in sixth stanza; these showing little change over previous week.

Estimates for This Week

Carlton (Rank) (2,518; 75-$1.25) —"Streetcar Named Desire" (20th) (reissue). Okay $10,000. Last week, "La Parisienne" (UA) (4th wk), $8,000.

Colony, Cooksville, Danforth, Humber, Fairlawn, Westhill (Rank) (858; 636; 1,330; 1,203; 1,165; 598; $1)—"High School Hellcats" (Indie) and "Hot Rod Gang" (Indie). Terrific $19,000.

Downtown, Glendale, Prince of Wales, Statc (Taylor) (1,059; 995; 1,200; 694; 50-75)—"Ride Crooked Trail" (U) and "Appointment with Shadow" (U). Sad $11,000. Last week, "Tank Force" (Col) and "Tarawa Beachhead" (Col), good $29,500 at nine-house combo seating 9,204.

Eglinton, Palace, Runnymede, York (FP) (1,080; 1,485; 1,385; 877; $1)—"Mardi Gras" (20th). Very big $23,000.

Hollywood (FP) (1,080; $1-$1.25) —"Matchmaker" (Par). Good $8,500. Last week, "Certain Smile" (20th) (3d wk), $6,000.

Hyland (Rank) (1,057; $1)—"Big Money" (Rank) and "Ski Crazy" (Rank) (2d wk). Okay $4,500. Last week, $5,000.

Imperial (FP) (3,343; 75-$1.50)— "In Love and War" (20th) (2d wk). Big $12,000. Last week, $15,000.

International (Taylor) (557; $1)— "Orders to Kill" (IFD) (7th wk). Steady at $3,000. Last week, same.

Loew's (Loew) (2,098; 75-$1.25)— "Big Country" (UA) (4th wk). Still lusty at $10,000. Last week, $11,000.

Towne (Taylor) (695; $1-$2.50)— "Gigi" (M-G) (17th wk). Hefty $7,000. Last week, $7,500.

University (FP) (1,255; $1.50-$2.40)—"Seven Wonders of World" (Cinerama) (18th wk). Bowing out at sturdy $13,000, with "South Seas Adventure" (Cinerama) in for press showing Monday (24) and Variety Tent benefit Tuesday (25). Last week, "Wonders" was $15,000.

Uptown (Loew) (2,074; 75-$1.25) —"Cat on Hot Tin Roof" (M-G) (6th wk). Terrific $9,500. Last week, $10,500.

PHILADELPHIA

(Continued from page 9)

—"Case of Dr. Laurent" (T-L) (2d wk). Stout $5,500. Last week, $8,500.

Trans-Lux (T-L) (500; 90-$1.80) —"Julius Caesar" (M-G) (reissue). So-so $4,500. Last week, "Reluctant Debutante" (M-G) (8th wk), $3,500.

Viking (Sley) (1,000; 75-$1.50)— "In Love and War" (20th) (3d wk). Loud $10,000. Last week, $9,000.

World (Pathe) (604; 95-$1.80)— "Panther Panhali" (Indie). Fair $3,500. Last week, "Mitsou" (Indie) (2d wk), $2,600.

Loew's Short Peace

Continued from page 5

Green-Newman faction was "unwilling" to start a proxy tiff because the support they had initially expected from other sources had withdrawn. However, it was learned that the Newman statement was issued without the consent and approval of Green and that Newman "was speaking for himself." This led to a report that there had been a falling out between the pair, a contention sources close to the two men deny.

Despite the confusion anent the present relationship between Green and Newman, it's certain that Green has decided to challenge management. Green's attorney, Henry Friendly, of the law firm of Cleary, Gottlieb, Friendly and Hamilton, was in Washington last week to file the papers with the SEC and they were officially entered on Saturday (22). Moreover, Green is seeking a proxy solcititation firm and a public relations firm specializing in corporate battles.

Separate Spokemen

Green and Newman appear to have separate representation so far. While Friendly and Leonard Sheriff, of the same law firm, are handling the legal aspects of Green's affairs, Newman appears to have the public relations firm of Bernard Relin Associates, prexied by William Bostelman, as his spokesman. It's stated that Green would like to have Newman come along with him, but that he hasn't asked him as yet. Meanwhile, Newman is not making his position clear. At first, a spokesman for Newman stated that he was "standing by his original statement." Later this was altered to say that Newman "had nothing to say at the moment" and that "the story would unfold as it goes along."

Green's decision to proceed with a proxy fight in light of the Federal Court's approval of the Loew's divorcement plan, which Green and Newman had opposed, led to the question in industry circles as to what Green hoped to accomplish at this time. Green's position, it's said, is that his general objective is to "keep everybody employed" and "to do his best for the stockholders." Both Green and Newman have sought to get the management to revise the board of directors and Green had been making every effort to obtain a written commitment from management that it would agree to reduce and change the board. However, Loew's prexy Joseph R. Vogel and his management team refused to give Green any assurance, written or verbal, that there would be changes on the board. There is a feeling, however, that the board might be pared proportionately, with both management and dissidents having to give up support on the board if there's any hope of reducing the 19-man board to 13. Green has stated that the company would benefit "by changes in the composition of the board of directors."

Pitch to Bankers Anew

In light of the fact that Newman had decided to withdraw from a proxy fight when the Wall Street banking firms of Lehman Bros. and Lazard Freres reportedly expressed their opposition to engaging in any tussle, it was stated that Green would solicit the bankers just as he will appeal to other stockholders. It was emphatically denied that Green had any intention to launch a program of liquidation if he should emerge victorious. It was pointed out that he has a reputation in Wall Street as a builder and not a liquidator.

Green and Newman presently control some 150,000 shares. In addition, Green is said to have the support of Joseph Tomlinson, who lost a proxy battle with management last year. Tomlinson controls a similar number of shares. However, Philip A. Roth and Ira Guilden, two directors on the Loew's board supporting management, are said to have emerged as the largest single stockholders. They have been adding to their holdings recently and now are said to control some 200,000 shares. There are approximately 5,000,000 shares outstanding.

The reports of a possible new proxy fight again started a flurry of activity of Loew's shares on the N. Y. Stock Exchange. It was one of the most actively traded stocks last week, the volume being 202,200 shares. The stock rose 1⅝ points to 22.

Bureau of Missing Business

Exploding Population & The Film Biz

By ROBERT J. LANDRY

The American film industry, as is well known, is divided into two self-consuming divisions, production (manufacturing) and exhibition (retailing) with one thing in common: memory of the good old days. In partcular, theatres are running high temperatures and low morale possibly because, unlike the makers of films, they are unable to do business with the enemy, television.

It is perhaps remarkable that the American economy is so inflated that a two-billion-dollar industry feels sorry for itself and succumbs to hypochondria and hysteria. It might, of course, help if the doctors had something more confidence-inspiring to suggest than hot and cold liquidations and capital gains setting-up exercises.

Meanwhile, Hollywood agent Charles K. Feldman speaks prophetically of a time a-coming when the post-1948 will have been sold off and the industry will then see naked studios, shorn of residuals, pitted against talent possibly obliged for the first time to share the losses as well as the profits in picture-making.

The question is asked whether the new Congress of Exhibitors, or any other group, can halt the "inevitability" of a sale to television syndicators of the post-1948 features. The gloomy guess on the probable modus operandi of how the blow will fall—one distributor first breaking away from the fold, then all crowding in for the lovely, dividend-paying "kill," which may also kill the industry as heretofore existing, has all too plausible a sound (see separate story, this issue).

Yet perhaps the important thing is to fight this "plausible sound," this expectation of inevitable calamity. A crying need is a kind of today-seldom-manifest faith and patience, and patience may be as important as faith. Most of today's tendencies to seek "diversification" (outside entertainment or partly within), or to pile up cash assets, are short-term expedients. They do not meet the long-term necessities of survival of the film industry as American's premier amusement.

It cannot be stressed too often that many of the problems besetting the film industry are exterior to it. Television alone is far less dangerous to the boxoffice than a combination of television and inflation. High admission prices in downtown areas may be less a deterrent than scarcity of baby-sitters, slow, crowded or no buses and the exasperating parking evil.

About these much-mentioned everyday problems next to nothing is being done in city after city, although some downtown areas, as in Pittsburgh, are being radically re-designed for the motor age. Not theatres alone but the whole array of downtown merchants have a stake in preventing further deterioration of the once-dominant shopping districts.

Showmen have been notoriously laggard in catching up with distribution patterns (in the mercantile, not the Film Row sense) and it is notable that discussions of the film industry's problems too often appear to be conducted with small regard for the national economy as a whole. The necessary adjustments which must be made relate to broad national trends notably (a) an explosion of population and automobiles (b) accelerating deterioration of downtown (i.e. firstruns) in dozens of cities with accompanying suburban elephantitis (c) a new kind of unemployment in the land which has absolutely no effect on cost-of-living levels and (d) inflation-induced togetherness around the television sets.

There are other factors, too, as almost any VARIETY issue in recent months points up. The film giants of yesteryear thought in terms of take-out via huge personal salaries, bonuses, participations. Today glory points, in this inflated, tax-haunted society, to getting the stock up through getting the assets sold off. It is a pity not adequately expressed nowadays that bankers of no loyalty to show business are so dominant, that their minds seem to work in terms of junking 40-year-old businesses as a killing-cure in the face of a need for faith and patience and better ways of conducting business to stay in business.

Every form of organized amusement is undergoing pangs of torment and confusion. "Network" radio, after 30 years, is shrinking to the bare minima of hours. Even much-envied television is plagued by cancellations and costly flops. The legitimate theatre has its own peculiar reasons for alarm, for not only is "the road" evaporating but even the very railroads over which tours used to be conducted (see this week's legit section).

Whatever the ultimate salvation of the picture industry (and it is not going to expire) the present fevers have a good side. Brain fever is only a step from brainstorming for new ideas.

The Absent Eggheads

This happened some time back. Company exec lectured publicist about "missing audience." Meaning the intellectuals who had drifted from the film. The question was: how to excite the interest of the eggheads. "We got just the picture coming up," said the exec. "Our star is cool, collegiate and popular with people who think."

The resultant campaign to plant the egghead appeal of the release centered on the world-famous historian and philosopher Arnold Toynbee, then in release at Princeton.

Toynbee proved gracious, seemed delighted with the idea of dinner and a showing of the film. The dinner with fellow thinkers was charming but in the screening room Toynbee fell asleep. Nonetheless he later said those parts he'd seen he liked very much. However, the historian declined to endorse the film or give a quote of any kind.

The stunt cost the company $1,500.

Never Act Like A Stranger

In Montreal $1,500 was spent for promotion and the gross was $25,000. In New York the campaign cost $30,000 and the rentals alone will go a long way in paying off the mortgage.

These are only a couple of asides to Harold Robbins' "Never Love a Stranger," Allied Artists release. It's a limited-budget picture and this is important to note, for Robbins and his publicity man, Ed Gollin, make the point that the penetration achieved so far matches the "depth coverage" gotten with many a bigtime special ("Stranger" was brought in at about $700,000.)

Robbins and Gollin made the rounds of the country and the list of lunches, cocktaileries and other clambakes they threw represents enough money to buy a couple extra swimming pools.

But, the producer emphasizes, the press and radio-tv outlets show their receptivity to blurbs about a picture which is short of epic proportions when a full-scale attempt is made by the filmmaker and his aides. Latter includes Lars MacSorley, AA's publicity chief at the homeoffice.

Being an author ("Stranger," "79 Park Avenue"), Robbins admittedly had a headstart. He was no stranger to the publicity fences and he had more to talk about than the picture himself. But tear-outs of pages from around the nation's press, which were provided to demonstrate the point nonetheless showed a strikingly extra amount of free space considering the size of "Stranger," which, incidentally, opened in over 75 theatres in the New York area last week.

Whether the questions by the fourth estate interrogators were rigged, or came impromptu, or Robbins just volunteered the gab, here's an idea of some of the pegs for two-column-and-more copy in the papers:

"In the old days I thought a producer had a big cigar, a big office and all the girls he could handle. You know, really live. Today I find out a producer is like a referee in a match between a boxer and a wrestler. And he's the only one who's going to get hurt because sooner or later someone is going to sock him." (This in the Detroit Times.)

An author now in town produced a picture based on his own novel so that "the public would get the story as I wrote it." (Montreal Gazette.)

"He was working as a shipping clerk at Universal and asked his boss what was the best job in pictures. Specifically, which required the least knowledge. He is now a producer." (Rochester Democrat and Chronicle).

"Problem children are alike basically." (Buffalo Evening News).

"Harold Robbins grew up on the back streets of New York City. So when he wrote 'Never Love a Stranger' about the roaring 20's he knew what he was talking about." (Miami News).

"Harold Robbins, a balding, peppery individual, whose five novels have sold more than 14,000,000 copies, is today's exhibit No. 1 in favor of the free enterprise system." (San Francisco Call-Bulletin).

Robbins, who "grew up on the back streets of New York City," has slated as his next production and adaptation of his "79 Park Avenue."

'Pal Night'

Corpus Christi, Tex., Nov. 25.

The 62 and Lexington Drive-In here has instituted a special night on Wednesdays called "Pal Night."

When one adult buys a ticket, he is privileged to bring with him one "pal" who is admitted without any charge.

Trying Movie Quiz Game

Dallas, Nov. 25.

Wilbur Clark Movie Quiz has made its bow at the Palace, Lakewood and Inwood Theatres here and at the Metropolitan, Garden Oaks and the Village Theatres in Houston. The quiz is called a game of skill, not a lottery, based on a film about 10 minutes in duration. The series contains eight educational subjects, plus music, thrills and gags, with a m.c. asking questions about each of the eight subjects.

As the patron enters the theatre he is given a score card. When the 10 minute pic is shown, the patron tears off the coupon portion of the score card, this portion is his "identification." As questions are asked on screen, the contestant tears off what he believes are the correct answers.

Following the pic, the patron passes their answer cards to the usher, retaining their identification coupons. On the stage the house manager breaks the seal on an envelope containing the key cards with which the answer cards are scored and tabulated while a news reel or short subject is shown on the screen.

The Palace and the Metropolitan will start with a $300 jackpot with $100 at each of the other houses in the two cities. The pot is increased by $100 if there is no winner at the Palace and Metropolitan and by $50 at the other houses. If there is no perfect score, a consolation prize is given to the highest scorer.

U's Knighted Free Show

Minneapolis, Nov. 25.

It isn't bad enough for their boxoffice that the public gets so much free entertainment, but now the U. of Minnesota, a taxpayers' supported institution, has to come along and give such a major theatrical treat gratis as John Gielgud's "Shakespeare's Ages of Man," some local exhibitors complain.

Under the sponsorship of the University Theatre, drama advisory and department of concerts and lectures, the Gielgud one-man show was bought out and presented by the school as a special one-nighter evening convocation offering with no admission charged and the outside public, as well as students, invited.

Ordinarily, it's pointed out, this attraction charges regular touring shows admission and soon will be seen on Broadway as a pay-to-see offering.

With everybody deadheaded, the campus auditorium and many Gielgud drew an enthusiastic capacity audience of 4,600 people in were turned away. It was the largest audience to which he ever has played, he said.

Re-Flowering of Ballyhoo

New Orleans, Nov. 25.

20h Century-Fox staged a gala premiere here Friday (14) for "Mardi Gras" and including a street parade in which floats prepared for next spring's official event of the same name were previewed. Memory locally runneth not to any prior instance of allowing floats to emerge from their secret shops before the pre-Easter period.

Excepting the Mardi Gras mobs themselves the 75,000 jammed along Canal Street was estimated by New Orleans mayor as the biggest turnout since some years ago when General Eisenhower was riding the tide of his then popularity.

Appearing in the parade were the stars of "Mardi Gras"—Pat Boone, Christine Carrere, Gary Crosby and Sheree North—riding in open convertibles. Other notables including Dorothy Kirsten, Thomas Hayward and Cornell McNeill, here to sing in the opera "La Traviata" plus Marie Mc-Donald and Ted Fio Rito.

Some 60 visiting newsmen rode on the eight floats and threw beads and other trinkets to the crowds in the traditional Mardi Gras fashion.

Producer Jerry Wald, in the reviewing stand in front of the Saenger Theatre, surrounded by city, state and other officials, and officials of the 20th Century-Fox and Paramount-Gulf Theatres were pleased at the size of the crowd.

Police and auxiliary police fought a losing battle to keep the parade line open, and when Pat Boone arrived their efforts collapsed entirely as teenagers, screams welling from their throats, lunged toward the convertible carrying him.

Following the screening, the visiting screen personalities put on a stage show. Later, a dinner honoring some 200 visiting and local dignitaries was held in the patio of Brennan's French Quarter restaurant.

Pat Boone and his wife were presented a huge cake in honor of their fifth wedding anniversary.

Flash—Not Raising Prices!

Minneapolis, Nov. 25.

Are RKO Theatres and United Paramount here having a change of heart as far as upping admissions for major pictures is concerned?

Local exhibitor circles are asking this question because the two circuits are currently offering such "important" pictures as "The Last Hurrah" and "In War and Peace" at regular 90c after-p.m. admission in their Orpheum and State, respectively.

Previously, throughout all of 1958 the circuits regularly boosted their after-5 p.m. prices to $1.25 or $1.50 for every picture in the same category as the two now holding forth. In fact, this was the practice for many lesser films.

There's no explanation from the parties involved for what seems a policy change. However, some prominent industry leaders like Lowell Kaplan, Berger circuit buyer-booker, believe it may be due to the fact that in recent weeks several of the upper priced films, although highly rated, failed to deliver up to boxoffice expectations.

Rummage Sale at Drive-In

San Antonio, Nov. 25.

"Swap Day" will make its bow at the San Pedro Outdoor Theatre next Sunday between the hours of 7 a.m. and 3 p.m. Persons who have things stored away in attics and closets they wish to sell or swap are being asked to bring them to the ozoner.

Sellers and swappers will be charged $2 per car. Those who come only to shop will be charged 25c a car, according to Charles Albert, manager of the drive-in.

Good Eaters Get A Film

Detroit, Nov. 25.

Kroger supermarket customers who buy $3 worth of food will be entitled to a guest ticket which, when exchanged at the box office, together with the payment of 90c, will entitle them to reserved seats, costing up to $2.65, for "South Pacific" at the United Artists Theatre, per Dillion Krepps, theatre manager.

Musical is in its 33d week at the 1,667-seat house.

Matinee Prices Until 6 P.M.

Dayton, Nov. 25.

Dayton film-goers can now see first-run films at matinee prices until 6 p.m., instead of until 5 p.m., under a recent change inaugurated by the five downtown houses —Colonial, Keith's, Loew's, State, and Victory.

Manager felt that many working people might stay downtown and see a film after work if they could get in for the matinee price until 6 p.m.

Ben Sack: 'I'm Building a Deluxer'

Boston Showman Startles the Press—Doesn't Know Film Business Is Obsolete

Boston, Nov. 25.

Ben Sack, who's acquired four Boston houses in recent years, electrified a press luncheon, attended by newspaper ad mgrs. and Sunday eds, Thursday (20), at the Boston Club. He will build a new deluxe film house in Boston.

The luncheon was set up to report booking of eight pix, "Sorceress of Salem," "Bell, Book and Candle," "What Price Murder," "The Horse's Mouth," "Roots of Heaven," "Sleeping Beauty," "Porgy and Bess," and "Tonka." Attending the luncheon were Charles Levy, head of exploitation for Walt Disney's BV; Roger Lewis, UA press chief; and Ilya Lopert of Lopert Films.

Sack, who turned the former Shubert legit houses, Majestic and Plymouth, into film deluxers, Saxon and Gary, has been negotiating for other film houses in Boston. He indicated that these continuing negotiations have not panned out, and that he will therefore build.

Sack made a plea to the eds and ad mgrs. for more space. "There's no better substitute for good entertainment than a good film," he said. "We have so many good films now that when the Gary and Saxon (his two hard ticket shows) have been filled to capacity, film goers have overflowed into the legit houses. This is something new in the theatre—legit managers thanking us for bringing them patrons."

"Bell, Book and Candle" is set for its New England preem at Sack's Gary Dec. 31. "Sleeping Beauty," the Disney film, goes in soft ticket on Feb. 12. Sack said that he will spend from $80,000 to $100,000 on newspaper advertising for the eight films. "Sleeping Beauty," in 70m and stereophonic sound, will show in only three Yankeeland cities, Boston, Providence and Hartford, Levy said.

Guests at the luncheon included: Sam Bornstein, Sunday editor, Boston Sunday Advertiser; Dan O'Brien, Sunday Editor, Boston Sunday Globe; George Minot, Sunday Editor, Boston Sunday Herald; advertising reps of the Boston newspapers, plus the film critics.

West End Fine; 'Sheriff' Sock 12½G, 'Yankees' OK $8,000, Both 2d Weeks; 'Colonel' 14G, 3d, 'Cat' Hot 12, 6th

London, Nov. 18.

The West End first-runs continue mainly in fine style, with "The Sheriff of Fractured Jaw" still sock in second Carlton week at $12,500. "What Lola Wants" ("Damn Yankees") looks to finish its second Warner frame at okay $8,000 after mild opener.

The holdovers continue in the big money. "Seven Wonders of World" was great $22,700 in its 37th Casino week. "South Pacific" topped a smash $17,800 in its 30th Dominion stanza.

"Me and the Colonel" will hit a great $14,000 or near in its third round at the Odeon, Leicester Square, while "Cat on Hot Tin Roof" was a big $12,000 or over in its sixth Empire week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World in 80 Days" (UA) (72d wk). Nice $8,900.

Carlton (20th) (1,128; 70-$2.15)—"Sheriff of Fractured Jaw" (20th) (2d wk). Sock $12,500 or near. First week, $13,900.

Casino (Indie) (1,337; 70-$2.15)—"Seven Wonders" (Robin) (37th wk). Great $22,700.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (30th wk). Smash $17,800.

Empire (M-G) (3,099; 55-$1.70)—"Cat on Hot Tin Roof" (M-G) (6th wk). Big $12,500. Fifth week, $15,000. "Girls at Sea" (ABP) preems Nov. 20.

Gaumont (CMA) (1,500; 50-$1.70) —"Floods of Fear" (Rank). Well below hopes at modest $4,500.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Behind Mask" (BL) (2d wk). Fair $5,000. Opener was $5,800.

London Pavilion (UA) (1,217; 50-$1.70) — "Fantastic Disappearing Man" ("Return of Dracula") (UA) (2d wk) and "Dalton Girls" (UA) (2d wk). Neat $5,000 or near. First week, $5,600. "Timbuktu" (UA) follows on Nov. 21.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Me and Colonel" (Col) (3d wk). Great $14,000 or near. "Inn of Sixth Happiness" (20th) opens with charity gala on Nov. 23.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"In Love and War" (20th) (3d wk). Fair $5,100. Second was $6,000. "Two-Headed Spy" (Col) opens Nov. 20.

Plaza (Par) (1,902; 70-$1.70)—"I Only Arsked" (Col) (2d wk). Okay, near $7,000. First was $7,700.

Rialto (20th) (592; 50-$1.30)—"Blitzkrieg" (BL) (3d wk). Fancy $4,800. Second week, $5,300.

Ritz (M-G) (432; 50-$1.30)—"Trollenberg Terror" (Eros) (5th wk) and "Call Girls" (Eros) (2d wk). Steady $3,100. Hit $3,600 in previous frame.

Warner (WB) (1,785; 50-$1.70)—"What Lola Wants" ("Damn Yankees") (WB) (2d wk). Steady $8,100. First was fair $8,900.

HUROK 'JUST IMPORTER'; HIT CAPEZIO AWARD

New York.

Editor, VARIETY:

Now, an award, the annual Capezio award has been given to Sol Hurok for "his service to dance as America's foremost impresario."

What has he done for the American Dance and their prestige? On his schedule is the first appearance of the Bolshoi Ballet in this country. Should we give him a Congressional Medal for this?

At present we have many talented people in our dance world. Why doesn't he do something? Why must it always be the European artists? We must admit that he has done something to entertain the American audiences, but we have talented artists worthy of being presented to their own audiences.

Why give an award when in our own country we don't have a "someone" who can help the American Dance?

Impresario? Yes, that is Lucia Chase, Lincoln Kirstein, who has carried the burden of all the talents we have. *Charles Taboas,*

Fonteyn to Japan

Tokyo, Nov. 18.

Dame Margot Fonteyn, prima ballerina of the Royal Ballet, will visit here in early February for a three week tour which will include seven performances.

She will be accompanied by her partner, Michael Soames, and will be seen in "Swan Lake," "Giselle" and "The Sleeping Beauty." Five performances are pencilled in for Tokyo and one each in Nagoya and Osaka. Invitation was extended by Komak Ballet Troupe.

British Pix Biz Planning Third Cinema Chain

London, Nov. 25.

Film industry moves to establish a third theatre circuit to replace the one that will go out of existence under the Rank rationalization plan, may bear fruit within the next few days. Plans are being finalized for the establishment of a chain which will be known as the National Circuit, for which the booking will be done by a committee of three leading trade personalities.

Such a development, if it comes about, would lead to some sort of association between the major independent theatre groups, among them, of course, such chains as the Essoldo circuit, Granada Theatres, Shipman and King, Sir Alexander B. King's Scottish spots, and others. The total strength could be in the region of 300 houses.

Before such a plan could be put into operation, however, it would be necessary to get the approval of the Kinematograph Renters Society. Way back in the '30s, the distribs set themselves against any form of booking association. A resolution to that effect, which still stands, would need to be rescinded.

Now that the industry has had time to digest fully the contents of John Davis' rationalization announcement last month, there is growing awareness of the urgency of launching a third outlet. In the forefront are the producers, who fear there may be a serious decline in production, especially among the indies, unless the third circuit can be brought into being.

Producers Concerned

At the monthly meeting of the British Film Producers Assn. executives last week it was decided that all possible steps should be taken in support of a new circuit. At that session, a central booking agency was advocated as the instrument for booking a fair percentage of available product.

Concern over the absence of an effective third circuit was also expressed by the Federation of British Film Makers at its executive council last week, when it was reported that it was already having an adverse effect on raising production financial coin. The council warned that unless a third outlet emerged there was a strong likelihood of a falling off in production, which would create a shortage of British films at home and abroad.

'Seesaw' in London Dec. 17

London, Nov. 25.

American actress Gerry Jedd will costar with Peter Finch in the West End production of "Two for the Seesaw," under the sponsorship of Broadway producers Robert E. Griffith & Harold S. Prince. The William Gibson comedy-drama is scheduled to open Dec. 17 at the Haymarket Theatre here.

The present tenant at the house, "Flowering Cherry," exits Dec. 13 for a tour of the provinces.

Preps Biopic of Liszt

London, Nov. 18.

Foray Films, which early this year completed "Naked Earth" for 20th-Fox, is prepping a biopic of Franz Liszt with a working title of "The Genius and the Lady."

The company is currently paging an international star for the lead and has Gerard Philippe in mind. Nyman Libson, the Foray topper, is due to visit Hollywood shortly as a guest of Danny Kaye.

In Every Latin Land Idiom of 'My Fair Lady' To Be Re-Translated

Mexico City, Nov. 25.

Leighton Brill is working out pre-production snags for the Mexican version of "My Fair Lady," slated for the Insurgentes Theatre early next spring. Manolo Fabregas, who was in Manhattan recently, will direct and play the male lead. Other 54 parts are still being cast.

This production marks an important "first" in Mexico's comparatively brief musical comedy history. For the first time in the local legit theatre, Broadway professionals will supervise production details and keep a watchful eye out to make this a boxoffice success.

Scenery will be built here at low cost. But costumes are to be shipped down from New York.

An ambitious Latin American tour is being mapped out, following the Mexican run. And since the tricky, dialect-ridden plot poses translation problems (there are different nuances and shades of meaning in Spanish spoken south of the border), plan is to have a different translation of the play for each nation.

ITALO B.O. DECLINES 3.3% IN FIRST 9 MOS.

Rome, Nov. 18.

A 3.3% drop at the boxoffice for the first nine months of 1958 as compared with a similar period last year emerges from statistics on Italian admission tax totals just released here. Observers do not expect final 1958 figures to differ greatly from the above, confirming a general downward trend in cinema attendance in this country.

Exhibitors here are using the figures to bolster their arguments for a rapid approval of admission tax reduction currently being readied for government consideration.

London Council Mulls Ban On Club Stripteasers

London, Nov. 18.

The London County Council is threatening action to stamp out strip entertainment in club theatres. Chairman of the public control committee told the council last week that it could not accept a situation in which entertainment of a type not permitted on a public stage was given in premises virtually open to the public because the occupier said he ran a club.

The committee chairman said that while nude acts in theatres had so decreased that they were now only an occasional feature in London, there had been a rapid increase in the number of clubs outside the control of the LCC where striptease and other nude acts were presented.

Under existing regulations theatre clubs are outside the jurisdiction of the Lord Chamberlain, who acts as Britain's theatre censor and, within limitations, are also outside the control of local authorities.

31 Feature Films In Works for Italo Prods.

Rome, Nov. 18.

There are 31 features currently in work for Italian producers, either all-Italian or in partnership with other countries.

While producers linked with Italian companies are located in Germany, France, Spain, and Yugoslavia, the productions involved are currently on location in such places as India, Brazil, Germany, France, Yugoslavia and, naturally, Italy. Eighteen of these features are being made in Rome Studios or on Italian locations.

Tcherina: Ballets With Dialog

Former Paris Opera Ballerina Projects Many Novelties—To Use Legit, Screen Directors

Paris, Nov. 25.

Prima ballerina Ludmilla Tcherina, who recently departed the Paris Opera Ballet because she did not agree with its "artistic conception" of an entry, has formed her own dancing company. She will give her first show in Paris come March '59.

Miss Tcherina's first consideration is mainly cosmetic and esthetic for she maintains that all the dancers in her company will be good to look at. Another innovation is to use directors to coordinate all the aspects of the dance (decor, costume, music, choreography) to make it a more cohesive show and entertainment.

She also intends having dancers speak necessary lines, plus commentary, to keep the action clear. She maintains this could bring back full length ballets to public favor. This was done by the Francoise Sagan ballet, "The Broken Date," with its written descriptions in the backdrops.

Miss Tcherina will have five ballets in her first show directed by such film and stage directors as Jean Renoir, Raymond Rouleau and Luchino Visconti. Lead dancers, besides herself, will be Oleg Briansky, Wladimir Skouratoff and Milko Sparemblek.

Silvestri Can't Exit

Tel Aviv, Nov. 18.

Word has been received here that the Rumanian conductor Constantin Silvestri, who is now in demand with Western European orchestras, has been forced to cancel his scheduled concerts here with the Israel Philharmonic.

No explanation is given.

Another Don Juan, Critical Pros, Cons Still Rage in Paris

By GENE MOSKOWITZ

Paris, Nov. 25.

Audiences and critics were strongly divided on Henri De Montherlant's retelling of "Don Juan" at the Theatre Athenee, with Pierre Brasseur as the love-'em-and leave-'em guy. Opening night, audiences both whistled and applauded some of the forthright reflections of the aging lover.

This may have been due to De Montherlant factions, and did not really concern the play. Suffice that opening got plenty of publicity which will help boxoffice. Parisians have a habit of wanting to see anything which creates strong reactions, whether pro or con.

De Montherlant's plays are usually performed immediately at the state subsidized Comedie-Francaise which makes him practically a classical living author. His "Port Royal," on a group of 18th century nuns who refused to change their ways of worship in spite of higher orders, was one of the top comedy successes since the war.

De Montherlant's Don Juan ranges from the bawdy and comic to the serious and tragic. This might have thrown off some of the public and aislesitters.

Some of the aging voluptuary's remarks which got the biggest divided reactions were:

"She thanked me the first time. She is very well brought up."

"A husband who no longer wants to cheat on his wife is definitely a sick man."

"Women are like fruit and are only good when they have fallen from the vines or branches."

"I have a sickness of the lungs which makes me quite literary."

"I do not want to be loved for myself, and all my life I have only encountered prostitution anyway."

France-Soir complained first two acts were wordy and play only came alive in the third act to end on big applause from the audience. Reviewers liked Brasseur's limning of central figure.

Le Monde opined it was not a good play and its "tragic quality" was mainly the fact that De Montherlant had written such a boring play. Paris-Presse thought this Don Juan too old to interest either men or women.

France Gives Six More Licenses to U.S. Majors

Paris, Nov. 25.

The French governmental Centre Du Cinema, under Jacques Flaud, handed out six dubbing licenses to the Motion Picture Export Assn. to be divvied on the regular global basis. They were leftovers from last year which should have gone to the now practically defunct Republic and RKO. Since they were never utilized, the licenses were given to the other majors.

Film circles feel this may foreshadow a more lenient CNC attitude toward the proposed handing out of the remaining 40 Yank quota dubbing visas by CNC on a merit basis. If the Yanks can assure the CNC of continued support via distrib and investments in French pix, the CNC might let MPEA divide the 40 in the regular manner.

WARWICK FILM'S NEW STEREO SOUND SETUP

London, Nov. 18.

A new process of recording stereophonic sound on film, using only a single track, either magnetic or optical, has been developed by Warwick Film Productions. The first fruits of the new process will be heard in "The Bandit," when the whole musical score will be recorded in the new process. In its current production of "Idle on Parade" almost the entire sound will be recorded via the new system.

After a demonstration of the new technique last week, Irving Allen, a Warwick topper, explained that his company had adapted stereophonic recording for disks to suit motion pictures. It didn't add a cent to production costs. In fact, he believed it would prove cheaper to record sound via the new process than by using one of the recording stages at a major studio. Warwick is importing one of the necessary machines and intends to equip the company's Soho Square theatre with the new system.

In introducing the demonstration, Allen slammed the industry in Hollywood and Britain for its failure to invest in research. There were no patents involved in Warwick's new process, being open to any producer to use.

'Anne Frank' Top Yank Play in West Germany

Frankfurt, Nov. 18.

Most successful American play ever to play in postwar West Germany is "Diary of Anne Frank," now in its third season. It has been performed by 102 theatres in West Germany, East Germany, Austria and Switzerland, all German-speaking lands and has racked up 3,100 performances on the second anniversary of its opening. Play, due to its extremely sensitive theme, had an unusual opening here, with simultaneous preems on six West German stages, about two years ago.

Three top stages—those in Hamburg and Berlin, plus Leipzig in East Germany — will be doing "Anne Frank" for the third season this year. Twenty-four houses will be presenting it for the second season.

An interesting sidelight is that the Communists, who are anxious to clear their own name and in any way cast unfavorable light on the politics of the past, have been most eager to promote the play behind the Iron Curtain. It has been presented in 30 theatres of East Germany. Likewise, it has other Iron Curtain playdates, in Czechoslovakia, Poland, Yugoslavia, Roumania, Hungary as well as in Russia itself.

MEXICO: YANKS, MIND MANNERS

Mexico's Low Tax Lure Draws Many Beauty Queens, Other Foreign Talent

Mexico City, Nov. 18.

Mexico is the mecca of quite a large contingent of Latin and foreign entertainment talent because of low income taxes (a top of 15% on multi-million pesos incomes). That is why a lot of them emigrate here to earn more money. Local talent takes the "foreign invasion" with bad grace. But the National Assn. of Actors points out that Mexican talent at the same time has access to lucrative Latin American tours.

Whereas in various south-of-the-border republics, the fiscal take on talent earnings ranges from 17% to better than 25%, Mexico's top is 8%. This is on incomes in the 100,000 to 350,000 pesos ($8,000 to $28,000) range with easy hikes to the top 15% for bigger incomes.

Few entertainment names, including nationals, pay the peak 15% income tax. Only exceptions are stars of such stature as Mario Moreno (Cantinflas), Maria Felix, Pedro Armendariz, etc., whose personal fortunes, well invested, bring them healthy incomes above their earnings.

The low tax lure also has drawn sundry beauty queens to Mexico seeking a career. The winners and runner-up femmes in various beauty contests may lack talent, but this does not hamper them from obtaining vaudeville and burlesque dates as well as radio, theatre and cinema engagements, especially if they have good figures. Christian Martel, a former Miss Universe, is a typical example of the bosomy beauty "miss" who made good here. Well on the way to becoming a Mexican citizen by naturalization, Christian, somewhat short on talent, is well liked and has plenty of stage, tele and film engagements.

Second French Beauty Scores

Another French beauty is newcomer Lucienne Auclair from Belgium. The 19-year-old, who speaks French, English and Spanish fluently, is busy establishing a name for herself. She has appeared in two pix to date, with personal appearances at the Lirico and Iris vaudeville houses (these and similar theatres like to feature skimply-clad foreign gals). Television offers are being studied by Lucienne.

Mexico has been and is a proving ground for international aspirants to, show biz fame. Some fall by the wayside, but this is not a bad fall, by the way, since it usually involves matrimony with a well-heeled politician or businessman. Others go on to success here, returning with well-filled scrapbook to their native lands and even to Hollywood. The dream of Miss Auclair, for example is to hit Hollywood.

Even Susana Vayda, a Hungarian-Canadian-Mexican mixture, touted as a Mexican Bardot, may ultimately make the grade though she is finding the going rough because of a seeming lack of talent so far. The Mexican public goes for a sexy blonde, brunette or redhead.

Plunging Neckline Bad For Cinema Boxoffice

Edinburgh, Nov. 25.

The plunging neckline is the most disastrous plunge the cinema has ever taken, according to Robert Morley, leading British legit actor. Semi-clad femmes, he said here, are not the lasting draw which film producers imagine they are.

The thesper also attacked the current vaude scene in the United Kingdom, saying the vaude theatre had "cut its own throat by going blue." Children had been kept away from it, he said. Then mother had stopped going. Then father had gone alone. Now, even he had stopped.

Morley is currently touring in the play "Hook, Line and Singer," translated by himself from the original French of Andre Roussin.

Johnston to Mexico For Mateos Inaugural

Eric Johnston, prez of the Motion Picture Export Assn., leaves for Mexico City Sunday (30) to attend the inauguration of President Adolfo Lopez Mateos. Johnston will be accompanied by Robert Corkery, western hemisphere v.p. for the Association.

MPEA execs will remain in Mexico until Dec. 3.

See Rome As Site Of Int'l Pix Mart

Rome, Nov. 18.

Rome is once more being suggested as a site for an International Film Mart, which would compactly screen general film fare from various countries for foreign buyers. It would be set up much as the various art film fests throughout the world which currently screen "artistic" product.

Proposal, which had been made here some years ago and adjourned for technical reasons, has now been dug up following a recent VARIETY story in which Export Union U.S. rep Munio Podhorzer indicated that a centralized film fair or mart might be in order. Buyers from all over could look over prospects at one of these without the pressure now found at film fests.

Italian film toppers are said to be seriously considering the possibility of reviving the idea. When first aired, Italians thought of inviting buyers from Rome right after the last Cannes Film Festival, where most traditionally congregate in the first such event of the year. Site of the fair would be the Rome Exhibition Area, E.U.R.

Balcon Leaving Ealing After 20 Years; Will Do Indie Production

London, Nov. 25.

Sir Michael Balcon is ending his 20-year association with Ealing Films next summer. He will ankle the company on the completion of his current film, "The Siege of Pinchgut," now on location in Australia and being made for release through AB-Pathe. Balcon will continue in production and will be forming a new company to operate as an independent. He aims at a program of about three features every two years.

The ending of his association with Ealing is a sequel to the recent takeover by Associated British Pictures Corp. of Associated Talking Pictures, the Ealing parent company. C. J. Latta, ABPC's managing director, said he hoped to preserve the Ealing trademark which was known throughout the world.

After Ealing Films terminated its releasing contract through the Rank Organization, it made a short-term deal with Metro. The last of the pictures under that contract is now being completed. It is "The Scapegoat," based on the Daphne du Maurier novel. Film stars Alec Guinness, Bette Davis and Nicole Maurey.

Youngest Vet KRS Chief

London, Nov. 25.

Arthur S. Abeles Jr., managing director of Warner Bros., is acting chairman of the Kinematograph Renters Society during the absence through illness of Sir Arthur Jarratt, the KRS permanent prexy.

Although he's the youngest of the managing directors, he is the dean among the KRS council members with the longest individual service.

YUCATAN YAHOO BY U.S. FILMER

By EMIL ZUBRYN

Mexico City, Nov. 25.

Mexico has been viewing the invasion of Hollywood film and television producers with mixed feelings. On the one hand, the industry does want to foster a build up of even more production activity south-of-the-border. On the other hand, and a sore point for years, according to the Mexican point of view, is that production units working south of the border, making full use of panoramic scenery and fair shooting weather, never give the republic a break. Federal officials and top film personnel here believe that the least Hollywood can do is to give "credits" to the Mexican scenery.

This "courtesy" by producers would give Mexico's tourist travel a further boost, it is felt.

As a matter of fact, disgruntled elements in the government have already advocated that since Hollywood does not give the Mexican locations the credit they should, then they should be "charged" for the use of Mexican location spots. Probably nothing will come of this, for both government and film industry want to woo Hollywood. But it is indicative of feeling here.

Another "Yankee" habit also gets Mexicans hot under the collar: the unauthorized use of national monuments and ruins as backdrops for theatre and video productions.

Mexico gladly grants permission to production units to use archeological ruins as backdrops. But the Dept. of State insists that permission be asked, and generally an observer is sent along to see that no unnecessary damage is done.

Tries Govt's Patience

Latest violator of Mexican official patience was Robert Gilbert, of Gilbert Productions. It is stated that Gilbert barged in on the Chichen Itza ruins in Yucatan and acted anything but diplomatically with the eight guards assigned to the archeological zone. Mentioned is his "high-handed manner" and "abusive language." Gilbert threatened guards who, they say, simply asked to see the federal permit granting permission to film in the ruins site.

A representative of Gilbert Productions, according to a spokesman of the National Institute of Anthropology and History here, had called on their offices, requesting a permit to shoot scenes at Chichen Itza. The Institute would have granted this permit, as it has to other producers in the past, but subject to certain conditions: the name, synopsis and screenplay had to be submitted for scrutiny. This is the normal procedure here to avoid "defamation of Mexico on its own soil."

This is not censorship of any sort, an institute spokesman said, but "an elemental right" to make certain that foreign film fans see Mexico the way it is and not in distorted form.

Apart from this, the Gilbert Productions representative was told there would be a fee of 1500 pesos ($120) daily for filming privileges. (While there are no charges made yet for standard Mexican location sites, the practice has been to charge such sums for shooting at archeological ruins, national monuments, public buildings, etc) This fee is levied only against Hollywood commercial producers and is withdrawn in the case of cultural institutions making documentaries.

The Gilbert Productions representative disappeared to show up no more. Act Two in the drama was a telegram from Fernando Barbachano (head of a travel bureau and a one-man publicity booster for the Yucatan Peninsula). Telegram asked the Institute to grant the Gilbert production unit the right to shoot at Chichen Itza. Again the reply was "Yes," pro-

(Continued on page 18)

French Elections May Decide Future Of CDC as Force in Picture Biz

Paris, Nov. 18.

Coming legislative elections here have again led to that often discussed subject of whether the governmental film administrative body, the Centre Du Cinema, headed by Jacques Flaud, is on its way out. Though branded as something that grew out of the occupation of France, most film people here agree that it had some stabilizing effects on film production since the war, and helped the French industry regain a measure of steadiness and international repute.

The pros and cons from film people asked about its status here follow this line. Those CDC point out that it gave smaller producers a chance to keep in biz via Film Aid handouts. Also that it stressed the needed quality and offbeat pix to help the French film regain its old prestige. It also helped young talent. They also feel it reestablished the short film. CDC also is credited with helping to hypo French pix abroad and was a constructive factor in international dealings and the protection of French product.

Those against the CDC feel it is no longer needed and is keeping too many small producers going alive via handouts that might swell the kitties for the bigger producers who make the bulk of the pictures, especially the big-scale pix which Common Mart seems to call for. They think a special office attached to some ministry could handle the needed Film Aid Funds as well as international film problems.

To Sign or Not to Sign

The fact that the Film Aid Law, which runs out next January, has been signed by Edouard Ramounent (the Minister of Commerce and Industry) for a two year extension to December of 1961 but has not been passed so far as a decree (until the new government is in session, laws can be passed by decrees) is viewed as another factor leading many to think the CNC days may be numbered.

It is reported that finance head Antoine Pinay may sign it soon, which could insure the CNC future. But the delay points to some lobby strength for anti-CNC units, primarily the big producers and distributors who feel that the whole film setup has to be streamlined to make fewer but bigger pix.

The Motion Picture Export Assn. does not know how any of these moves will affect it. Sans the CNC, the Flaud plan to divvy the 40 remaining Yank dubbing visas to U.S. majors on a merit basis would probably be defunct, but the Americans would probably still be on a quota. It's believed that without the CNC, it could lead to closer collaboration between American distribs and French exhibs who need the Yank product despite the proposed Common Mart which would require more recriprocation on film time for member countries.

But the CNC has weathered many crisis and the whole issue is mainly pure speculation. The post-election results, at the end of the month, should clarify the situation here.

Archway in Merger With Films de France

London, Nov. 25.

The activities of Archway Film Distributors and Films de France are being linked under a new company registered under the title of Combined Film Distributors.

As of yesterday (Mon.) sales and accounts of the two companies were being dealt with from new offices in Dean Street, Soho.

Race Bias Play Due for London

Manchester, Nov. 18.

"Moon on a Rainbow Shawl," new play by West Indian author Errol John, preemed at the Opera House here Oct. 27. Playwright, a native of Port of Spain, Trinidad, has been working with the Old Vic School and repertory movements in the U. K. since coming from Trinidad in 1951.

Play deals with the efforts of colored people to escape to better living, and has added topicality through recent strife in London.

Cast includes thespers from the West Indies, America, Persia and China. Star part is taken by Earle Hyman, who has played Othello on Broadway and has recently been playing Didi in a colored production of "Waiting for Godot."

Others in the cast are Vinette Carroll, Soraya Rafat, John Boule, Jacqueline Chan, Lionel Ngakane, Barbara Assoon and Leo Carera.

Play is on tune-up tour prior to London presentation.

Electricity Strike Hits Belgium Film Theatres But Cafes Stay Open

Brussels, Nov. 25.

Cinemas all over Belgium were the first casualties of a general gas and electricity strike which started last week, with disastrous effects on the nation's economy. Walkout may last for days, and a protest already has been launched by the Belgian Exhibitors Assn. against the too one-sided edict which forbids filmhouses to draw on electric power while cafes and shops can continue unimpaired. This even extends so that they can even go full blast with the showing of films on tele screens.

As a result of strike two big preems had to be postponed: One was the world-premiere of "Lords of the Forest" (20th), which was to have been attended by members of the royal family. The other was a Red Cross gala of "No Time for Tears," for which star Anna Neagle and husband Herbert Wilcox journeyed to Brussels on the preceding day.

Not all theatres in Brussels went dark. Some escaped by producing their own electric current. Others, like the Ancienne Belgique (with Charles Aznavour) and Royal Circus (presenting Paul Anka in his European debut) resorted to pre-world war lighting to fight the ban. But there are many angry exhibitors in Belgium today, and thousands of unemployed.

Proves Cinema Hot Spot

London, Nov. 18.

To prove to his patrons that heating in his cinema is adequate, after the installation of a new boiler, the manager of the Radio Centre Cinema, East Grinstead, Sussex, persuaded five girls to sit through the program dressed in swimsuits.

The film he showed was "The Long Hot Summer."

Rank to Combine Two Newsreels Into Weekly

London, Nov. 25.

The Rank Organization is to stop production of its two newsreels in favor of a weekly cinema news magazine which will be mainly in color. It will start out early in the New Year. The new reel will be produced by the Rank Organization's newsreel and special features division, of which G. Grafton Green is executive producer. The news mag will run for about 1,000 feet and will feature one to three stories per issue.

The two existing newsreels are Gaumont-British and Universal News.

More—But Not Much—About Film Critics

[PAUL LAZARUS STATES 'INDUSTRY' VIEW]

The function of the motion picture reviewer was extensively discussed on the "Open End" tv show in N. Y. last week. With all participants excepting moderator David Susskind cautiously minding their words, the session produced only one extraordinary statement and it came from Paul J. Lazarus Jr., v.p. of Columbia Pictures.

Suggesting that the critics be called reviewers, he maintained that it wasn't necessarily their function to criticize, that they should write up films through the eyes of their readers, and that in forming their opinions about pictures they should take a more constructive approach, *mindful of the fact that the film biz is "trying to make its way back to financial security."*

His statement so astonished the rest of the panel that there was a brief, shocked silence. Then William K. Zinsser, the former N. Y. Herald Tribune critic, replied that a critic, emphatically was *not* a part of the industry and shouldn't care at all whether or not the industry was in transition, but should be more concerned with expressing what he felt about a given film.

Show was on WNTA-TV, Channel 13. With Lazarus and Zinsser, were Justin Gilbert, film critic of the N. Y. Daily Mirror, and producer Dore Schary.

Schary the Scholar

Lazarus was "the industry" personified, leaving little room for any negative expressions; Schary took the voice of reason, he seemed detached though by far most literate; Zinsser was in an obviously difficult spot, not wanting to appear to criticize his own paper (though he minces no words in his book), and Gilbert simply appeared angry, adopting the strange method of quoting another man's opinions at considerable length. The only blunt and forthright voice, trying hard to get to the heart of the matter, was that of Susskind, who not only appeared to have a full grasp of the subject matter, but minus the extreme caution of his panelists. Though in the moderator's chair, his questions and pertinent comments saved an otherwise rather dull and repetitious show.

Rackmil's Poor Manners

Though the "Open End" visitors rarely named names (unless literally forced to do so by Susskind), Schary got in a lick at Milton R. Rackmil, prez of Univcersal, for his banning of VARIETY for printing a story which, Schary said, was true. Former Metro production chief said the action was *"reprehensible"* and added that it was both *"poor manners and bad public relations."*

Much of the show was taken up with "the issue," i.e., the question of motion picture company pressure on the critics which both Zinsser and Gilbert emphatically said existed. Former said critics had been threatened, bullied, dislodged and forced to work in an unpleasant atmosphere. Lazarus replied that such pressures, if they existed, were isolated and that—speaking for Columbia—he had never brought it to bear.

Justin Gilbert Case

Susskind alone identified an incident involving Gilbert and Charles Einfeld, ad-pub v.p. of 20th-Fox, who had sent an angry cable to the publisher of the Mirror over Gilbert's review of "The Hunters." (Gilbert at time interpreted this as an attempt to get him fired. The question was taken up by the N. Y. Critics Circle where it was more or less decided that such problems are not up to the critics as a body but rather must be hashed out between a critic and his publisher.)

Zinsser at first defended a paper's right to set a review policy, but then appended this by saying that (1) the film companies were following a self-defeating course by getting "soft" critics on the papers and (2) a paper wasn't fair to its readers unless it let its critic review the way he sees fit.

It was clear that Zinsser was on the hot seat, and Susskind didn't let him get off it easily. The question must arise as to Zinsser's private wisdom in going on this panel since he has no identification as a critic save with his present paper.

Schary said only 15% of the public was affected by pix reviews and that, in the light of this, he was sometimes amused at the irritation created by a bad review. Schary vigorously defended Bosley Crowther's (N. Y. Times) review of "Me and the Colonel," which Susskind had called capricious. A critic, maintained Schary, can't divorce life from what he sees. He must bring his own, very personal point-of-view to his reviewing chore. To which Lazarus replied that criticism shouldn't be a review of a point-of-view. Col exec later said the critic-company relationship no longer was so "vital." *Hift.*

Form Special Circuit For Horror Coupling; 50 Firstrun DCA Pair

A "third circuit" consisting of independent subruns has been formed by Distributors Corp. of America to show its horror combination of "Monster from Green Hell" and "Half Human" starting on Thanksgiving. Some 50 houses of the Skouras, Brandt, Prudential, Randforce, Cinema and Island chains are involved.

Plan, a departure from the normal release pattern, will give these subruns a chance to show firstrun product, according to DCA, Outfit said it could "nourish the circuit during holiday time for at least a sixmonths period," particularly since it's about to acquire new U.S. films.

DCA is being bought by Hal Roach Jr. under a deal which is expected to bring it new financing. Program will be launched with an advertising and promotional campaign in the newspapers and over raido.

'Doctor' Ownership

Continued from page 2

asked for even before its publication (by Feltrinelli) in Italy.

According to local reports, an Italian writer, Ugo Pirro, asked to purchase rights from Feltrinelli some two years ago, but was refused. Another local writer, Sergio Amidei, is said to have contacted the Milan publisher this summer, prior to the announcement of the Nobel award, in an attempt to land film rights.

A Feltrinelli spokesman recently told VARIETY that it owned world film rights and that several Italian companies had been trying to buy them. However, he refused comment regarding the reported U.S. sale of rights via New York's Pantheon Press, to two U.S. producers.

Some local press comment speculates on the possibility that whole hassle may be caused by uncertain contract wording, result being that no one really knows for sure who has the rights.

Miami Newsmen

Continued from page 1

way the supers were treated in terms of waiting for scenes to be shot, and not getting enough food. They even complained about the rate of pay. When Sinatra was downed by a virus, speculation and rumors were printed, that "he didn't want to work" and that he was too engaged in partying. Climax came when Sinatra attended a party tossed by the company and his host, Ben Novack, at the Fontainebleau, on the night someone in his entourage had committed him for a personal appearance at the West Flagler Dog Track where a number of scenes had been shot. It was a well advertised appearance and, when he didn't show, the dog track officials filed suit to halt any use of footage shot at their plant, claiming the company had violated the basic agreement for use of the setting. According to Sinatra, he had never made such a commitment. According to the track officials, one of his "local representatives" had!

Another Nuisance Suit

The other nuisance suit was filed by a hotel owner who claimed her business was hurt by the filming of scenes for the pic at the hotel across the street from her property. She insists that her guests were disturbed and that she lost prospective customers when the prospects were blocked from getting to her inn. However there was no change in a comment on the area's fine cooperation from Capra.

According to a Sincap spokesman, the sudden departure, before skedded windup date of three-four weeks of shooting here, was due to speedup in getting the more important sequences out of the way sooner than anticipated. Rest of the script will be shot in Hollywood.

Withal, Sinatra has announced he'll be back in Miami Beach in March to play a date at the Fontainbleau's La Ronde.

Worthy of note is the fact that Sinatra got the full needling treatment from the local press, including some who had lauded him during his smash appearance at the Fontainebleau last winter, when he set house records for attendance and grosses.

Calls 'Houseboat' Boring, Critic's Pass Taken Up; Editor Defends Reviewer

Albany, Nov. 25.

For what is believed to be the first time in recent Albany history, a screen critic's pass has been lifted.

Ormonde Plater, reviewer for Gannett's Knickerbocker News, told VARIETY Thursday (20) that Alfred G. Swett, manager of the Stanley Warner Strand, had notified Robert Fitchenberg, his managing editor, Tuesday noon (18), pass privileges for the critic had been withdrawn—because of a "pan" he gave Paramount's "Houseboat."

Plater caught the film Monday (17). The review, whose lead sentence stated the Paramount picture was "boring," appeared the following day. Swett's visit to the paper quickly followed, according to Plater.

Fitchenberg thereupon directed Plater to continue reviewing weekly bills at the Strand, by buying an admission ticket.

Swett, who is district manager for Stanley Warner and a veteran of theatre management, argued that Plater's viewpoint the Cary Grant film "is not entertaining" constituted a distinctly minority opinion; that virtually "everybody in the audience" laughed at the comedy.

Plater contended this was not the case at the performance he witnessed; that there were "only a few who laughed."

Plater has been doing film, drama, music and art reviews for the Knick-News about three years. Swett and Bill With, manager of Fabian's Palace, had complained to a previous managing editor of the paper—a year ago—about his reviewing.

Referring to William K. Zinsser's recent Esquire magazine article about "pressure" on film critics, Plater said he did not think Paramount "had anything to do with lifting my pass." The company is now represented in the Albany territory by one man—Howard J. Smidt, sales representative.

Swett's move came too quick for Smidt to be involved, Plater commented.

TEXAS CHAIN EYES KLAN FILM

Henry B. Walthall's Brother Promotes 'Birth' Revival

Dallas, Nov. 25.

Harold C. (Buster) Novy, prez of the locally based Trans-Texas Theatre chain, will screen a print of the D. W. Griffith directed film classic, "Birth of a Nation," originally released in 1915.

Novy, who is contemplating the possibility of a future Fine Arts Theatre booking for the movie, has been conferring with Wallace Walthall, local theatre executive and owner of certain rights to "Birth of a Nation," which starred his brother, the late Henry B. Walthall.

The main purpose of the screening will be to determine the condition of the film. No definite booking plans have yet been made, according to Novy.

Zinsser's Confessions Out; Witty Cynicism; Insists 'I Like Films'

It's not until the very end of his new book, "Seen Any Good Movies Lately?" (Doubleday; $3.95), that William K. Zinsser, the former film critic of the N. Y. Herald Tribune, curbs his dry humor long enough to let loose with some serious observations on the dangers and pitfalls of his craft.

But then, after discussing various pressures brought on the reviewers, he suddenly makes it plain that he is on the side of those who have held that the Tribune has adopted a deliberately lenient attitude towards films. He expresses this in a sentence which was not included in the Esquire Magazine reproduction of this chapter.

Commenting on the "rumor mongers" who spread the word that Zinsser was let go because he was too tough and because the Tribune wanted to "play ball" with the film companies, he notes:

"Finally, the Herald Tribune itself gave credence to the rumors . . . Having satisfied my wishes for a new assignment, the paper seemed to decide to kill two birds with one stone and adopt a more lenient attitude. Since then, all but a few of its movie reviews have been favorable, and in the case of expensive epics they are ecstatic." He then goes on to observe that, of course, every paper has the right to fix its own policy.

Zinsser, who is still on the Tribune staff, didn't put it anywhere near as succinctly when "nailed to the mast" during the "Open End" tv show last week, a show devoted primarily to an exploration to the status of the critics.

"Seen Any Good Movies Lately?", with a preface by Elia Kazan and very amusing drawings by Robert Day, is a frequently funny account of Zinssers three-and-a-half and apparently harrowing-years as the Trib critic. Of course, it's always a cinch to poke fun at films and filmdom, to take apart the cliches and dissect the peculiarities of the Hollywood "intellect." And since Zinsser is a clever man, who indeed wrote some very clever reviews, he does this hatchet job skillfully and with that combination of wit and cynicism that's good for a lot of laughs, though most of the book is trivial. Somehow one could expect a more searching examination from someone in a major critic's seat.

The trouble with the book is that it's quite a cliche in itself, and a cliche upon a cliche begins to be a bit wearying after 229 pages (which is excepting the last chapter). Zinsser has a good ear for the "music" of film lingo and some of his situations and observations are thoroughly entertaining. In sum and substance, however, it's a little joke carried too far and the lack of substance shows in a good deal of repetition, or maybe its the even and unrelieved flow of the dryly humorous style that makes it seem so.

Zinsser ends his book with the observation: *"I like movies."* He won't find many buyers for that among his readers. *Hift.*

LUSTIG'S DENVER NSS POST

Jack Lustig has been appointed manager of the National Screen Service exchange in Denver, reports sales v.p. Burton E. Robbins.

He shifts from the corresponding post in Denver and replaces James Parsons, who has exited NSS.

Eagle Lion Loses; Hurts Paramount Trust Precedent

Washington, Nov. 25.

By a 4-4 split decision, the U. S. Supreme Court upheld Monday (24) the dismissal of Eagle Lion's antitrust suit against RKO and Loew's Theatre circuits.

The even division resulted from the failure of a ninth justice, newly-appointed Justice Potter Stewart, to participate. Such a situation affirms the lower court ruling and no written opinions are rendered.

Eagle Lion studios had sued for $15,000,000, claiming RKO and Loew's denied its films equal booking from 1946-1950 at first subsequent run theatres controlled by the two circuits in the New York metropolitan area. Lower courts had denied the suit on grounds that no conspiracy was shown and rejected Eagle Lion's argument the Paramount case proved there was.

Justice Dept., in a friend of the court filing, criticized the argument that Paramount case was not applicable and said "niggardly" interpretation of antitrust precedents thwarted the effectiveness of the antitrust laws.

Upshot of the Supreme Court action is that Paramount precedent cannot be used as prima facie evidence of a conspiracy among the defendents in that case to refuse independent distributors an even break in first subsequent run houses.

Zinsser's Esquire Rap Picked Up as 'Evidence' By Pro-Legion Paper

Albany, Nov. 25.

Commenting in a leading editorial about William K. Zinsser's recent magazine article "exposing the strong arm methods Hollywood reverts to when movie columnists call trash 'trash,' use superlatives conservatively, or refrain from them entirely in their appraisals of new films," The Evangelist, official weekly of the Albany Catholic Diocese, said, "It is plain to see why many of the movie studios object to and misrepresent the real purpose of the Legion of Decency."

"Ambitions that they might entertain to force an entirely 'good' press for their productions are thwarted by the Catholic reviewing body that does not need Hollywood's buying power for its survival," the article continued.

The Evangelist asked if it is not "ironic" that "the unjust accusations about meddling and impairing freedom, which the movie industry so frequently uses to discredit the Legion, can, according to William Zinsser's revelations, be appropriately charged against 'indispensable' studio advertisers who seem to know all the tricks of the 'do it or else' persuasion."

T-for-Trouble-and-TV

Continued from page 1

ers can't get very excited about it; not yet, anyway. There's also a fear that, as the film biz takes a licking from tv and the attendance curve declines further, governments will be apt to seek to protect their own industries at the expense of Hollywood. This in turn is balanced to a degree by the fact that the U. S. films are popular and exhibitors will fight against any reduction in their supply.

Americans who know the European market say the real danger lies in the rise of "commercial" tv networks, with much greater programming freedom than the current, state-operated webs. Noting the sharp increase in tv sets in Europe, they fear that the commercialization of tv can have the most severe repercussions, possibly leading to the eventual institution of toll-tv.

Herbert Horn, head of the German NF distribution outfit, in N. Y. trying to arrange a release for his "Rosemarie."

The New York Times.

SUNDAY, NOVEMBER 23, 1958.

WITH CONVICTION

Film Drama of a Condemned Girl Makes Its Points Plausibly

By BOSLEY CROWTHER

AT this late date, it is surprising that a movie having mainly to do with the post-trial and death-house ordeal of a person condemned for murder should be as exciting and impressive as Walter Wanger's "I Want to Live!", his new prison melodrama that opened Tuesday at the Victoria. Prison films and death-house dramas have been so generally banal in recent years that it's startling to have one come at you with the zip and the smash of an angry fist.

But that's how this vivid re-enactment of the story of Barbara Graham, a West Coast girl executed for murder, comes crashing out of the screen. For the first hour or so, it builds up pressure—nothing startling, nothing awesome, just the strain that comes of seeing a pretty, reckless playgirl get herself into a succession of ominous jams. It's the sort of frank but painless pressure you might get in any average crime film.

Injustice

Then, suddenly, somewhere shortly after she has been condemned to die—unjustly condemned, this picture tells us, though it's moot in the case of Miss Graham—the fist starts coming at you. It comes at you slowly at first, as the genuine jeopardy of the woman begins to grow chokingly real. And then it comes sharp into the midriff as she is clamped into a cell in the death-house at San Quentin, and it pounds you unmercifully until she dies. This is probably the roughest death-house ordeal we've ever had on the screen.

Why? What's the reason that this picture, which is really not too far removed in its story content and general outlook from many we've had before, conveys a remarkable sensation of one being caught in the deadly toils of a major miscarriage of justice and actually watching a woman prepare to die?

Action

Outside of it being a woman, which is novel, and she superbly played by continuingly maturing Susan Hayward, the explanation is that this is a smartly written picture and it is directed exquisitely. The screen play by Nelson Gidding and Don Mankiewicz contains the right kind of lean, crisp movie plotting and writing that gets ideas across with a maximum of vivid action and a minimum of useless words.

The business in the death-house, for instance, with the suspense of waiting and hoping being played against the patient, methodical preparation of the chemicals for the gas-chamber, is first-rate communication of the elements involved in this affair. Very few words are needed. The whole thing is in the atmosphere. Care on the part of everybody makes it intensely credible.

And Robert Wise's direction has extraordinary pace and style, from the staccato movement of the first part to the cold, precision tempo toward the end. He keeps it hard, with almost documentary sharpness, and his secondary actors are used as passing personality ciphers in the downhill career of a pitiful girl. What could have been a hackneyed picture in less careful, adroit and honest hands turns out a forthright drama that makes you feel and, in feeling, think. It is a grim invitation to reflection on capital punishment.

Reluctant Killer

It is too bad the kind of preparation that went into the making of this film did not go into a couple of others that have come along recently.

AND MOVIE-GOERS *ARE* CONVINCED!

CHICAGO—State Lake
NEW YORK—Victoria

DOING BLOCKBUSTER BUSINESS!



FIGARO, INC. presents

SUSAN HAYWARD

in

"I want to Live!"

Original Jazz Score by JOHN MANDEL • As Played by Gerry Mulligan, Shelly Manne, Art Farmer, Bud Shank, Red Mitchell and An All-Star Jazz Orchestra

Screen Play by NELSON GIDDING and DON MANKIEWICZ Directed by ROBERT WISE Produced by WALTER WANGER Released thru UA UNITED ARTISTS

Am. Broadcasting-Par Theatres Exits Film Production; Levin Takes Over

Irving H. Levin last week acquired the assets of AB-PT Pictures and AB-PT Distributing from American Broadcasting-Paramount Theatres, thus taking the circuit out of the production business. Move was seen as proof positive that exhibitors basically don't belong in the filmmaking camp.

One close to the AB-PT operation pointed out last week that the original purpose of the chain's entry into production had been to stimulate production elsewhere. However, AB-PT itself has been embarassed by the quickie type of product it generated, particularly at a time when the accent is so much on quality.

Also, the AB-PT production outfit couldn't get stars to adequately compete. If it did okay on the books it was largely because the circuit made a conscious effort to play off the films.

Under the deal with Levin, the four pictures already produced pass to him along with all residuals, story properties, etc. About $1,000,000 is involved. Harry L. Mandell will be v.p. and general manager of the new company. Production outfit originally was started in 1956 and made four films. They were handled by Republic after having been booked down the AB-PT line.

Dub Certificates Grow in Value; U.S. Resists Italy

American film companies' attitude vs. another sale of dubbing certificates in Italy is stiffening, partly because, for the first time, these certificates appear to have some real value. It's for that same reason that the Italians are pressing for another sale.

Matter has been taken up in preliminary film pact talks in Rome between Eitel Monaco, prez of ANICA, the Italo producer-distributor organization, and Frank Gervasi, the Motion Picture Export Assn's Mediterranean chief.

Still pending is the sale of some 100 dubbing certificates at 16⅔% of face value. Agreement was reached some time ago, but never implemented. Certificates cost 5,500,000 lira (about $8,800) each and must be bought before any film can be dubbed. They are actually considered loans, repayable in 10 years (or, in more recent years, in seven years). However, they're only as good as the amounts that cover them in the Italian film bank. The 100 certificates being sold represent certificates that accrued during the last half of 1955.

Since then, some 500 more certificates have piled up. In recent months, the special account in the film bank which covers payment of these "loans" has shown quite a spectacular rise. Implication is that the amounts will continue to go up, making the certificates more valuable. Originally, the Americans didn't figure on getting back more than a fraction of their coin.

Monaco, who's due in the U.S. soon, reportedly has queried Gervasi on the Yank attitude towards further sales. Reasoning in N.Y. is that, aware of the growing fund, he would like to get hold of the papers for later use as production credits. For that same reason, the Americans are hesitant to sell. Opinion is that, sooner or later, a deal will be made for the certificates, though it'll probably be on better terms than past arrangements.

Kezar Sues Audie Murphy

Los Angeles, Nov. 25.

Damages of $130,750 were demanded in Superior Court by Paul E. Kezar from Audie Murphy, involving screenplay, "Skindiver With a Heart," which writer claims Murphy ordered last June 1—and was delivered Aug. 21.

Suit, without explanation, demands either return of property or payment of sum.

Deneau Now Signs: 'V.P.'

Sidney G. Deneau has been given his v.p. epaulets at Paramount. He has been western division manager since 1956 and will continue in that post.

Supervision of the domestic market is split at Par, with Deneau in the west and v.p. Hugh Owen in the east. Both operate under George Weltner, president of Par Distributing Corp.

Chi Exhibs Duck UA's Ad Battle

Chicago exhibitors, including some who are not directly involved in the controversy, have urged United Artists to "slow down" in its battle for newspaper acceptance of "Anna Lucasta" ads.

The four metropolitan dailies in Chicago originally refused to carry the ads. They also refused to carry followup copy bringing to the public's attention the fact that the original ads were nixed. Since then, UA toned down its ads and the dailies agreed to run 'em.

Issue, however, came via UA's plans to launch an ambitious radio and tv campaign, designed to "inform" the Chi public of the controversy. That's when the exhibs stepped in with the frank warning that they didn't want to antagonize the city, which could hit back in one of several ways, including the imposition of a local tax and withdrawal of the current "white" slip for "Lucasta."

In Chicago, the white slip means a film is okay for general attendance. A pink slip signifies it's for adult's only. Slips are given out by the Chicago police censor, which in turn is guided almost exclusively by the ratings of the Roman Catholic Legion of Decency.

The United Artists brass — Arthur Krim and Robert J. Benjamin—met with Motion Picture Assn. of America president Eric Johnston in N.Y. Monday (24) for a discussion of various issues that have arisen recently between UA and the Association.

Prior to the meeting, UA agreed to some slight text changes in its "Anna Lucasta" ads and in turn received the Advertising Code seal, which earlier had been denied the ads. It was made clear at UA that, had the MPAA refused to okay the changes, UA would have gone ahead with the ads anyway.

Charities at 80%

Hollywood, Nov. 25.

Motion Picture Permanent Charities has already reached 79.8% of its 1959 campaign goal, $1,225,000. Total of $977,298 has been contributed by 22,166 film and allied industry workers, for an average of $44.09.

Talent groups subscribed $554,969, Labor's Executive Committee, repping crafts and unions, $422,329.

Ask Fewer Fests

Continued from page 5

taking over on a rotating basis.

Neither MPEA nor the Europeans are happy with the fest situation, but they're facing a difficult and complex situation. Instead of a reduction in the number of fests, the outlook is for more. And as long as Cannes, Berlin and Venice get the green light, who's to say that there can't be festivals in San Francisco, Mexico, India or wherever?

The Americans have no illusions about the renewal of Federation approval for the three top fests. Though they may argue that there are too many of these events, neither France, Italy or Germany would be willing to drop their own. There was a proposal at one time to rotate Cannes and Venice, but it never got anywhere.

At the moment, the internationale gives out two kinds of okays. There are "approved" fests, in which IFPA members are more or less committed to participate, and then there are "recognized" ones, which means they're on the level and individual companies will go in. In addition, there are a host of other fests on the fringes.

The U.S. argument is that there just aren't enough pictures to go around for all the various festivals; furthermore, that the fests between May and October take up too much executive time and aren't really warranted. Every year, the complaints about lack of quality have grown louder. The Americans are particularly in the middle since, without their participation, fests are valueless. This was proven at Venice some years back. Yet, to stay out is likely to lead to retribution and angry charges.

(Other items on the meet include a proposal that, when a producer shoots in another country, he should be free to import and export cinematographic material and equipment duty-free. Meet also will take up a report on the Geneva meeting on author's rights, and will discuss a UNESCO-sponsored project calling for an International Cinema & TV Council.)

Lunch Huddle on Imported Features

Crowther and Mayer in Sharp Comments—Too Much Dependent on 'Sex' and N.Y. Situations

Echoing recent stories in VARIETY and quoting Raoul Levy and others, N.Y. Times film critic Bosley Crowther called for the "voice, not the vice" of Europe. He repeated warnings that a continuation of sexed-up pictures will hurt the foreign film field. Crowther agreed that Brigitte Bardot's example has altered spirit of foreign productions and this is leading to a situation whereby public may come to say: "If it's an 'art' picture it's got to be a filthy picture."

Crowther, speaking before a luncheon-meeting of the Associated Motion Pictures Advertisers in New York on the overall subject of imports, reminded that the alien-tongued features rose from obscurity to prominence because they mirrored the land in which they were made.

Arthur L. Mayer emceed the luncheon of ad-pub men and importers and, noting the power of Crowther's reviews of foreign pictures, told the audience: "You're now feeding the hand that bites you." A vet in film importation, Mayer, on another subject, recalled when a Russian picture could be bought for $6,000 "but now we've got to send Eric Johnston to Moscow to buy them for $60,000."

Richard Brandt, president of Trans-Lux Distributing, related the foreign pic importing biz is growing fast but expressed concern over the fact that so much of the market (60%) is limited to the New York area. He said the Gotham reviews influence a picture's playoff throughout the country, unlike the notices in any other city. He estimated the "hard core" art houses at 400 although an import has a potential of 3,000 to 5,000 theatres, the latter figure being highly unusual.

Brandt said $310,000 was spent on promotion of "Dr. Laurent"—more than the average "A" picture from Hollywood — for the N.Y. opening as a means of attracting not only the public but the trade as well.

Don Velde, independent who deals in trailers and ad accessories for imports, reported that this field has become strictly big business — like a mail order house — whereas it was just a few years ago that a foreign production was accompanied by little more than a few ads and mats.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....17
This Date, Last Year.....22

COLUMBIA

Starts, This Year.....23
This Date, Last Year.....30

"THEY CAME TO CORDURA"
(Goetz Prods.)
(Shooting in Utah)
Prod.—William Goetz
Dir.—Robert Rossen
Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, Richard Conte, Dick York, Michael Callan, Robert Keith, James Bannon, Ed Platt, Sam Buffington, Arthur Hansen, Carlos Romero, Maurice Jara
(Started Oct. 6)

"THE MOUSE THAT ROARED"
(Shooting in England)
Prod.—William Shenson
Dir.—Jack Arnold
Jean Seaberg, Peter Seller, David Kossoff, William Hartnell, Timothy Bateson, Monty Landis, Austin Willis

"THE LAST ANGRY MAN"
(Fred Kohlmar Prod.)
(Shooting in N.Y.)
Prod.—Fred Kohlmar
Dir.—Daniel Mann
Paul Muni, David Wayne, Betsy Palmer, Joanna Moore, Jobv Baker, Nancy Pollock, Billy Dee Walliams, Claudia McNeil, David Winters, James O'Rear
(Started Nov. 10)

"IDLE ON PARADE"
(Warwick Prod.)
(Shooting in London)
Prods.—Irving Allen, A. R. Broccoli
Assoc. Prod.—Harold Huth
Dir.—John Gilling
William Bendix, Anthony Newley, Anne Aubrey, Lionel Jeffries, David Lodge, Sydney James, Sean Kelly
(Started Nov. 10)

WALT DISNEY

Starts, This Year..... 6
This Date, Last Year..... 2

METRO

Starts, This Year.....24
This Date, Last Year.....20

"BEN-HUR"
(Shooting in Rome)
Prod.—Sam Zimbalist
Dir.—William Wyler
Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareep, Hugh Griffith, Sam Jaffe, Martha Scott, Finlay Currie, Cathy O'Donnell
(Started May 21)

"NORTH BY NORTHWEST"
Prod.-Dir.—Alfred Hitchcock
Cary Grant, Eva Marie Saint, James Mason
(Started Aug. 26)

PARAMOUNT

Starts, This Year.....13
This Date, Last Year.....16

"THE FIVE PENNIES"
(Dena Picts.)
Prod.—Jack Rose
Dir.—Melville Shavelson
Danny Kaye, Louis Armstrong, Barbara Bel Geddes, Harry Guardino, Bob Crosby, Susan Gordon, Tuesday Weld, Bobby Troup, Ray Anthony, Shelly Manne, Valerie Allen
(Started Oct. 6)

"DON'T GIVE UP THE SHIP"
Prod.—Hal B. Wallis
Dir.—Norman Taurog
Jerry Lewis, Dina Merrill, Diana Spencer, Mickey Shaughnessy, Robert Middleton, Mabel Albertson
(Started Oct. 21)

20th CENTURY-FOX

Starts, This Year.....16
This Date, Last Year.....24

"WARLOCK"
Prod.-Dir.—Edward Dmytryk
Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, Dolores Michaels, Tom Drake, Richard Arlen, Don Barry, Wallace Ford, Regis Toomey, De Forest Kelley, Ann Doran, Robert Adler
(Started Oct. 13)

UNIVERSAL

Starts, This Year..... 7
This Date, Last Year.....27

WARNER BROS.

Starts, This Year.....12
This Date, Last Year.....21

"THE FBI STORY"
(Shooting in Washington, D.C.)
Prod.-Dir.—Mervyn LeRoy
James Stewart, Vera Miles
(Started Aug 11)

"THE PHILADELPHIAN"
Dir.—Vincent Sherman
Paul Newman, Barbara Rush, Diane Brewster, Brian Keith, Robert Vaughn
(Sept. 25)

INDEPENDENT

Starts, This Year.....76
This Date, Last Year.....131

"SOLOMON AND SHEBA"
(Theme-Copa for U.A.)
(Shooting in Spain)
Prod.—Ben Goetz
Dir.—King Vidor
Yul Brynner, Gina Lollobrigida, George Sanders, Marisa Pavan
(Started Sept. 15)

"THE BIG FISHERMAN"
(Rowland V. Lee Prod.)
(For Buena Vista)
Prod.—Rowland V. Lee
Dir.—Frank Borzage
Howard Keel, Susan Kohner, John Saxon, Herbert Lom, Beulah Bondi, Alexander Scourby, Rhodes Reason, Henry Brandon, Brian Hutton, Tom Troupe, Martha Hyer, Ray Stricklyn, Donald Curtis
(Started Oct. 1)

"THE WONDERFUL COUNTRY"
(MPL Prod. for UA)
(Shooting in Mexico)
Prod.—Cheste Erskine
Dir.—Robert Parrish
Robert Mitchum, Julie London, Gary Merrill, Jack Oakie, Albert Dekker, Peter Armendariz, Leroy "Satchel" Paige, Victor Mendoza, Charles McGraw, Mex Slaten, Mike Kellen, Jay Novello, Chester Hayes
(Started Oct. 6)

"HORRORS OF THE BLACK MUSEUM"
(Amer.-International Picts.)
(Shooting in England)
Prod.—Herman Cohen
Dir.—Arthur Crabtree
Michael Gough, June Cummingham, Shirley Ann Field, Godfrey Keen, Beatrice Varley, John Warwick, Auctin Trevor, Gerald Anderson, Malou Panters, Dorinda Stevens, Howard Greene
(Started Oct. 20)

"PORGY AND BESS"
(Samuel Goldwyn Prod.)
(For Columbia)
Prod.—Samuel Goldwyn
Dir.—Otto Preminger
Sidney Poitier, Dorothy Dandridge, Pearl Bailey, Sammy Davis Jr., Brock Peters, Leslie Scott, Diahann Carroll, Ruth Attaway, Clarence Muse

"THE HORSE SOLDIERS"
(Mahin-Rackin-Mirisch)
Prods.—Martin Rackin, John Lee Mahin
Dir.—John Ford
John Wayne, William Holden, Constance Towers, Hoot Gibson, Chuck Hayward, Dan Borzage
(Started Oct. 28)

"DANGEROUS CHARTER"
(Dangerous Charter Co.)
Prod.—Robert Gootschalk
Prod.—Robert Gottschalk
Dick Foote, Sally Fraser, Chris Warfield, Wright King, Chick Chandler, Peter Forster
(Started Nov. 3)

"A HOLE IN THE HEAD"
(Sincap Prods. for UA)
Prod.—Frank Capra
Dir.—Frank Capra
Frank Sinatra, Edward G. Robinson, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn, Eddie Hodges
(Started Nov. 10)

"TAKE A GIANT STEP"
(Hecht-Hill-Lancaster)
(For UA)
Prod.—Jules Epstein
Dir.—Philip Leacock
Johnny Nash, Estelle Hemsley, Frederick O'Neal, Beah Richards, Ruby Dee, Ellen Holly, Pauline Meyers, Frances Foster, Larry Larson, Dee Pollack, Douglas Nash, Leo Castillo
(Started Nov. 11)

"DAY OF THE OUTLAW"
(Security Pics. for UA)
Prod.—Sidney Harmon
Dir.—Andre deToth
Robert Ryan, Burl Ives, Venetia Stevenson, Dan Duryea, Dabbs Greer, William Schallert, Nehemiah Persoff
(Started Nov. 13)

Gen. Sarnoff

Continued from page 2

latter institution which is slated to be chief beneficiary of the proposed show biz tribute to the memory of the beloved "Manie," as he was affectionately known to scores of entertainers. Sarnoff pointed out that it was just such research centers which would ultimately find the cure for the illness which killed Sacks.

Highlight of ceremony was a 10-minute documentary film, narrated by newsman Gunnar Back, and made by staff of WFIL-ABC under direction of station head Roger Clipp.

Thomas F. Joyce, prexy of Raymond Rosen Co., emceed program. Bernard G. Segal, anti-trust counsel for RCA, introduced Sarnoff, and Joseph Elliott, head of Tele-Dynamics, Inc., a subsidiary of the Rosen Co., also spoke.

MCA-Republic

Continued from page 3

will include a multi-million dollar business center and skyscraper building on the studio's 35 undeveloped acres. MCA's lease with Rep for its Revue Productions has four years to go, with options up to a total of 20 years. If the U deal is closed, Revue will be moved to that studio.

Rep insiders say the company plans to refinance and pay off its preferred stock, amounting to $6,000,000. Redemption price of the 400,000 preferred shares is $15 a share. They also said Rep will probably pay a dividend in January, possibly 12½c a share on the common stock.

Joseph Cotten will make the autograph penmanship at the Odeon Theatre this noontime (Wed.), tieing in with the bow of his new film, "From the Earth to the Moon."

More than one year on the nation's best-seller lists! MAX SHULMAN'S most popular book comes to the screen at the peak of its popularity!



LEO McCAREY'S

RALLY ROUND THE FLAG, BOYS!



PAUL **NEWMAN** · JOANNE **WOODWARD**

boxoffice-hot star of "The Long, Hot Summer" and "Cat on a Hot Tin Roof"!

this year's Academy Award Winner "Best Actress" of 1958!

JOAN **COLLINS** · JACK **CARSON**

in her finest performance adding the sparkle of comedy to great beauty!

in the most delightful role he has played in years!

COLOR by DE LUXE CINEMASCOPE

DIRECTED BY LEO McCAREY SCREENPLAY BY CLAUDE BINYON and LEO McCAREY



'Punch-Drunk' Signifies 'Derelict'?

Issue Pends in Stillman Gym Suit Vs. Perlberg-Seaton 'Country Girl'

Albany, Nov. 25.

Does the expression "punch drunk" fighter imply that the fellow is a derelict or a bum?

Question was taken under advisement here last week after the Court of Appeals heard argument on the appeal of Lou Stillman, operator of the N.Y. gym and training center for boxers, against Paramount Pictures.

Action arose from a remark in the William Perlberg-George Seaton production "Country Girl," which starred Bing Crosby and Grace Kelly. Film contains the line "Go to Stillman's gym and get a punch drunk fighter." Stillman sued for $100,000 on the basis of invasion of privacy and libel.

N.Y. Supreme Court originally dismissed the invasion of privacy claim, but denied dismissal of the libel action. The Appellate Division later dismissed both counts. Stillman then appealed to the Court of Appeals from the lower court's decision.

Defense lawyers said there was no libel because nothing derogatory had been said of anyone as a matter of law, the reference to Stillman being to his institution rather than to himself as a person. Furthermore, said the lawyers, "punch drunk" didn't imply "loathsome." Plaintiff's attorneys insisted that "punch drunk" had to be equated with "derelict" and "bum."

That's Our Boy

Omaha, Nov. 25.

Mike Crouse, 18, a 100-pound usher, put on a little show of his own and foiled a holdup when he went to the aid of Zeta Ziegler, also 18, the cashier, and collared a 169-pound man who approached the girl and demanded that she turns over the receipts.

Usher couldn't hold the man, and chased him two blocks, slowing his flight by jumping on his back. Soon help arrived to complete the capture.

Bronx, Astoria Exhibs Duck Bonds, Their Suits Dismissed by Judges

Three separate antitrust suits which sought total damages of $105,000 from eight majors were dismissed Friday (21) in N.Y. Federal Court when the suing exhibitors failed to post bonds to cover costs in event they lost. Aside from the majors, List Industries and American Broadcasting-Paramount Theatres were also named in the complaints.

Tossed out by Judge David N. Edelstein was a $30,000 action filed by Berdon Amusement Corp., which operated the Fleetwood Theatre in the Bronx, N.Y., in 1956. Judge Sylvester Ryan dismissed a $30,000 suit brought by Rona Theatre Inc., operator of the Rona Theatre in the Bronx in 1954. Likewise a $45,000 complaint filed by Cameo Theatre Inc., operator of the Cameo in Astoria, L.I., was dismissed by Judge Frederick P. Bryan.

National Amusement Co., of New York Inc. has been authorized to conduct an amusements business in Brooklyn, with capital stock of 100 shares, no par value. George E. Hodes of Brooklyn, is a director and filing attorney.

Yanks, Mind Manners!

Continued from page 13

viding the prerequisites were complied with.

Refused an official permit for a second time, it is charged Gilbert took matters into his own hands. A few well-placed dollars and the unit marched on Chichen Itza, backed by an official of the State of Yucatan and armed police who cowed the regular ruin guards.

Shooting went on for a few days but an exchange of telegrams between this city and Yucatan notified the governor of the entity as well as the chief of the military zone to put an end to the unauthorized filming. Gilbert sought recourse to an "amparo" (writ) but when this failed, and when the press angrily clamored that "Hollywood Invades Chichen Itza," Gilbert and his staff did a disappearing act.

In hiding in this city, Gilbert sought recourse with the shadowy "influential" figures behind Mexico's political scene. But the charges piled up against him and public indignation was too great. The Institute asked the Department of State to detain Gilbert on these counts: Violation of Federal lands; clandestine filming; and the beating up of a guardian of the Maya archeological zone.

The Union of Mexican Film Industry Workers put in its bit, charging that Gilbert Productions had been operating illegally, since the union had not been notified of its activities. (Mexican film law requires all foreign units to register with the union and to specify number of Mexican technical and talent personnel that will be used in filming).

Neither was the Mexican National Assn. of Actors advised.

As a Mexican State Dept. laconically put it: "The violations of this North American producing unit have been multiple."

The Dept. of State issued orders to apprehend Gilbert and to seize all rolls of film taken in Yucatan. But Gilbert had prudently crossed the border, taking the film with him.

Moral of the story is that it is going to be harder for other television or screen producers to film scenes in archeological zones. State said it does not want to place any impediment in the way of "legitimate and honorable" producers, but that it will "insist" that the letter of the law affecting foreign producers be obeyed.

Wally Schuster Inc. has been authorized to conduct an entertainment business in New York. Attorney Benjamin M. Schankman, Michael Stewart and Robert Allen, are directors.

SEEK UNKNOWN GAL FOR 'THE BEACH BOYS'

Hollywood, Nov. 25.

Columbia will cast an unknown femme in the lead of "The Beach Boys," originally planned for Kim Novak. Consequently, studio will soon begin testing unknowns and when a decision is made, will give the star buildup to the femme selected for the film.

Charles Vidor, director of the picture, will direct the tests. Roger Eden is producer of the vehicle.

Tired Blood

Continued from page 5

cold logic. "They were built on a different economic premise," he observed. "They grew when a company would turn out 40 to 60 films a year. Then came the end of blockbooking, divorcement, television and the rise of the independents. These plans were built for 100% of the profit. Now they get anywhere from 20% to 60% of the profits. They can't survive economically that way. The only answer is to reduce overhead and cut the facilities."

Schary pounded away at the industry's lack of foresight in its failure to develop executive manpower, and he characterized (as he has done in the past) Hollywood as "a giant with muscles but no brain." That, he contended, is the reason why the industry is always so frightened and never realizes just how strong it is.

Decline in attendance is due primarily to the vast increase in leisure time, which in turn has resulted in competition for the entertainment dollar, Schary opined. "Of course, the public is selective today. But I'll never go along with those who seek the reasons for the drop in the films themselves. The excitement of the screen is there, and it's proven by the tremendous grosses some pictures can still roll up."

Schary opined that the industry could and should use television to better advantage in showcasing its new stars. Reason why it's so tough to "build" new stars today is that the new players lack exposure, he felt.

Amusement Stock Quotations

Week Ended Tuesday (25)

N. Y. Stock Exchange

1958 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
20½	14	ABC Vending	89	19⅜	18⅞	18⅞	+ ⅜
22	13	Am Br-Par Th	898	21⅛	20	20¼	— ¼
41½	24½	CBS "A"	226	39	39½	37⅜	— ⅞
40⅝	24⅛	CBS "B"	24	39	37½	37½	— ⅞
20¼	12½	Col Pix	27	18⅞	18¼	18½	+ ¼
19½	13⅞	Decca	252	19¼	17¾	18⅝	— ⅝
41¼	14	Disney	73	39⅝	36¾	37	—2
144½	97⅛	Eastman Kdk	167	137¼	129½	128	—4⅜
8¾	3¾	EMI	800	8¾	8¼	8⅛	— ¼
10⅛	6¾	List Ind.	166	9¾	9¼	9⅜	— ⅛
23½	12⅞	Loew's	1722	22¼	19½	21¼	+1¼
10½	7⅜	Nat. Thea.	130	10⅛	10	10	— ⅛
47¾	30⅝	Paramount	89	47	45⅞	45¾	— ¼
24⅞	12⅜	Philco	447	23⅜	22⅛	23½	+ ⅛
109⅝	43½	Polaroid	760	109⅝	99¾	97¾	+15⅝
42⅜	30¼	RCA	473	41⅜	37⅞	38⅜	—2⅜
8⅞	5	Republic	560	8⅞	8	8⅞	+ ⅛
14½	9½	Rep., pfd.	30	14½	14	14	— ¾
18¼	14½	Stanley War	88	18¼	17⅞	17⅞	— ¼
26	20	Storer	62	25⅛	24½	24½	— ⅛
42⅛	21¾	20th-Fox	942	42⅛	36½	37½	+2½
26½	15¼	United Artists	214	26¼	25⅛	25⅛	— ⅛
27	18½	Univ. Pix	126	26¾	26	26½	+2⅝
82	57	Univ., pfd.	*2760	90	69	92	+23
23¾	16⅞	Warner Bros.	63	23¾	22¾	23¼	+ ⅜
144½	67½	Zenith	73	143½	133	133¼	—9

American Stock Exchange

4⅝	2⅞	Allied Artists	46	4	3⅝	3¾	—
10¾	7⅜	All'd Art., pfd.	10	9	8⅛	8⅛	— ⅛
11⅛	8⅜	Assoc. Artists	3	10½	10⅜	10⅜	+ ⅛
5⅝	3	DuMont Lab	364	5⅛	4⅞	5⅝	+1⅛
4½	2½	Guild Films	299	2¾	2½	2¾	+ ⅛
9¾	5⅝	Nat'l Telefilm	65	9⅛	9	9	—
7¾	3⅝	Skiatron	69	5½	5¼	5⅜	—
8¾	3½	Technicolor	428	8¾	8	8	—
8⅞	5⅜	Tele Indus	64	5⅞	5⅜	5⅝	— ¼
7¾	3½	Trans-Lux	23	7½	7⅜	7¼	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	59	63	+2½
Chesapeake Industries	2⅝	3	—
Cinerama Prod.	2¼	2⅝	+ ⅛
Magna Theatre	1⅞	3	+ ⅛
Metropolitan Broadcasting	10¾	11¾	— ¼
Teleprompter	9½	10¾	— ½
U. A. Theatres	6⅞	7⅝	+ ⅜

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Inside Stuff—Pictures

He's no longer in the theatre business, but Sylvan Rothschild, former owner-manager of the Sunset Cruise-I drive-in theatre near Dayton on the Germantown Pike, has been vindicated by the Second District Court of Appeals, which last week (18) reversed a decision of the Montgomery County Common Pleas Court, and ruled that the showing of controversial film on nudism was lawful. Rothschild had been found guilty by the lower court March 5, 1958, of exhibiting a motion picture, "Garden of Eden," on Oct. 8, 1956. The film was said to advocate and teach nudism, in violation of Ohio law. Rothschild was charged with violation of two sections of the law, the one forbidding possession of obscene films, and the other prohibiting exhibition of films that might induce the viewers to violate state law. He was convicted, fined a total of $500 and costs, with the fine suspended.

In the appellate court's decision, which held that the film was not obscene, the court held Rothschild not guilty on the second charge, because "criminal conviction cannot be based upon conjecture as to what might possibly be set up in the mind of another . . ."

Rudy Mate, who's currently directing the Mario Lanza-starrer "For the First Time" for Metro release in Berlin, is still known to old local filmites. Born in Poland of an Hungarian father and an Austrian mother, Mate worked in Berlin some 30 years ago. He later became one of the world's best cameramen, especially under the famed Dane Carl Th. Dreyer for whom he photographed "Jeanne d'Arc" (1928) and "Vampyr" (1930). In 1934, he went to Hollywood where he won several Oscars. Later he turned to directing. His current Lanza film, incidentally, is his 25th directorial job. Although it was a commercial failure, he calls "No Sad Songs For Me" (Col) his favorite film. Another favorite film is "Union Station" (Par). He has a non-exclusive contract with Columbia for which he makes an average of two pictures per annum.

Richard Brooks will earn excess of $1,000,000 in salary plus participation in profits in new seven-year writer-director deal just signed with Columbia Pictures, where his first film will be Mackinlay Kantor's "Andersonville."

Deal, non-exclusive, will still enable him to indie produce "Elmer Gantry" for United Artists release, which he has been prepping for past few months. Brooks, who last did "Cat On a Hot Tin Roof" under his Metro pact, still has one remaining commitment with that company, but there's no time limit.

If a cast can be lined up, Brooks will do "Gantry" before reporting to Columbia, where it's understood he'll also do a picturization of Michael V. Gazzo's new play on the beat generation, "Night Circus."

Persons in various fields, including art, literary and law, were spotlighted at a "Dedication Testimonial" ($100 per plate dinner) fostered by the American Jewish Literary Foundation at the Waldorf-Astoria, N.Y., Sunday (23). Foundation has published "American Jews—Their Lives and Achievements," containing biographies of outstanding contemporary Jewish personalities.

Honored legalites were Joseph M. Proskauer, who represents Warners in antitrust matters, and Justic Felix Frankfurter. Art: Leonard Bernstein, Ernst Bloch, Mischa Elman, Edward G. Robinson, Sholom Secunda and Richard Tucker. Publications and literary art: Fannie Hurst and Arthur Hayes Sulzberger.

The lack of a good story is the primary reason many Hollywood musicals miss at the boxoffice, according to producer-writer-director team of Melville Shavelson and Jack Rose. Pair, currently shooting "The Five Pennies," Red Nichols biopic starring Danny Kaye at Paramount, claims that the only way a musical can be successful is to have a good three acts in the film.

"The days when a filmusical can get by on just dancing, pretty girls and music are over, they said. "Today the theatre-going public expects a good story line first and then the other ingredients."

Homeoffice employees of Warner Bros. without union representation, many of whom have had more than 25 years of service with the company, are doing a burn at the alleged cavalier treatment they received from WB when operations were shifted to the Coast. They are reported to have received a curt dismissal notice. On top of a long period of uncertainty as the company vacillated in making up its mind which employees would be retained, there were complaints about severance payments. In contrast, staffers with union affiliation were aware of the arrangements before the final move was made.

Boris Karloff, the "monster" in the first Frankenstein picture back in 1931, denounced today's crop of so-called "horror" films saying they their producers are violating good taste and making "sensational pictures just for the sake of being sensational." It means "the people will start yawning at these efforts if they're not already," says Karloff.

Karloff deplored the product being made today, saying "They're rubbing your nose in it. An audience can only be interested if it's allowed to take part, but today they give people a bucket of guts just to show a bucket of guts."

Jethro Almond turned 90 the other day at his home in No. Abelmarle, N. C. where he raises and sells parakeets. He's a onetime showman. Started with religious films and a mobile film machine playing stores around 1900. Later trouped vaudeville shows through Dixie. He formed a brief partnership in 1929 with Al F. Wheeler to operate a circus. His last theatrical chore was operating a cinema at Society Hill, N. C. from which he retired in 1950.

Both father and son, M. A. Lightman Sr. and Jr., were named to the board of Theatre Owners of America at the recent Miami convention. The Lightmans, who headquarter in Memphis, own and operate the Malco theatres in Arkansas, Mississippi and Tennessee.

WB stock upbeat said to stem from the company buying in and retiring more and more stock, acquiring much of it from Serge Semenenko, of the First National Bank of Boston.

Cinerama Loses 4 Days

San Francisco, Nov. 25.

A short in wiring system destroyed the Cinerama screen, curtains and wrecked the sound system of the Orpheum Theatre last week, knocking out four days of the 37th and final week of "Search for Paradise."

Damage was estimated at "several thousand dollars," plus $6,000 to $8,000 gross lost for four days.

Frank Trevino has opened the Dilley Theatre at Dilley, Tex. Spanish language film policy. Trevino also operates the Ideal Theatre in Pearsall, Tex.

Soundtracked 'Uncle Tom' Revival on Broadway

Encouraged by a test date in Newburgh, N. Y. and teenage reaction, Colorama Features, a new indie distribution firm headed by Julius Weil and Carroll Puciato, have decided to bring "Uncle Tom's Cabin," an updated version of a 1927 Universal silent film, to Broadway.

The picture, acquired by Colorama from U, is now armed with a commentary and a prolog written by Sheldon Stark and narrated by Raymond Massey, with musical score by Erno Rappe. It's scheduled to open at the Trans-Lux Theatre on Broadway today (Wed.).

TD!

TRAILERS DELIVER!



The Prize Baby moves right down the middle with an offense which is scoring at the fastest pace in boxoffice history—

87 ADMISSIONS FOR THE PRICE OF ONE!*

*Sindlinger & Co., in its latest survey, reports that a trailer showing to 200 people will motivate 87 of these people to return and see the picture advertised. The cost of the trailer?... Just one ticket of admission. A ratio of 87 to 1.

Buffeted by 1958 Economy Waves, Screen Publicists Guild Might Merge

The N. Y. Screen Publicists, with its ranks depleted by about 40% because of recent economy waves, plans to embark on an organizational drive to attract unorganized segments of the public relations industry both within the picture business and in affiliated fields.

At the same time, the union—now down to about 125 members—appears to be more inclined "to listen" to offers of its rival union—the publicists group affiliated with the International Alliance of Theatrical Stage Employees—for cooperative ventures in combatting the dismissals and in meeting other problems faced by the film pub-ad staffers. Nobody is talking about a merger of the two unions, but there are signs that both groups are more prone to study the possibility.

Officials of the IA union reportedly have told their members that efforts are being made to work out an arrangement with the SPG. However, a spokesman for the SPG declared that no approach has been made but "we'll be glad to listen."

The IA union is the bargaining agent only for homeoffice staffers at Paramount. In addition, it has attracted a considerable number of fieldmen and independent publicists who occasionally handle pictures. Moreover, it has an affiliation with the Coast publicity union whose ranks have also been decreased by about 40%.

The SPG, affiliated with District 65, Retail, Wholesale and Department Store Union, AFL-CIO, represents homeoffice publicists at Universal, Metro, Warner Bros., United Artists, Columbia and 20th-Fox.

At a meeting last night (Tues.), the SPG elected the following new officers: Nat Weiss (20th) chairman, succeeding Marty Blau (Col); George Nelson (WB), co-chairman; Henry Strauss (Col), vice chairman, and Val Coleman (UA), secretary.

Variety Clubs' Coordinator

J. Raymond Bell, formerly with Columbia and Loew's, has been retained to coordinate the public relations activities of Variety Clubs International. Bell, president of Allied Public Relations, will work closely with George Hoover, Variety Clubs' press guy.

According to Variety International prexy George W. Eby, first aim of the new public relations program will be a campaign marking "Variety Week," officially designated for the week of Jan. 12 to 18.

Lerner-Loewe

Continued from page 1

ters, Loewe differs from the younger Lerner, whose background is multimillion dollar big business (Lerner Stores) and who will continue operation of Lowal Music (corporate name coined from their names) and assume future income from the assets he purchased for $1,600,000 in cash.

It is figured, for example, that if "My Fair Lady" gets its expected $2,000,000 film price (both Samuel Goldwyn and William Goetz have offered $1,500,000 for the rights), that alone could mean a return of $600,000 to Lerner.

As adaptors, L&L share 60% of the picture rights' of the musical treatment (the Shaw and film producer Gabriel Pascal estates retaining the basic rights). The other 40% goes to the producer, in this case Herman Levin, who owned 30% of the show, and Columbia Broadcasting System which has 40% for its $350,000 cash investment, representing the 100% bankrolling of the show.

Lerner & Loewe owned 30% between them, from which a small percentage goes to the Shaw estate ("Pygmalion") which is why Loewe's buy-out percentage is placed at "around 13%." (Incidentally, Levin two years ago made a somewhat similar capital-gains deal by selling off 20% of his 30% for $450,000 to a Philadelphia syndicate, giving him a capital gain net profit of $337,500. "When would I ever have that much money all in one lump?" he said at the time.)

Rank's Lion Handling

The J. Arthur Rank Organization is taking over distribution of Lion International product in Canada, Australia and New Zealand. Lion distributes the films of British Lion and Independent Film Distributors in the U.K.

Deal, set by Harry Norris of the Rank outfit on one side and Victor Hoare for Lion International on the other, doesn't extend to the U.S. where Hoare's company has recently set up its own representation via Michael Bromhead. However, one British Lion release has been handed to Rank for American release.

Among the British Lion product covered in the new deal are "Virgin Island," "Behind the Mask," "The Man Upstairs," "Room at the Top," "Honeymoon," etc. The Lion Intl. reps in Canada, Australia and New Zealand will continue in their jobs to assist in the release of the product.

LIST (RKO THEATRES) 9-MOS. NET $826,632

List Industries, parent company of RKO Theatres, racked up consolidated net earnings of $826,632 for the nine-month period ended Sept. 30, 1958. Net returns for the same stanza of 1957 were $1,670,284. The company does not provide the per-share earnings for the net profits.

It indicates, however, that the profit, before the deduction of special items, totaled $1,626,880 or 39c per share as compared with $1,071,355 or 44c per share for the nine-month period of a year ago.

According to the company, special items include provision for losses on future sales of properties, closed plant expenses less net gain on current sales of properties, and reduction in reserve for contingencies.

The company anticipates no income taxes on a consolidated tax basis for 1958 and no provision for such taxes has been made against earnings for the first nine months of 1958. The provision for taxes for the same period of 1957 was $851,000.

Provision for depreciation and other non-cash charges against earnings amounted to $1,968,000 during the first nine months of '58 as compared with $2,396,000 for '47. Total income from operations amounted to $4,024,149 as compared with $4,901,020 for the previous year.

Bond Street Industrial Corp. of Kings County, has changed its name to **Strand Theatrical Lighting Corp.**, according to a certificate filed at Albany by Schlesinger & Krinsky.

Canadian Caper

Continued from page 5

sion at Broadway and 43d St.) These factors are presently known and help account for the Wall Street flurries:

Taking Over Ansco

(1) Ansco division of General Aniline & Film Corp., which is the second largest domestic manufacturer of photographic products, next to Eastman, may be taken over by Paramount Pictures. Property may be worth $25,000,000 to $35,000,000.

Unload In Canada

(2) Paramount sale of its Canadian circuit shares in Famous Players Canadian, (also television operation) as stated above, possibly trimming its interest from 51% to 24% in order to comply with Canadian broadcasting rules about non-resident corporations. Par already has received an offer of $15,000,000 for the shares. Barney Balaban is believed asking $20,000,000.

DuMont Selloff

(3) Paramount may unload Metropolitan Broadcasting (the old DuMont Broadcasting) to an unnamed buyer at a price said to make Par's initial $164,000 investment (as engineered by Par v.p. Paul Raibourn) in DuMont look like caddy fees. Par owns 20% of WB's stock.

Ansco move would be the most significant of all, money-wise. This outfit turns out Anscochrome color films, other color photo products, chemical and darkroom equipment and supplies, and cameras and accessories.

But who owns what part of the Aniline parent has been the subject of international litigation for years. Formed originally as the American I. G. Chemical Corp., which was changed to the present title in 1939 when a merger was effected wth the wholly-owned General Aniline Works, the corporation was seized in 1941 as German alien property by the U. S. Attorney General.

Justice Dept., has been restrained from selling the stock pending outcome of international court actions. Swiss Interhandel claims to have acquired the outfit from the I. G. Farben German interests.

Par has gotten into all of this through Bache & Co., Wall Street brokers and international investment specialists. Bache is undertaking to work out a settlement of the ownership dispute along the lines of the sale by the U. S. which in turn would give a substantial part of the proceeds to Interhandel.

With this kind of compromise thus reached, Bache will be standing by with the buyers of Analine's corporate parts. And the talks have been going on with Par to take Ansco.

Soundtrack

Continued from page 7

leave to ride Metro's "Tom Thumb" float in tomorrow's (Thurs.) Macy's Thanksgiving Day Parade . . . Columbia's "The 7th Voyage of Sinbad" float will also be represented in the parade, after which the company will tour the float to coincide with December openings of the film . . . Columbia prexy **Abe Schneider** and first v.p.-treasurer **Leo Jaffe** back at the homeoffice after three weeks at the studio . . . **Evelyn Lane**, who has been executive in charge of merchandising, promotions and advertising at the Columbia studio, has resigned . . . Writer-producer **Harold Robbins** has signed **Monique Van Vooren** for a featured role in "79 Park Avenue" which he'll make for Allied Artists.

Mike Todd Jr.'s proposed "smell-o-vision" was subject of humorous comment at an Albany Holy Name meeting by **Father Thomas H. Kay.** Asked by a woman parishioner if he could smell her breath, he had asked if it was "Sneaky Pete" (sherry) but was told it was only beer. Priest spoofingly wondered if he would be qualified as a reviewer for Todd's system which promises 30 smells in 90 minutes.

"Customers who are drinking to forget are respectfully requested to pay the barman in advance" is sign in a Paris bistro, reported by Noel Anthony . . .

Cecil B. DeMille registered "On My Honor" with MPAA Title Registration Bureau, although producer sez no property involved . . . **Audie Murphy** washed up old contract with Universal, now starts one-a-year pact for seven years . . . **Darryl F. Zanuck** bought **Irwin Shaw's** "Shadow of Columbus," story of modern-day Spain, for his 1960 slate . . . **Burl Ives** will write and sing title song for Security's "Day of the Outlaw" . . . **Lee Remick's** option lifted by 20th-Fox for another year.

Newspapers are showing a tendency to employ caricature drawings instead of photo art of current and upcoming pictures. Columbia has had considerable success with the **Julius Kroll** drawings for "The Last Hurrah." In addition to drawings of scenes from the picture, Col is furnishing the papers with head drawings of stars for current or future use . . . Loew's Theatres has formed a real estate club for its theatre managers, who'll receive prizes for obtaining 100% rentals in Loew's properties.

More Thoughts Re Divorcement

Those theatremen who seek revision of the consent decrees so that the formerly-affiliated theatres could embark on feature film production with preemptive rights for their own theatres, also favor decrees changed so that the production-distribution companies would be able to acquire new showcase theatres.

Objective of both moves, of course, is to obtain increased production so that the supply to all theatres can be hiked. If film companies have a stake in theatres, as they did prior to divorcement, they would increase their production programs to keep their own situations well supplied.

With both the major studios and the theatre chains making pictures, it's felt that the independents would stand to benefit by the increased supply of films on the market. The advocates of theatre acquisition by the major studios are found mainly among members of Theatre Owners of America. Allied States Assn., although it supports TOA in seeking a revision of the decrees so that the formerly affiliated theatres can enter production, is nevertheless opposed to the secondary point; the reentry of the major companies into theatre operation.

Proponents contend that operation of showcase houses in competitive situations by the majors could not harm the subsequent-run independent exhibitor or the operator of a large big city house.

At one time—prior to the promulgation of the consent decrees—the government, under the then attorney general Tom Clark, had offered to allow the major companies to retain showcase theatres in return for the signing of a consent decree. However, the major companies decided to fight the case and were saddled with the current split when they lost.

Three Epics Based on Christ

20th Budgets Oursler 'Story' at $10,000,000—Stevens to Direct—Other Prods. Planned

Hollywood, Nov. 25.

Twentieth-Fox, apparently firm in the belief that a story on Christ will be its greatest blockbuster, has budgeted "The Greatest Story Ever Told" written by the editor of Liberty magazine-that-was at $10,000,000. Allocation is double that ever previously set for a 20th pic.

Film will be a co-production effort by George Stevens' own company and the studio. Stevens, after first instructing his agent, Charles K. Feldman, to call off negotiations for him to produce and direct the late Fulton Oursler tome, last week signed to handle picture, which he'll now put into production in 1960.

Deal is separate from his two feature agreement with 20th, which called for $1,000 per week over a 10-year period. Initialer here is "The Diary of Anne Frank," still in the finishing stage.

John Farrow and Samuel Bronston also are prepping a story of Christ, "Son of Man," which Farrow has been readying for past 15 years and on which he has had innumerable conferences with high Catholic Church dignitaries. Plans call for this picture probably to roll sometime in 1959, possibly in Spain and the Holy Land. Stevens also is projecting "Greatest Story" for Holy Land shooting if conditions permit.

A third Biblical film likewise is in the planning stage. Carl Dreyer, Danish director, has announced plans to film "Jesus" as an indie project in Europe. It's understood he has a shooting script completed and sufficient capital to go into production.

Artistic Freedom

Continued from page 3

ing items which—in their view—should be covered by the distribution fee. Though an independent gets usually a fixed sum as his fee, the little fellow has a tough time to live down the charges assessed against his picture. UA not only gets its distribution fee, but must recoup its investment and a host of other expenses before any profit dollars flow to the producer.

At UA, executives conceded that their distribution fee is absolutely fixed. "We prefer to do it that way and be more liberal at the profit-sharing end," was one comment. "This way we minimize our loss and we can afford to be generous with the take. Except for the distribution charge, we try to be as flexible as possible in all respects. There are no hard-and-fast rules here. That's why, in some cases, we cross-collaterize, particularly if a picture goes over-budget, and in others we don't.

"It's true that we almost insist on stars in our big pictures, but we also always allow a producer to use our joint profits for reinvestment in new projects. Our most important asset is that we aren't in production ourselves; we don't compete with our own producers, and we're willing to take a chance with them and to hand them full responsibility. That almost automatically increases their efficiency."

According to UA, some 80% of its releases either break even or show a profit. What it may lose with some smallies it makes up for with the big hits, like "The Vikings," which will roll up $14,000,000 to $15,000,000 worldwide.

It's this system of volume multiplied by distribution profits plus, of course, the considerable income from the successful films which gives UA its dominant position. Company last week reported record $61,591,000 worldwide billings for the first nine months of '58, a rise of some $9,000,000 over 1957.

The producers know, of course, that UA gives with one hand and takes with the other, sometimes to their disadvantage. But they know, too, that they're working with one of the most aggressive and successful outfits in the business, which is willing to take a chance with them and to give them the widest possible leeway in an industry in which producers normally are sharply restricted by the financial minds. At UA, they're willing to bank on the creative ability of the indie and they don't shrink from the offbeat. For this he pays a price, of course, but, as one producer put it last week: "For us, the UA boys are the best in the business. But, in any case, where else could we go?"

World-Peerless film studio in Fort Lee, N. J., once the core of the film industry, burned to the ground this week (23). It had been used in recent years as a warehouse for legit and tv scenery.

'Variety' Stringer Heads Omaha's Variety Tent

Omaha, Nov. 25.

Glenn Trump, longtime Omaha VARIETY stringer and director of public relations for the civic org Ak-Sar-Ben, last week was selected new chief barker of the Omaha Variety Club Tent 16. He succeeds Patrick Halloran, who served the past two years.

Ross Lorello, owner of Ross' Steak House, was named first assistant chief barker, and Walt Creal, Beacon Theatre op, second assistant. Don Romeo of Romeo-Hammond Productions is the new property master and Herman Hallberg, branch manager of 20th-Fox, succeeds Trump as dough guy.

Other canvasmen are King George, president of the Blue Line Transfer Company; Lin Pitts, Paramount salesman; Wally Provost, sports editor of the Omaha World-Herald; Sam Rosenblum, manager of Nebraska Popcorn Supply; Don Shane, city manager of Tri-States Theatre chain; and Abe Slusky, owner of Playland Park.

Club's annual Xmas party is set for Dec. 12 at the Hill Hotel. Inauguration banquet is slated for Jan. 17.

FEAR: ONE TV SELL EXCUSES ALL

'Stop-Selloff' Tops Trade Fears

The question of the post-1948 films emerged as the omnipresent problem of the industry as the six-man executive committee of the newly-formed American Congress of Exhibitors hammered out a proposed agenda in a two-day meeting over the weekend.

Including the post-'48 pix matter, the committee broke down the problems facing the industry into six main categories and named individual chairmen to pursue each problem.

William Forman, of the Southern California Theatre Owners Assn., was named chairman of the post-1948 committee.

Other categories and their chairmen are:

Toll-tv—George Kerasotes, president of Theatre Owners of America.

Producer-exhibitor-distributor relations, including such problems as runs, clearances, fast playoffs, availabilities, arbitration, new stars, advertising etc.—Horace Adams, president of Allied States Assn.

Industry-government relations, covering U.S. financial aid to theatres, clarification of existing regulations concerning the industry, possible exemptions from the antitrust laws, and the right of exhibitors to serve on the boards of film companies—Sol A. Schwartz, president of the Metropolitan Motion Pictures Treatres Assn.

Ways and means to increase film production, covering exhibitors entering into production and production by the formerly-affiliated circuits—S. H. Fabian, president of Stanley Warner.

Industry research, including the need for production and exhibition to develop and use technical improvements and the wide field of consumer research—Max A. Cohen, executive v.p. of the Independent Theatre Owners Assn.

Chairmen of each committee have been designated to "to present a program of action" for presentation to Committee of 26 at a meeting to be held some time before Dec. 12. It has been urged that exhibitors who have suggestions on any topic present their views to each committee chairman.

Noting that its objective is to create a truly national exhibitor organization and to establish liaison with grass roots theatremen, the six-man executive committee drafted exchange area chairmen who, if not already members, automatically become additional members of the committee of 26.

Expect Balaban & Katz Will Drop Regal, Chi Film-Vaude Situation

Chicago, Nov. 25.

Balaban & Katz almost certainly has decided to give up the south side Regal Theatre, Chi's equivalent of New York's Apollo, which the circuit has operated since the house launched in 1928. It's understood; as of now, that B&K will not re-up when its lease on the 2,800-seat Regal expires at the end of February.

Related to this is the chain's q.t. renovation, at an approximate cost of $65,000, of the larger Tivoli, also on the south side. Refurbishing includes new stage curtains, which betokens a stage-and-feature policy similar to the Regal fare of recent years. Latter showcased sporadically, but often enough, books sepia acts and bands, and frequently goes for rock 'n' roll packages.

B&K's pullout from the Regal appears to have two aspects: a natural desire for an economic cutback, and certain unspecified grievances between the circuit and the South Parkway Building Corp. which owns the filmery. South Parkway, it's understood, has ambitious plans of its own, including an estimated $250,000 outlay to remodel the Regal, as well as undisclosed plans for a drastic policy overhaul.

An official of the corporation huddled week before last in Gotham with various picture company moguls, presumably to exchange notions that could prove mutually beneficial. Regal management promises a full statement in a week or so on the theatre's future.

Fear DST Set as Permanent Curse

St. Paul, Nov. 25.

The election of members of the state legislature is over, but Minnesota exhibitors are as much in the dark as ever as to whether they'll be saddled permanently with daylight saving time which, they say, has hurt their boxoffice so much the past two summers when it has been in effect.

The lawmakers don't convene until January and the matter of continuing the fast time or not isn't likely to be reached until later in the session.

However, it's a certainty that DST's permanent perpetuation will be one of the propositions to be voted on. It was put over for only two years at the 1957 session in an eleventh hour move and must be acted upon again to prevent its demise.

Fast time proponents have made known they'll try to have DST made "permanent." Not enough lawmakers have been pledged either way to settle the issue, as far as Charles Winchell, local United Paramount circuit president, exhibitor leader in the fight against the DST has been able to learn.

The exhibitors are members of a citizen's body for standard time, which also include many other trade groups and individuals. It will devolve upon the body to convince the legislature members that the majority of the state's voters are opposed to DST, Winchell feels.

Gov. O. A. Freeman, who was re-elected, says that as far as he's concerned he'll abide by whatever decision is taken by the legislature—he'll make no recommendations either way and will not veto the lawmakers' action in the matter.

WHO CAN STOP POST-'48 ROUT?

By HY HOLLINGER

The television industry is standing complacently on the sidelines convinced that the time is not too far off when the major film companies, forced by economic necessity, will unfreeze the post-1948 backlog for video exhibition. At the moment, the syndicators are not dangling any bait in the form of fancy coin because they are aware of the campaign being waged by exhibition and distribution to "hold the line at '49." However, they are convinced that once the flow of prior deal syndication dollars currently coming in to the majors' treasuries is halted, at least one company will open the dam and the others will—using this alibi to exhibitors—follow suit shortly thereafter.

It's estimated that gross revenues equal to at least 75% of total annual net profits after taxes is resulting from the release of the pre-1948 films for some of the major companies. Paramount is set to receive $10,000,000 for the next five years, Universal $3,000,000 annually, 20th-Fox $6,000,000 and Metro between $5,000,000 and $6,000,000. Unless something can be done to revive the income from theatrical sources, the television syndicators are confident that pressure from stockholders, banks and Wall Street will force the film companies to make their post-'48 pix available to television.

Suicide Phobia

In the meantime, however, the film industry realizes that the sell-off of the more recent releases will, in effect, sound the death knell of the picture business as it has existed heretofore. As a result, it appears that the first order of business of the newly-founded American Congress of Exhibitors will be to establish a modus operandi for withholding post-1948 features from the air. Theatre Owners of America has already proposed a plan whereby exhibitors would purchase the backlogs and, working through the established distributors, embark on a massive reissue program. The coin accruing from re-releasing the films would be employed to pay off the cost of the pix. It's TOA's idea to put up as little as possible as a down payment. Ernest G. Stellings, former TOA prexy, is heading a committee which is attempting to implement this plan.

Skouras' Warning

At the founders' meeting of the American Congress of Exhibitors recently, 20th-Fox prexy Spyros P. Skouras stressed the importance of withholding post-1948 product from tv syndication and indicated that it was largely the fault of exhibition because of their lack of unity—that enabled stockholders and Wall Streeters to force the film companies to unload their pre-'48's.

Various exhibitor leaders have indicated that they regarded the issue of the post-1948 films as the prime problem confronting the industry and one which must be solved before any other aspects of the business are considered. At the organizational meeting of the American Congress of Exhibitors, Stellings told VARIETY that he was confident that the TOA plan would be adopted. Apprised of the fact that Samuel Goldwyn was currently negotiating for the sale of some 55 of his backlog films, Stellings declared: "I'm sure Goldwyn won't sell before he talks to us."

It's evident that exhibitors are placing every form of pressure on the film companies to avoid the temptation of selling the newer films to tv. And many of the film companies, particularly 20th-Fox, are sincere in their desire to hold out, but in some instances it's obvious that certain of the majors will be unable to control their destinies.

There's already fear that one company, already in the process of selling off certain assets, may be the first to pull the finger out of the dike. Should this company liquidate to the point of abandoning film-making, the way would be opened to sell the post-1948 films without the necessity of making deals with the various guilds and unions involved. Corporate difficulties, leading to possible liquidation, could also open the flood gates.

The tv industry is aware of these situations. It feel, therefore, that all it has to do is maintain a policy of watchful waiting and step in the moment the economic climate is suitable.

In Light of Congress of Exhibitors, How Stands the Wind for COMPO?

Is the Council of Motion Picture Organizations about to fold? This appears in prospect, although not definite, as yet. Definitely, COMPO is shakey.

Robert W. Coyne, special counsel for the all-industry organization, who has been its salaried administrator since its formation eight years ago, is giving serious thought to resigning shortly. He'll probably disclose his decision within the next week.

Coyne, whose contract has another year and a half to run, has been offered the job of president of the Distilled Spirits Institute. Important member corporations of this organization would guarantee his employment pact if he decides to make the shift; he has no tenure guarantee at COMPO.

As for COMPO, this outfit at present has no program. And if there were one there's a lack of financing to back it up.

In past years exhibitors were circularized in September for supporting funds in the name of membership fees. The amounts they contributed were matched by the distributors, through the Motion Picture Assn. of America, dollar for dollar. MPAA has yet to go along with its share of the even split. Meeting was held on the matter and action was deferred.

Since there's no assurance of the distrib money, COMPO is restrained from asking for exhib revenue for the 1958-59 season. It's a cinch that theatremen will nix any ante-ing up for COMPO unless the film companies do the same.

Thus, the money that usually begins coming in in the fall is not at hand this year, and COMPO is not going any place.

Only chance for survival lies in the possibility that MPAA will finally decide to chip in. But even this wouldn't guarantee a reprieve. For the next step would be to reach the exhibitors and many of those theatremen in important positions are more immediately concerned with the recently formed American Congress of Exhibitors.

Indeed the organization of Congress might prove to have been the final blow killing off COMPO.

'Chatterley's' Justice

Washington, Nov. 25.

The U. S. Supreme Court on Monday (24) agreed to review the constitutionality of New York's ban on the film version of D. H. Lawrence's "Lady Chatterley's Lover."

Case provides another test of the much-litigated film censorship section of New York's education law under which state authorities rejected the film for making adultery look good.

Arrest Mgr. & M.C. In Lottery Test

Toledo, Nov. 25.

If Toledo city officials intend to prohibit theatre bank nights, they will also have to eliminate all giveaways and raffles by other retailers. That's the Toledo Theatre Managers' Assn. view. Arrest last Wednesday (19) night of Urban C. Anderson, manager of the Colony Theatre, and his master of ceremonies, Joseph Tabner, followed a bank night in which nobody won the $1,000 prize. They were charged by police, in what is to be a "test" case, with violating both state and local anti-lottery statutes. Showmen collectively plan to fight the case, and in the meanwhile, intend to report every lottery and giveaway plan throughout the city to police so that the law will be enforced equally against other alleged violators.

Abe Ludacer, president of the Toledo Theatre Managers' Assn., asked city officials if they intended to enforce the anti-lottery law against other forms of business, and when given an affirmative answer, told officials that theatre managers would give them plenty of merchants to prosecute besides theatres. In fact, as the arresting officials were leaving the theatre—having confiscated the registration cards, the $100 consolation prize, and the two cylinder-type revolving drums containing all the tickets—Ludacer pointed out that a neighboring merchant, a dry-cleaning firm, was offering a jackpot of $250 to a lucky patron. Police promised to "look into it."

Then Ludacer said his association would give them "plenty of information" for their clean-up campaign. Police Chief Anthony Bosch, sensing a flood of complaints, said that he might have to require signed affidavits so that arrests could be made. This is not expected to slow up the theatre managers, however. Ludacer said. "What's good for the goose is good for the gander," is about the way the exhibs feel.

The whole hassle started because City Manager Russell W. Rink cracked down on bingo games as illegal, and when hundreds of corn-game followers protested, City Council made bingo for charity permissible, though lotteries of other kinds—such as bank nights and merchandise giveaways—still were considered verboten. When the bank night crackdown came, the managers figured it was time to take a stand—why pick on them and not the supermarkets, etc., that were offering big prizes to attract patronage?

DALLAS SUBURBAN DAMAGED

Dallas, Nov. 25.

Arcadia Theatre, large suburban deluxer, suffered $75,000 damage early Sunday (16) during a five-alarm fire which started in an adjoining building.

Lee Handley, Arcadia owner, said it will be three months before he can resume operation. His landmark house was one of the first to be equipped locally for wide-screen films.

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Film Reviews

Continued from page 6

The Tow-Headed Spy

of the Nazi machine. He rises to the rank of general and manages to steer his double life effectively. His job is not to sabotage the Germans but to delude them by doing his job excellently. At the same time he is feeding the Allies invaluable information through a British agent, neatly played by Felix Aylmer, disguised as an antique clock seller.

When Aylmer is arrested and murdered, suspicion falls on Hawkins through his aide, a member of the Gestapo. But he manages to brush off this suspicion and continues his espionage through his new contact, a beautiful singer. His association with her is suspected merely to be an understandable love affaire. His task completed, Hawkins escapes to Britain, but not before the singer, with whom Hawkins has genuinely fallen in love, has been killed by his aide.

Hawkins plays the role of the general with his usual reliability. Rightly not attempting to assume the suspicion of a German accent, he is thoroughly convincing as the general, with the right hint of arrogance. Gia Scala, a beautiful, cool Italian actress, has only limited opportunities but is a neat complement to the intense masculinity of the pic. Erik Schumann, as Hawkins, suspicious, suave young aide, gives a fine picture of dedicated Nazidom while Alexander Knox is a crafty Gestapo chief. Donald Pleasence, Walter Hudd, Laurence Naismith and Edward Underdown are among a long list of stalwart actors who portray German high officers effectively. Hitler is played by Kenneth Griffith. The Fuehrer is mainly heard, with just an occasional lock of hair and an outstretched beating fist to suggest his physical side. Griffith's voice has just the proper note of hysteria.

The German atmosphere is well-sustained but there is an overgenerous use of newsreel footage which too often jerks the film from fiction into a documentary mood. Apart from that, the camerawork of Jack Mills makes good employment of light and shade and creates a sinister effect which is excellent. Far too obtrusive is the persistent use of Gerrard Schurman's music. The film might have benefited by one or two more dramatic highlights such as when Hawkins, attempting to radio a message to the Allies from the German front, is surprised by a patrol and has to bump them off.

But the main purpose of this well-made film is to show the essential loneliness of a man whose job has cut him off from his own country and who walks in constant danger of discovery. A man who cannot afford to make the slightest slip. This "Two-Headed Spy" (and Hawkins) does skilfully. *Rich.*

Girls at Sea

(BRITISH—COLOR)

Amiable naval comedy with farcical complications; briskly played by Ronald Shiner and three sprightly girls. Sound b.o. for family spots.

London, Nov. 18.

Associated British-Pathe release of an Associated British Vaughn Dean-Gilbert Gunn production. Stars Guy Rolfe, Alan White, Michael Hordern, Ronald Shiner. Directed by Gilbert Gunn. Screenplay, T. J. Morrison, based on play by Stephen King-Hall and Ian Hay; camera, Erwin Hiller; editor, E. B. Jarvis; music, Laurie Johnson. At Metro Private Theatre, London. Running time, 80 MINS.

Captain	Guy Rolfe
Marine Ogg	Ronald Shiner
Commander	Alan White
Admiral Hewitt	Michael Hordern
Mary	Anne Kimbell
Antoinette	Nadine Tallier
Lady Hewitt	Fabia Drake
Jill	Mary Steele
Captain Randall	Richard Coleman
Tourist	Lionel Jeffries
Singer	Teddy Johnson
Flag Lieutenant	Daniel Massey
Corporal Duckett	David Lodge

"The Middle Watch," a comedy by Stephen King-Hall and Ian Hay, was staged in the West End back in 1929. It has been filmed before and crops up again as "Girls at Sea." Dusted down and in freshly-colored guise, the amiable little joke has not dated and gains plenty of yocks, with only occasional signs of strain. As a crisp, inoffensive piece of family entertainment it should register in most U.K. houses. American audiences may be mildly deterred by lack of star names.

The story, such as it is, can be disposed of briskly. It concerns the complications when, following a ship's party, three lovelies miss the last shore-boat. Two of them are known by the captain and a couple of other officers to be aboard and are given the hospitality of the skipper's quarters. The third is a redheaded stowaway who is chasing a marine who has promised her marriage.

The minor complications arousing from this unusual naval situation are stirred up, when during the night, the ship is ordered to embark for Italy and the admiral makes it his flagship. He comes aboard to take over the captain's quarters and the problem is to keep the femme presence unknown to him.

This slim plot demands high spirits, rather than urgent thespping ability, from the cast which rises nobly to T. J. Morrison's screenplay and to Gilbert Gunn's smart direction. Much of the fun comes from Ronald Shiner who is a model marine aboard but a menace among the girls when in port. Shiner has made a deserved reputation for himself in this type of part and doesn't put a wrong foot forward. He can time a gag or a grimace to a second and is particularly funny as a sentry with squeaky boots, reluctant to remove them even on captain's orders because of a hole in his sock.

Michael Hordern provides his usual fussy pomposity to the role of the admiral while Guy Rolfe, as a shy captain, is most effective. Alan White, Lionel Jeffries and Richard Coleman are other useful male performers. Daniel Massey makes a gem of his facial comedy as a bewildered young officer.

Of the three attractive girls, American Anne Kimbell (making her British screen debut) and Mary Steele have the major screen space. But it is Nadine Tallier, as the fiery young French redhead after Shiner's head, who makes the most impact. She is lush, alluring and full of pep.

Erwin Hiller's color lensing brings out the gaiety of blue skies, the Riviera and, particularly, the ship's dance while E. B. Jarvis's editing is technically okay. "Girls at Sea" is a neat little comedy which bubbles along at a reasonable pace. *Rich.*

Floods of Fear

(BRITISH)

Strong "meller" with convicts on the run in flooded country; U.K. film in a Yank setting with good production values, but limp dialog.

London, Nov. 18.

Rank (Sydney Box) production and release. Stars Howard Keel and Anne Heywood. Directed by Charles Crichton. Screenplay, Charles Crichton, from novel by John and Ward Hawkins; camera, Christopher Challis; editor, Peter Bezencenet; music, Alan Rawsthorne. At Gaumont, Haymarket, London. Running time, 84 MINS.

Donavan	Howard Keel
Elizabeth	Anne Heywood
Peebles	Cyril Cusack
Starkey	Harry H. Corbett
Murphy	John Crawford
Sheriff	Eddie Byrne
Dr. Matthews	John Phillips
Fatchman	Mark Baker
Mayor	James Dyrenforth
Businessman	Jack Lester
Banker	Peter Madden
Deputy Sheriff	Guy Kingsley Poynter
Lt.-Colonel	Gordon Tanner
Police Captain	Robert Mackenzie

"Floods of Fear" is one of Britain's most determined attempts to woo the U.S. market. Not only does it have Howard Keel as its male star, but the meller is unabashedly set in the U.S. The film has a novel setting, but an old idea, and corny dialog doesn't help the characters to develop overmuch. However, there is some sound acting and the production quality is tops. It adds up to reasonable entertainment, but it is one of those annoying pix that should—and could—have been much better. It is questionable whether its marquee value is sufficiently strong to lure Yank patrons.

Two convicts, one serving a life sentence for murder, a wounded warder and a terrified girl are stranded in a partly submerged house when the Humbolt River valley is flooded. The story focusses largely on the girl's fright as she discovers the identity of the men. The "lifer" (Howard Keel), is determined to get away to kill the man who had him framed. The girl, who gradually falls for Keel, gets away and is able to inform the police in time for them to prevent Keel from fulfilling his threatened killing.

Keel, who spends a large proportion of the film submerged in the floods, gives a robust display, combining virility with a surprising gentleness. Cyril Cusack is the mean convict who does most to terrorize the girl, played by Anne Heywood. Miss Heywood, one of Britain's most promising young actresses, has a role which offers her no glamor and very little opportunity to do more than act as chorus to the men. But she is easy on the eye and tackles a very tough role with conviction.

Harry H. Corbett, as the warder; Eddie Byrne, as a sheriff and John Crawford, as a heavy, add useful contributions. But the main interest in the film is the production and direction. Charles Crichton's direction is a rather more skillful job than his screenplay, which limps quite a lot. The American scene is well displayed, and excellent matching of newsreel shots with scenes lensed in tanks in the studio and with those done on a location near London gives the flood sequences a dramatic authenticity which is wholly gripping. Christopher Challis also has done a standout chore with his photography.

This is a film which the background is more important than either the story or the characters. The result is a downbeat film with only occasional moments of suspense leading up to a sock fight climax. It may have been the most vigorous job that Keel has ever had to tackle. It is not his most rewarding performance though it is good to see him back in the field where he started—in British pix—before becoming a musical star in Hollywood. *Rich.*

Portland House Darkens

Portland, Me., Nov. 25.

The Strand Theatre, an 1,800-seat first-run movie house here, may be closed for part or all of December, it has been confirmed by the operator, Ralph Snider of Boston. He blamed poor business and lack of good films for the shuttering.

Snider stated, however, that the Strand situation would not affect continued operation of the sister house, Empire, here.

Two other exhibitors, Fisher Zeitz, operator of the Civic Theatre, and James J. Dempsey, head of American Theatres, which run the State, said they did not contemplate any curtailment of their schedules. Both said their theatres had December bookings.

Foreign Capsule Reviews

Paris, Nov. 18.

Les Fils De L'Eau (The Sons of Water) (FRENCH; DOCUMENTARY; COLOR). Pleiad Films production and release. Written, directed and edited by Jean Rouch with photographic assistant Roger Rosfelder. At La Pagode, Paris. Running time, 60 MINS.

There can be money in these travel films about native customs, especially if the makers have some filmic gifts. Jean Rouch found this out when a series of his pix on French West African native customs began to win film fest prizes. A few were put together to make this 60-minute feature which delves into some rituals among various Afro tribes living alongside great rivers. The dances of possession and an explosively exciting hippopotamous hunt are well documented. But Rouch has a sense of the vital in denoting primitive conduct, and his pic holds dramatic interest.

Another Rouch item is "Les Maitres Fou" (The Mad Masters) on a native sect which went in for weekend meetings where the colonial leaders were strangely caricatured as they gave vent to this in trance. These two might make an offbeat package for specialized bookings in the U.S. It is strong stuff but with a fine technical finish. Color is good and the progression despite being made under actual conditions and being blown up to 35m Eastmancolor from 16m originals. *Mosk.*

Lettre De Siberie (FRENCH DOCUMENTARY; COLOR). Argos Films production and release. Written and directed by Chris Marker. Camera (Eastmancolor), Sacha Vierny; commentary, Georges Rouquier; editor and special effects, Arcady. At Boneparte, Paris. Running time, 60 MINS.

Good documentary travelogue footage is given a new feeling and tang by a witty commentary in the form of a letter from Siberia in this vehicle. Pic also has a built-in curio interest in this part of Russia which is so rarely filmed. Sudden comic interludes when the same scene is shown with propaganda aspects or inserted animation make this a medium-length pic which could be used on some specialized programs in the U.S.

Technical aspects are good. The film was yanked out of the Karlovy Film Fest in Czechoslavakia this summer when the Russians objected on the claim that they knew of no film having been authorized to be made in Siberia. However, this obviously proves there was permission, this pic validly and wittily makes this clear. *Mosk.*

Commie View

Continued from page 1

proach to the subjects. This has been evident in such films as the Soviet "The Cranes Are Flying" and various other pictures coming from Poland, Hungry and Czechoslovakia. A more varied range of subjects is being tackled in the pictures of the Communist nations, and their technique has been refined. It isn't by accident that "Cranes" won the top award in Cannes this year, and San Francisco recently voted the Hungarian "House Under the Rocks" winner of its festival.

U. S. Trade Interest

Virtually every month brings another Communist bloc film that interests the trade. "The 8th Day of the Week" was made in Poland and later incurred the enmity of the Polish government,, but this still doesn't change the fact that it was made there. As the Commie line in film softens and blurs, probably because the Reds' own audiences seek occasional escape, the films obtain wider distribution.

The Czechs recently showed their "Wolf's Trap" in New York. It was generally considered a good film, but the Czech reps were frankly told that, unless they put a little more sex into their pictures, they didn't stand a chance in the West. They listened with considerable attention, making it very plain that they desired to find an export market.

Curiously enough, though Communism and the Soviet revolution once were identified with "free love" and atheism, the Commie films today are probably among the most restrained, even Puritanical, in the world. And yet, even in that area, things are changing; which is not to imply that the basic concept has altered.

'Sex' and Czechs

Ladislav Kachtik, the Czechs' import-export chief, established in N. Y. last week, that his country planned to buy several Hollywood films, but no westerns or "sex" films. His reasoning: "They are not 'good' for our people."

In the light of this attitude, the outlook for coproductions would appear to be dim. Youtkevitch this week said the Soviets were most eager for coproduction with the U. S., yet he immediately downbeat one property that's been proposed (by Kirk Douglas' Bryna Productions)—"Michael Strogoff." Youtkevitch said the yarn had many "false" elements. He said he'd prefer if some Jack London or O. Henry story be made "because these are classics, and our people know and love them."

There appears to be no question that, when it comes to coproduction, the problem of "the line" will have to be worked out since, in both the positive and negative sense, it's important to both sides. Mike Todd ran into it when he first planned to make "War and Peace" with the Russians and the issue of the script immediately became of paramount importance.

Asked how he knew what political line to take in his films, Youtkevitch looked surprised. "No one has to tell me," he said. "I am a part of the system. I believe in it. I know what the proper attitude must be." This knowledge of the "proper attitude" extends, too, to the question of Boris Pasternak's "Doctor Zhivago," which is banned in Russia and almost earned its author expulsion.

"Why should we publish a book in which a man defiles his own country," Youtkevitch asked, adding: "Do you believe in publishing a book in which the author insults his own mother." Told that such a theme certainly wouldn't stop a book from being published in the States, he said this didn't alter the facts as they pertained to Pasternak. He insisted that the awarding of the Nobel Prize to the Soviet author-poet was a deliberate offense against the Soviets. However, he agreed that the attacks on Pasternak had served to focus worldwide attention on the book.

Hume Productions Inc. has been authorized to conduct a motion pictures business in New York, with capital stock of 200 shares, no par value. Goldstein, Golembock & Barrell were filing attorneys at Albany.

Vast Disinterest In Book Author

Hollywood, Nov. 25.

Dr. Bernard V. Dryer, author of current best-seller, "The Image Makers," upcoming Charles Schnee production for Columbia Pictures, fired a broadside at Hollywood production methods during his recent stay in film colony, although admitting he knew nothing about such matters and his case might be a set practice.

Declaring he had had several conferences with Schnee, after having come to Hollywood specifically for discussions with studio on his book, author said it was "inconceivable" to him that not once during his two-week stay had the director, Richard Quine, consulted or met with him. Neither, he added, had the writer who took over completed script by John Michael Hayes. Nor had he even seen the script.

Dryer, who also is director of the Audio-Visual Television Laboratory, School of Medicine, Western Reserve U, Cleveland, said it wasn't his thought that he collaborate on screenplay or be a definite part of production. The psychological aspects of his book, however, he said—which relates the philosophical journey of a surgeon in search of himself—are so complex that he regarded it strange that he hadn't been called in to explain some of the finer points, even if studio didn't care to make use of any additional information he might offer. Since his background as a medical man qualified him to stand as an expert, he pointed out, he had offered his services, but studio hadnt' seen fit to confer in possibly building up the chief character.

Author, however, stressed he was enthusiastic about Schnee as a producer and declared that in his hands he was sure that tome would be brought faithfully to the screen. Dryer's complaint didn't dwell on what might happen to his book—as so many other writers—but merely on studio failing to take advantage of additional help from a story character standpoint.

Already at work on another novel, "A Circle of Women," which won't be finished for another year, Dryer said two major studios are discussing its purchase already, without knowing any more than it carries a medical background. He also is conjecturing setting up his own indie unit to produce it, he said, and while here confabbed with several top producers toward this view.

His previous novel, "Port Afrique," was produced some years ago for Columbia Pictures release by Coronado Productions. "Image Makers" is slated to roll early in 1959 in Connecticut, Europe and North Africa, with Glenn Ford mentioned for lead role. Book has been on the best-seller list since its publication last June.

'80 DAYS' AROUND L. A. 100 WEEKS, $2,217,000

Los Angeles, Nov. 25.

Mike Todd's "Around the World in 80 Days" wound up its first 100 weeks at Carthay Friday night (21) with a mighty $2,217,000 to date. Total of 959,000 cash customers attended during this period.

Picture to date has racked up the second highest gross of any film shown in L. A. firstrun situations. Only "This Is Cinerama," which teed off the Cinerama process, topped it, running up an all-time record $3,845,200 for its 115-week run at Warner Hollywood. "Cinerama Holiday" was a close contender to "80 Days," however, with a sock $2,212,600 for its 81 weeks at Warner Hollywood.

Only six pix have skyrocketed to the million-dollar-plus class in L. A. firstruns. Balance include "Seven Wonders of the World," $1,659,361 for 67 weeks at Warner Hollywood; "Oklahoma," $1,621,200 for 62 weeks at Egyptian and United Artists; and "10 Commandments," $1,424,605 for 71 weeks at Warner Beverly and multiples.

Military Post Pix Competition No Different From PX Hex—O'Donnell

Dallas.

Editor, VARIETY:

May I use this means of replying to the letter from Arthur D. Murphy, Lieutenant, U. S. Navy, which appeared in your Nov. 19 issue, in which he took issue with the stand of the Theatre Owners of America's Committee on Army-Navy Camp Movies, of which I am chairman.

I write not to engage in an argument with Lt. Murphy, but to clear up the misconception he has of our aims; a misconception which other people might also have.

We do not dispute the existence of movie theatres on military posts, for the entertainment of the military stationed at that post. This service is as it should be.

We do, however, consider military post movie competition is grossly unfair competition — the type outlined by the report made by ex-President Herbert Hoover which recommended that all Army and Navy posts withdraw from competition with the local merchants—and it is our sincere belief that we are local merchants. Lt. Murphy, while objecting to having so-called "fringe benefits" of camp movies eliminated from Army and Navy posts, certainly seems to recognize the fact that the merchants throughout the nation and particularly Washington, D. C., were successful in reducing the number of PX stores which apparently were operated for the benefit of Armed Forces personnel, but were in fact, despite that lofty aim, selling merchandise to civilians of all types at greatly reduced prices and created the same type of unfair competition that we claim exists.

When military post theatres show, for an average 25c or less admission, motion pictures which are later shown in the finest commercial theatres at regular prices of $1.25 or 90c, and civilians can attend these military post theatres, we feel unfair competition exists.

We are very proud of the fact that our industry offers free of charge motion pictures for battleships and cruisers at sea, and for all Army camps and Naval installations in foreign countries, either in 16m or 35m, well in advance of their being shown to the theatre-going public, and with this we have no quarrel.

Lt. Murphy wishes to put the merchandising of our product in a different category from all other merchants in our communities. All we are asking is that all of the finest of our motion picture product should play Army camps and Naval installations, but at a period following the commercial showing of these attractions; and that they not be shown to civilian personnel employed by the military, who certainly are not on the same reduced income category as the men in uniform. It is never our intention to act like a dog in the manger, but we who have lived with the situation for many years are in a much stronger position to determine the amount of competition that has been created, then is Lt. Murphy, who prefaces his remarks by saying that he is "neither a Wall Street liquidator nor in any way connected with the Navy Motion Picture Exchange"—and says his opinions and comments were derived "from the standpoint of a career serviceman."

All we ask is that we be granted the same consideration as the liquor industry, the grocery man, the butcher, the baker and the candle stick maker.

In conclusion, Lt. Murphy asks us to put away the Hoover report because it was written by business men for business men.

On that we rest our case.

Robert J. O'Donnell
(Chairman, TOA
Army-Navy Committee)

HOUSTON SANS EXCHANGES

Houston, Nov. 25.

Jimmy Burton, head booker for 20th Century-Fox exchange here will be transferred to the Dallas exchange with the closing of the local branch on Dec. 1. Ray Ressler will be sent to Charlotte, N.C.

This leaves Houston without a major film exchange. The closing of the 20th Century-Fox exchange marks the closing of the third local branch to shutter in a year and a half.

Hail UA Chiefs

Continued from page 4

years of our lives," referring to the entire UA management team).

Referring to Depinet as "he knew when to get out," the former RKO president gave the back-of-the-hand to a former industry fear about "don't let the lawyers in" because in this case Benjamin & Krim "don't queer deals, and they do know about supplying a continuous flow of film product."

Krim's Crack Speech

Krim's address matched the oratory of any on the dais. It was adult, literate, sentimental, realistic. "Instead of nuts & bolts we have the privilege to deal with human beings. If we're not creators we're close to the creators and Bob and I feel like maybe we've done some little thing to help their creations. Most important is the satisfaction from knowing that American motion pictures show the world our way of life . . . As we go from crisis to crisis, we know more and more the true values of freedom of speech, freedom from censorship, the free exchange of cultural values . . . our cups flow over . . . and we will do our best to keep this great industry strong in the future; we dedicate ourselves to that."

Benjamin was equally lucid. He dwelt on the "teary eyes and the rapid pulse" that such a tribute generates because "I can't treat casually the 35 years in this business dating back to when my uncle, Louis Phillips, got me my first job at 15 in the N.Y. Film Board of Trade, to when I got my law degree, to when I became a partner, and in this kaleidoscope of recollections it was only a matter of leaving one part of my career to join another," (since the Phillips, Nizer, Benjamin & Krim firm are essentially show business legalists).

Hope was introduced as "the only guy with guts to go into Russia with a Diner's Club card" and one who "gives away a $1,000,000 worth of himself in charity appearances" for many causes.

Hope took cognizance of the honored guests' oratorical prowess, "I love the way these guys speak off the cuff." He saluted Eddie Dowling as "a show business Catholic—he's the kinda of a guy who gives up matzo balls for Lent."

Referring to film censorship, "They're dressing up Brigitte, in her next picture she'll wear a comb in her hair . . . my picture for UA, 'Paris Holiday,' or 'Around the Bank of America in 80 Days.' That's why I'm here; this is part of the settlement. But they were good sports about it, so when I proposed a film on Jesse James both Arthur and Bob said, 'We know nobody more qualified.' This is gonna be an adult western —we're using older horses . . I'm concerned about the air strike and getting back to the Coast but anyway I always carry tranquilizers —but some stewardesses won't take them . . . I've gained some friends in this industry — some with fresh money . . . Bishop Sheen is gonna do a western—'The Sheriff of Vatican City.'"

It was voted the "best dinner yet."

90 WEEKS IN LOOP

'80 Days' Winds Dec. 21—Grossed $2,500,000.

Chicago, Nov. 25.

"Around World in 80 Days," town's longest running picture, has posted a Dec. 21 closing at Todd's Cinestage. Metro's "Gigi" will supplant two days later, moving over from adjacent Harris to make room for the "Two for the Seesaw" legit tourer slated to bow Dec. 26.

"Around World" will have played here 90 weeks for an estimated gross of around $2,500,000. It's figured some 900,000 persons will have seen the film, which has been hard-ticketed at a $3.50 top, Chi's highest roadshow tariff. In playing out its skein, pic will fall nine weeks short of equalling Windy City's record run for a feature, racked up by the first Cinerama attraction.

Arnold Picker Returns

Arnold Picker, United Artists v.p. in charge of foreign sales, returned to N.Y. this week from a global tour during which he held meetings in Tokyo, Hong Kong, Manila, Rome, Paris and London. While in Japan, Picker initiated arrangements for UA to establish its own Japanese distribution. It'll be functioning in five key cities by April 1, 1959.

Move in Japan was made necessary by new Japanese regulations under which no company not actually operating, i.e. distributing in Japan can obtain import licenses. UA in the past released through the Shochiku Co.

During the first part of his trip, the Far East leg of it, Picker was accompanied by Alfred Katz, his foreign division manager. Swinging through Europe via Rome and Paris, Picker came home from London on a jet flight.

Assoc. British-Pathe In Two-Picture Deal With NTA for U.S. Release

London, Nov. 25.

A deal for the release of two new British pictures in the U.S. States was concluded by Macgregor Scott, general manager and director of Associated British-Pathe, during his recent trip to America. He made a contract with Oliver Unger of National Telefilm Associates for "I Was Monty's Double" and "Ice Cold in Alex."

In both cases the American outlet reserved the right to change the titles. The former is likely to be called "I Was General Montgomery's Double" "Alex" may be retitled "Ice Cold in Alexandria." In both cases Canadian rights were sold to Warner Bros.

Scott, who also handles overseas sales for AB-P, said that NTA was branching out into theatrical distribution and had appointed H. H. Greenblatt, former RKO Radio general sales manager, to helm that department. His deal involves a guarantee against percentage.

AB-Pathe's current British lineup includes "Girls at Sea," which had its West End preem last week; "No Trees in Street," due early next year; and the new Frankie Vaughan-Anna Neagle vehicle, "The Lady is a Square," produced by Herbert Wilcox. Additionally, there a new Victor Skutezky comedy, "Alive and Kicking."

Yanks Bring Inflation With Them; New Tecisa of Madrid So Based

WB Pays Regular 30c

Warner board this week declared the regular 30c dividend on the common stock.

It's payable Feb. 5 to stock holders of record on Jan. 16.

Circulates Memorabilia Of Show Biz to Shut-Ins

Phoenix.

Editor, VARIETY:

Some time ago you were able to partly clear up the mystery of old time actor Eddie Polo for me, mentioning in VARIETY the fact that someone apparently was still keeping track of these oldtimers.

I just thought you might be interested in what was back of my curiosity. To make a long story short—in 1924, I started a hobby of collecting what information I could find about screen actors. Today I have almost a history of these people, starting from the year 1893, and trying to keep it up-to-date.

Today it has developed to the point where I have some 100 scrapbooks in circulation among shut-ins who are no longer able to get out and see the movies. These scrapbooks contain life stories of the stars, along with photographs, and are distributed free, just as a hobby.

I get my information from a collection of some 40 books containing biographical information, some 12,000 index cards filed alphabetically with information gathered from newspapers, movie mags, VARIETY, etc. through the years, and thousands of photographs. These photographs include 8 x 10 glossy prints of such stars of the old days as Flora Finch, John Bunny, Arbuckle, Pickford, the Gish sisters, the Farnums, and many many others.

For over 30 years it has been an interesting hobby — and a lot of work, but I have enjoyed it. I am thankful for such publications as VARIETY, which, incidently, is tops in covering show business, for the many times I have been able to get information from it, that I might not have gotten otherwise. The best of everything to "The Bible of Show Business."

H. Minnear
(940 E. Illini)

Leo Lax's European Expansion

With its eye on the coming European Common Market, Leo Lax Films is expanding in Europe and taking in virtually all phases of the film biz, from production and distribution to dubbing and special effects. Outfit has just extended its deal with National Telefilm Associates for exclusive European representation for NTA.

Leo Lax, marking his 25th year in the French industry, reported in N. Y. this week on his various activities.

(1) His company, in association with Joe Harris of Flamingo Films, has acquired a number of new French pictures for U. S., where Lax maintains his own office, run for him by v.p. George Chasanas. Included in the titles are "The Cat," "Back-to-the-Wall," "The Trap," "Raid," etc. These films either will be released by Lax's outfit, or placed in distribution with other indies, like Jack Ellis.

(2) Lax, who's been dubbing films at his Paris studios for years, is making a determined effort to get films for dubbing into English. "We've got the best dubbing crew in Europe working for us," Lax said. "Through the years, we've dubbed some 600 films. We've made mistakes, and with these mistakes has come experience. Today, we can do the kind of dubbing that makes a film completely acceptable."

Lax said he was convinced that, with the changes taking place in the American market, the need for good dubbing would grow rapidly.

(3) Envisioning Europe as one big market in the not-too-distant future, Lax has opened offices in Italy, Germany and Belgium (for the Benelux countries). These branches, which also handle the NTA sales, are loosely run from Paris headquarters. At his Paris machine shop, Lax is manufacturing complicated special effects machines, capable of turning 16m into 35m, Todd-AO into CinemaScope, etc.

Special Effects Dept.

In the near future, he expects to open special effects departments in both Rome and Munich. "With the Common Market around the corner, I believe we will have to operate all over Europe," he said. The machines built in Paris will be shipped to Italy and Germany to serve local producers.

Noting that tv was making tremendous strides in Europe, with France alone now having over 1,000,000 sets and a commercial network a strong likelihood for 1959, Lax said he wasn't overlooking that field. His NTA representation provides him with pictures to sell not only to the theatres, but also to tv.

Apart from all this, Lax plans to produce a film on the Riviera next June.

Lax started in the French industry in 1933, creating the first French studio for trick photography (animation). Today, he employs 60 persons at his Paris plant. Working with the Resistance during the war, he was arrested by the Gestapo. After the war, he was honored with a medal from the Resistance Movement.

Formation of Tecisa as a new and internationally-minded production company in Spain was reported in Gotham this week by Henry Leiser, its executive producer, and Jose G. Maesso, general manager. Duo is visiting N.Y. and the Coast to round up talent and set production-distribution deals.

Tecisa, which is also looking into the tv film production field, is backed by Pierre Couret whose Spanish and international holdings include production, distribution and exhibition.

Leiser is an American long active in France and lately in Spain. Spain, he reports, is still Europe's cheapest country for production. Tecisa wasn't looking as much for coproduction in the literal sense of the word as for a tieup with U.S. companies for distribution. Outfit has five feature properties ready to roll in 1959. While on the Coast, Leiser and Maesso plan to snag one or two stars for each. All of the pix will be done in English-language versions.

Reason why Tecisa wasn't overly eager for American production partners was that, whenever the Yanks come into a territory, they automatically inspire local inflation of costs, Leiser explained. However, Tecisa does need global distribution for its films, its own release setup being food primarily in Spain and Portugal where the parent outfit has top theatres.

Long-Range

Leiser said Tecisa would break with precedent by "planning ahead for two years. That's not usually done in Spain." He said further that Tecisa would offer a solid and efficient base for American producers coming to Madrid and would act as a service organization in this respect. Outfit will open a New York office, and form a U.S. subsid, soon.

"We have found that American producers who come to Spain generally have little confidence regarding the conditions they are likely to meet," Leiser opined. "Now, at least they'll have a place where to hang their hat."

He said Tecisa had no peseta problems whatever and could draw also on blocked industrial accounts, much as Samuel Bronston did in making his "John Paul Jones." One of the films Tecisa intends to make is "Pipedream on a Pipeline" for which the U.S. forces in Spain have pledged their full cooperation. It's a comedy locallled at American air and naval bases in Spain. A western also is on the agenda, titled "The Coyote."

Later on, Tecisa intends to turn this story into a tv series. It has purchased 200 stories, all featuring the same hero, who'll be an American. "Our geography is such that we can duplicate virtually any area of the United States," Leiser said. Couret is due to join Leiser and Maesso in N.Y. within the next week.

Int'l Film Producers To Mull Lineup for All Next Year's Pix Fests

Paris, Nov. 25.

The Federation of International Assns. of Film Producers meets here Thurs. (27). High on the agenda are the international film fests to be recognized for 1959 plus talks on proposed international film summit meetings between all important film producing countries, along with the rising threat of tele in Europe, and other matters including distrib troubles in Belgium, Switzerland and Turkey.

FIAFP made it clear at its last meeting in Venice last September that only three festivals would get an "A" rating from the org, plus one other to appease the others somewhat. The FIAFP has already had 14 demands for fests next year.

These are Cannes, May 1-15; Mara Del Plata, Karlovy Vary, June 5-14; Berlin, June 26 to July 7, San Sebastian, Vancouver, Stratford, Canada, Venice, Aug. 23-Sept. 6; Cork, Moscow, London, Oct. 12-25; Australia, San Francisco and undated manifestations in Locarno, Yorkton-Canada and Edinburgh.

CBS Prexy Cowan on Quiz Shows: 'They'll Be Back'; Hits TV Snipers

Minneapolis, Nov. 25.

Addressing the Minneapolis Advertising Club, CBS-TV president Louis Cowan predicted a "comeback" for quiz shows.

At the same time, answering video programs newspaper critics and columnists, "who for some unknown reason this new season are sniping away harder than ever," Cowan asserted "it's a wonder tv quality, on the aggregate, is as good as it is."

Admitting that "of course, there's plenty of room for improvement," Cowan said he believes that compared to other mediums depending upon the creative arts, like the stage and films, video, especially considering its comparative youth and voraciousness in using up material, is giving a good account of itself.

Cowan made clear, however, that on his part he welcomes constructive criticism and expects his medium to benefit by it. He also pointed out that the public itself must bear some responsibility for quality lapses, citing as an example, that on election night when two networks were devoting themselves to returns a third, offering Western fare the first hour, had 50% of the tv audience.

Relative to the quiz shows, Cowan, himself responsible for "Quiz Kids" and "$64,000 Question," said that, while "in this climate," they've served their purpose and usefulness, he envisions their eventual return to popularity.

"I don't know if dishonesty was involved in any of the quiz shows. I do know that no finger of suspicion has been pointed at '$64,000 Question.' However, the bad publicity attendant upon some of the quiz shows cost it too much of its following and that, of course, is why it has been dropped.

"I've always felt that quiz shows must have spontaneity and, above all else, they must boast complete integrity—there must be no falsification of any kind. A trouble, perhaps, is that there always was a temptation to hypo the shows. If it's proved that any of the shows was amiss the yielding to such a temptation undoubtedly provides the explanation."

Cowan pointed out how tv always is on the quest for high quality talent and material and how comparatively scarce they are.

"We're looking all the time for material," said Cowan. "TV didn't invent the quality cult. Other mediums requiring creativity have the same problems. How many good motion pictures are there? How many great writers, poets, scientists? We know we must make our medium still better than it is. We will consecrate our efforts toward that end, but we realize our task is difficult."

He pointed out that westerns, for example, supposed to be swamping the home screens, actually occupy only a few of the night's total hours.

"CBS is spending much money for research in its effort to improve tv's quality—millions of dollars. No doubt the other networks are doing the same. Currently we have 31 new programs in the process of development. We bring together as many talents as possible—as many as we can find."

Hair Ye, Hair Ye

Minneapolis, Nov. 25.

They've been blaming television for nearly everything displeasing—they even blame it for dandruff, complained Louis Cowan, CBS-TV president, in a talk to the Minneapolis Advertising Club.

The video responsibility for dandruff was attributed by a certain "expert" to the fact, he said, that people watching thrilling Westerns scratch their heads under the tension and that's bad for the scalp.

But Cowan feels, of course, that in this and many other similar instances "they're going a little too far."

'Concentration' Newest Casualty

Another Barry-Enright r... tion. "Concentration," will bite the dust this week with "It Could Be You," a Ralph Edwards offering moving into the former's NBC-TV Thursday 8:30 p.m. spot. Pharmaceuticals, now sponsoring "Concentration," will back "It Could Be You," audience participation program. Bill Leyden is set for emcee assignment.

"It Could Be You" was a summer replacement for Edwards' "This Is Your Life." It is also Monday-through-Friday 12:30 p.m. attraction on NBC-TV.

"Concentration" was launched as an evening filler some weeks ago, when the maligned "Twenty-One" was removed from the airlanes.

Susskind on TV Critics: God Bless 'Em One and All

Hollywood, Nov. 25.

Here on a trip to cast a picture he will produce for Columbia, television producer David Susskind took time out to defend the tv critic and blast those producers who contribute to the "mediocrity of tv."

Before returning to N.Y., Susskind, producer of the DuPont, Rexall and Sheaffer specs, among others, declared "the healthiest sign on the horizon is the constant agitation from people within the industry fed to death with the low level of the industry, and trying to do something about it." He slapped at those producers who want to "get a show at any cost," averring they "diminish and demean tv."

Added Susskind: "I've never been a critic lover, but in the low condition tv has been in the last year, the most potent voice in tv has been the critic. They are against the shoddy and the cheap. They scream for a return to a high standard, they seek to stave off the demise of tv. I can't stand people who whine about critics. The critics do more than those network heads who say the critics pan their shows because tv is taking away their newspapers' advertising. I think without the critic we would have more mediocrity than we now have.

"Today Madison Avenue is in a panic state because of the state of the economy, and desperation determines their programming; the sponsor operates on a panic basis. Before they were rich, smug and fat. Both ways the programming was bad," says Susskind.

Producer singles out as outstanding weekly shows "Father Knows Best," Dinah Shore, Steve Allen, Ed Sullivan, "Playhouse 90," "U.S. Steel," "Armstrong Theatre" and the Sunday afternoon programs which he terms "a sheer intellectual delight." These programs he has great respect for, but as to the rest, he declares "they are so predictably uniform, conformist and dull that tv shrinks in size and there is no excitement. The rest of the dial is a who's who of trivia and junk. The tv set becomes another piece of furniture, except that it's lit. People watch it rather than talk to each other. But when the specials come along, they galvanize everyone with excitement, they become an event. You can't rally around a 'Wells Fargo' or 'Haggis Baggis.'

"I love tv. I can't understand the men who have left it to go to what they think are greener pastures. What greener pasture is there than in entertaining 50,000,000 people? When tv is used cheaply and sordidly with mediocrity, you're blasphemous of something quite wonderful. As a result of what's being made, most of the dial is blasphemous," he charges.

WKY EXITING AS NBC RADIO AFFIL

Oklahoma City, Nov. 25.

WKY Radio, Oklahoma City, and the National Broadcasting Co. mutually agreed today (Tues.) to terminate the radio affiliation contract.

This will enable WKY Radio to expand its programming activities in public service, farm, service news and other entertainment features, says Norman P. Bagwell, station manager.

'Don Quixote' As Ferrer ABC Spec

ABC-TV is peddling a 90-minute musical, based on Cervantes' "Don Quixote" and starring Jose Ferrer. Stanza will also front Jose Greco and his Flamenco terpers and guitarist Carlos Montoya.

Stanza went on the market only recently, as part of ABC's program to upbeat one-shot specials, but so far there are no bankroller bites reported for the special, which is being packaged by Jacques Traubee. Traubee hasn't signed a Sancho Panza, the No. 2 character in the "Quixote" tome, but the network says it is "considering" fine names—Bert Lahr, Walter Slezak, Mickey Rooney, Stubby Kaye and Ed Wynn.

Package will cost between $250,000 and $300,000, although price is not final. One network exec felt show will be highest priced in ABC history.

Bill Paley Reminisces On the Good Old Days At Pioneers Luncheon

The air was redolent of Henry Burbig, Tony Wons, Ann Leaf, diction medal award winners and George Hall's Orch as the Broadcast Pioneers met last Thursday (20) to honor three vets of the industry—William S. Paley, chairman of CBS; Carl Haverlin, prexy of BMI, and William S. Hedges, veep of NBC.

Nostalgically, Paley traced his rise from the summer of 1927 when he was veep in his family cigar biz and decided to sponsor a once-a-week program on a local Philly outlet. The program, consisting of an hour-long musical show with a 20-piece orch, male and female singers, a small chorus and a name guest, cost the staggering sum of $50. This was the first La Palina Hour.

When Paley's uncle discovered the firm was squandering such high sums of money in an unknown medium he objected. His uncle, it appears, also thought radio advertising might ruin the sturdy reputation of La Palina cigars. "I was forced to cancel the contract," Paley lamented.

The chairman of CBS recalled how his family ultimately made an investment in the United Independent Broadcasters and of the subsequent growth of CBS. He related how he signed Lowell Thomas for a series of news programs and how he managed to get Bing Crosby's signature to a contract. His attempts to get the Met Opera on CBS, however, were none too successful despite an impressive pitch to Otto Kahn, one of the major backers of the Met.

Frank Pellegrin, national prexy of the Broadcast Pioneers, presented the achievement awards.

After the luncheon, the ghosts of radio hovering in the room picked up their carbon mikes and caught a celestial sermon by radio preacher S. Parkes Cadman.

'Person-to-Person's' Door-to-Door Promo

Some 10,000 Fuller Brush salesmen this week are touting their boss' appearance on Ed Murrow's "Person to Person" Friday (28) over CBS-TV.

Salesmen, who make about 20 calls each a day, are telling housefraus to be sure to catch their boss, Alfred C. Fuller, when Murrow looks in on him in Hartford, Conn.

It's estimated that 1,000,000 house keepers will have been alerted to tune by the time Murrow knocks on Fuller's door.

The 'Fix' That Paid Off

This is "fixin' time" around the networks in a desperate bid to bring order out of chaos and thus salvage some of the weaker entries. New producers, directors, writers, change in formats, etc., are the order of the day. In most cases it's a long shot and few of them make the grade, the basic premise having already been established. Film shows have to ride on the initial concept. Chances are slightly better for live entries.

CBS was taking a long shot when, in the face of approaching disaster for the Tuesday night Garry Moore hour variety show, it decided to install Bob Banner as producer and throw out Ralph Levy and his team (despite the fact that Levy has had quite an impressive record in the past). It meant paying off on all Levy staffers committed for the show and operating from scratch.

It only happened three weeks ago, but the Moore show, instead of winding up as a $100,000-a-week fiasco, may well wind up one of the season's winners. Trendex and Arbitron have reversed themselves on the ratings and even Revlon boss Charles Revson, who was a most unhappy fella three weeks ago, has been directing some kind words toward CBS.

The Chemistry's Right

CBS-TV sales staffers apparently subscribe to the DuPont motto, "Better Things For Better Living...Through Chemistry," maintaining it's a three-way plus for the web these tough-selling days. CBS-TV is reportedly only network to snare a major chemical advertiser this year.

Currently, CBS-TV has DuPont with "DuPont Show of the Month"; rival Monsanto Chemical backing "Conquest," science series and Olin Mathieson latching on to Ed Murrow's "Small World" on alternate Sunday basis.

L & M's Now Got A Shootin' Yen; Buys 'Law Gun'

Liggett & Myers has had a change of heart. With the exception of its "Gunsmoke," the tobacco company has had an aversion toward westerns and wanted no further truck with them. However, L&M has just put in an order for a new half-hours telefilm entry out of the Dick Powell Four-Star shop. This one's called "Law Gun" and will go into the Saturday night 10:30 slot of NBC-TV as replacement for the ciggie company's "Brains and Brawn."

Initially L&M had negotiated for Jack Webb's "The D. A.'s Man" as the successor show to "Brains," but it now looks like "D.A." will go into the Thursday at 8 NBC period to replace Ed Wynn, another upcoming L&M casualty.

With the sale of "Law Gun," Four-Star becomes practically the hottest indie-producing company on the Coast, what with its "Zane Grey Theatre," "Wanted—Dead or Alive," "Rifleman," "Trackdown" and the projected new series on "Richard Diamond," which may get the Sunday night at 10 berth on CBS-TV.

Fanny Hurst Axed; Monty Hall's 'Byline'

"Byline '59 with Monty Hall," new interview program by WNEW-TV, N.Y., replaces the Fannie Hurst talk-around at the beginning of the new year. Hall's current stanza, "Bingo-at-Home" is being axed by WNEW-TV in late December.

Miss Hurst, who has been on the station several months for Associated Food Stores, now has the 1-1:30 daily anchorage. The show will be cancelled on Dec. 12, with Hall, currently in the 3:30-4:30 time with "Bingo," taking over after a lapse of a couple of weeks.

WNEW figures the Hall show will have a wider audience appeal than Miss Hurst's adlib sessions.

Taking over for "Bingo" from 3:30 on will be reruns of the Douglas Fairbanks Jr. anthology and a series called "Matinee Playhouse," comprised of reruns from "Orient Express" and the Lilli Palmer telefilm anthology.

At the Right Price, Will Paramount Unload Metropolitan B'cast Stock?

Paramount Pictures denied last week that it was selling its 335,000 shares of stock in Metropolitan Broadcasting, which operates WNEW and WNEW-TV, in New York, and WTTG, Washington. A spokesman for the motion picture company did not deny, however, that it would sell at the right price.

Par's video situation has caused considerable speculation in the trade these past days. The major owns KTLA, Los Angeles, outright and a fraction over 20% in Metropolitan Broadcasting. After failure of an attempt last year by Par to merge KTLA with Metropolitan, the company, whose basic biz is production of feature films, was placed in a somewhat strange situation.

Effort to merge WNEW, WTTG and KTLA was obviously an attempt to consolidate its television interests; it's an exceptional circumstance for major interests to possess unaffiliated holdings. It complicates bookkeeping, prevents the interests from the prestige usually afforded a major tv chain and often obviates the kind of savings in telefilm deals that a big chain can negotiate with distributors.

For these reasons, it is anticipated that Par will ultimately sell either its Metropolitan stock or KTLA.

When Par sought the merger—and it looked for a time as though it would be accomplished—Richard Buckley and his supporters on the Metropolitan board squelched the deal, reportedly because KTLA's financial position did not offer a particularly advantageous balance to Metropolitan when weighed against the money-making WNEW Radio, which was then—and may still be—the largest money earner in the three-station MB roster. It is understood that Buckley and Co. are still not interested.

Then, too, Par aspired to con-

(Continued on page 48)

Serling's 'Requiem' As Legiter, Film

Hollywood, Nov. 25.

Another tv-to-stage-to-films shuttle is in the offing, this time for Rod Serling's "Requiem for a Heavyweight." Norman Panama and Melvin Frank are slated to produce a Broadway version of "Requiem" in the fall, and subsequently film the drama for Paramount.

Pic company is financing in return for the film rights. Serling has done a complete rewrite of the original script for the stage version, which Ralph Nelson will direct. Nelson directed the original on "90." Jack Palance, who starred in the tv "Requiem," is tied up with foreign film commitments, but Anthony Quinn is reportedly interested in doing the stage role.

Serling began his rewrite this summer, and Panama & Frank approached him on a possible film deal after they were shown the kinescope. At this point, however, Serling wanted to go ahead with the legiter, and Panama & Frank decided to go along on that basis. Serling completed the legit script last week.

FORTUNE'S HATCHET JOB ON TV

I Love Luce vs. 'I Love Lucy'

The industry this week was quick to grasp the "seven-year itch" aspect of the new attack on tv by Henry R. Luce's Fortune mag. It was back in August, 1951, that a Fortune piece entitled "TV's Time For Trouble" crystal-balled that "ownership figures reveal that an important percentage of the major tv market area are already close to saturation." (In '51 only 13,000,000 sets were in use as contrasted with the 47,500,000 sets today).

Seven years ago Fortune said: "Certainly television has made a spectacular showing, In the face of doubled costs, the four networks (including their 14 owned-and-operated stations) cut their losses from $12 million in 1949 to $9 million in 1950." Whistling another tune, the new Fortune piece says: "The networks were particularly hard hit—their profits dropped from $85 million to $71 million."

Prominent on Fortune's docket is the classic instance of Philip Morris dropping "I Love Lucy" because "it isn't selling cigarets," There's no mention of the fact that sponsorship of "Lucy" was promptly grabbed up by other and bigger sponsors and that today every cigaret company, including PM, is a major advertiser in tv.

Cadillac and Pontiac are cited as instances of advertisers unenthusiastic about tv, but there's no mention of two sister divisions of GM—Chevy and Buick—who combined will be spending more than $15,000,000 time and talent for network shows this season. And Pontiac's back for a $5,000,000 ride with specials.

Tape Could Help Restore Chi's Status as TV Production Centre

By LES BROWN

Chicago, Nov. 25.

Late considerations of Chicago as a network production centre have overlooked the fact that at least two major shows already "originate" here, with a third on the verge of starting and several others in the pilot or projected stages. The shows are all on film or video tape, and they originate here in the sense that they are brainstormed in Chicago.

The two which are already on the air are "All Star Golf" and "Championship Bowling," both produced by Peter De Met, filmed at the Sidney Goltz plant, and packaged and distributed by Walter Schwimmer Inc. "Golf" is in its second year as an ABC-TV entry, while "Bowling" is in its fifth year of syndication. A third De Met property, but one in which the Schwimmer enterprise doesn't figure, is "Women's Major League Bowling," a new bowling skein which Brunswick is purchasing for Saturday afternoons on NBC-TV.

Why the jingoism—the stress on the made-in-Chicago label? Because about half the broadcasting trade here is preoccupied with shaking the corpse back to life, organizing in groups like Chicago Unlimited and Academy of Television Arts and Sciences for the purpose of shouting Chicago's creative yawp over the national rooftops. Maybe it's neurotic, but a large number of Chicago broadcasters and talent are not happy with the city's mere market status in the industry, even though the status is that of the second largest in the U.S.

Live originations have been out of the picture for some time, and the outlook for their return is anything but optimistic, but the tv

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P & G Is Having Soaper Troubles

Procter & Gamble, which doesn't often read the riot act on daytime serials once they're off the ground, is nonetheless concerned over its brace of NBC-TV entries in the 3 to 4 p.m. slot. P&G, from all accounts, isn't too happy over the rating returns and the soap company's Cincy brass has been doing some emergency huddling.

There have been several extensions on the Nov. 1 option date on the brace of shows, "Today Is Ours" and "From These Roots," and latest info is that the former show will be bumped in favor of "Young Dr. Malone," long a radio fave. However, the transition will be gradual, with a doctor being worked into the continuity of "Today Is Ours" to prepare the viewers for the switch.

NIELSEN'S PUBLIC STOCK OFFERING

Chicago, Nov. 25.

A. C. Nielsen Co., the tv ratings firm, made its first public stock offering last week by issuing 64,500 shares of common stock for the open market. A total of 126,780 shares of common were registered with the Securities and Exchange Commission by Nielsen, the additional 62,280 shares being allotted for sale by certain stockholders to facilitate an over-the-counter market for the stock.

Proceeds will be added to the company's general funds. At the end of the last fiscal year, Aug. 31, 1958, Nielsen's consolidated service revenue was $24,132,259 and its net profit $1,129,385.

WEBS SAY IT'S 'PREMEDITATED'

By GEORGE ROSEN

The newest issue of Fortune magazine, just out, unleashes a scathing denunciation of television. In the words of tv executives, it's probably the most devastating hatchet job yet done on the industry. The networks are hopping mad, claiming that the article, written by Richard Austin Smith, is not only full of inaccuracies and distortions, but has drawn from the interviews only the inferences it wanted to draw in a "premeditated, precalculated" job. The design, say the networks, is to downgrade the medium of television which has been taking an ever-increasing chunk of the advertising dollar away from the printed media.

The Fortune piece, titled "TV: The Light That Failed," is unsparing. On the leadoff page, it sets forth the preamble (that keys the entire article) that "another season of second-rate programming has started TV on a self-destruction cycle: program mediocrity reduces audience, reduced audience weakens the medium's economics, weakened economics seems to bring on more mediocrity." All the networks take it on the chin, with NBC in particular coming in for some harsh, unflattering words, the article contending that the network has been losing ground since the departure of Pat Weaver, who is held up as something of a shining light who gave tv its finest hour. (Along with interviewing network chieftains, Smith and his researchers spent considerable time in sounding out Weaver on the present state of tv.) NBC's top echelon contend that they might as well have not been interviewed, based on the utter disregard of their info.

Coming on the heels of the recent Reader's Digest advocacy of pay tv (the Fotrune article also carries the torch for feevee as the inevitable answer to existing pro-

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AFTRA, Webs Okay On Pay, But Other Areas Are Still Critical

After meeting informally with the three tv networks over the weekend and arriving at a mutually agreeable wage for national spot commercials made on tape, the American Federation of Television & Radio Artists was preparing yesterday (Tues.) to resume its formal dickering on five other points, at least one of which some sources say is critical.

AFTRA has already made a "firm demand" for a no-stockpiling clause in the 1958-60 contract. The clause is designed to prevent networks and stations from utilizing kinescopes and video tapes to "break" an AFTRA strike. Union wants a guarantee that no programs recorded in advance be used during a walkout period, and this demand was described as being unlike money talks, because unlike money it is not a "negotiable area." Instead, "it is a demand which must be accepted as is or not at all."

The union's national council had a "war" meeting all day Monday (24) during which they reportedly concluded that the stockpiling clause was a strike issue. The in-the-know boys didn't always consider it a crucial point in negotiations, but that was before the latest compromises on spot wages. Evidently, the feeling has evolved that if the union gave ground on money, the networks will have to give ground on this issue. (One part of the contract cannot be okayed on paper until all parts of the contract are worked out.)

Something else AFTRA has been aggressively seeking since the money angles have been fairly well established is a new clause establishing payment to staff announcers for tapes they have made and which are used when they are off duty. This, it has been explained, is designed to prevent networks and stations from cutting down the size of their announcing staffs. Unless it is established, some unionites figure that the number of tv

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Garrison Back to Berle

Greg Garrison has been signed as director of the Milton Berle Wednesday night show on NBC-TV for Kraft, via J. Walter Thompson. He takes over on Dec. 3.

It's in the nature of a reunion. Garrison directed the ex-Berle Tuesday night show in '54 and '55.

NBC-TV Down To 1 Nighttime Quiz; 'Tic Tac' Going

On the heels of the cancellation of "Concentration," NBC-TV is already planning to bump the Monday night 7:30 "Tic Tac Dough" entry (also off the Barry-Enright production shelf). Going into the Monday slot will be "Northwest Passage," currently riding 7:30 on Sundays but due for the sponsor axe. Since the network is committed to 26 weeks on the Metro TV-conceived "Northwest Passage," it'll ride out the remainder of the series sustaining. However, NBC is trying to persuade Procter & Gamble to put its 'Tic Tac' money into "NW Passage." Switch is scheduled to go into effect Jan. 8.

With the exiting of "Concentration" (see separate story) and "Tic Tac Dough," NBC will be down to a single nighttime quiz show, "The Price Is Right," which is still enjoying some respectable ratings.

Also due for NBC-TV cancellation: "Behind Closed Doors," sponsored jointly by Liggett & Myers and American Home Products. Don Sharpe's "Green Peacock" may get the nod as replacement.

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Cy Howard Entry On CBS-TV Agenda

CBS-TV is hot about two upcoming entries. One of them brings Cy Howard (ex-"My Friend Irma") back into the network fold. He's currently prepping a half-hour series starring Sam Levene and Eddie Hodges (the kid in the "Music Man" legiter) tabbed "The Wonderful World of Little Julius." It's offbeat situation comedy and series will be shot in N.Y. Howard is both producer and writer. Gregory Ratoff may also go into the show as a regular. If pilot comes up to expectations CBS will rush it into production for early exposure.

Other is the "Peck's Bad Girl" series starring Patty McCormick and Wendell Corey, being shot on the Coast. This one may be pegged as the successor show to "Invisible Man," currently riding out a 13-week sustaining cycle on the web.

PONTIAC DICKERING JUDY GARLAND SPEC

Executives of MacManus, John & Adams agency, are huddling with Judy Garland to star in a special pencilled in for April and to be bankrolled by the Pontiac Div of General Motors.

Disagreement has arisen over the fact that Miss Garland wants to do the show on film while the agency prefers her to do the show either live or on tape.

Neither the time nor the network has been set. Pontiac specials are riding on both NBC and CBS this season.

Soviet TV Status on Par With U. S. in 1950, Sez Ralph Cohn

By ART WOODSTONE

Ralph Cohn, president of Screen Gems, was struck by how closely the operation of Russia's communist state approximates in some respects the "capitalistic" system. Cohn returned last week from a State Department-sponsored junket, on which he and four other U. S. television representatives once-overed Soviet video.

One thing that the group of Americans noted, Cohn said, was the fact that Russia has television commercials. At various points in the daily schedule, Russian stations bunch five-minutes of blurbs, which the Communists choose to call "announcements." They usually fall at the end of a tv performance, so that they don't interfere with the continuity of the stanzas, and they cost relatively little, according to Cohn.

The announcements advertise department store sales, what's playing at the local legit house and motion picture theatres, they carry requests by factories for workers, and the like, but the Russians told the American observers that their so-called commercials differ in one very important respect from those in the U.S.—they are not for the profit of the advertiser, but instead only "announce" where citizens can buy what.

(Cohn said he still insisted upon calling them "commercials.")

There are 55 to 60 video stations in Russia, said Cohn. But they don't have a network setup yet, although, said Cohn, they are working on it, with cable connections due in about a year to connect Moscow with Leningrad and Kiev.

In this respect, Cohn was reminded of the status of American television in about 1950.

The Screen Gems head told reporters that the telecasts behind the Iron Curtain were not all "grim, dreary and propaganda," although he noted that they got their fair share of propaganda into daily news reports. "There was also a great deal of pure entertainment," Cohn observed. Russia hasn't as much "indigenous tv entertainment" as the U.S. It's primarily brought to tv from other entertainment media such as the ballet and the symphony.

However, the Russian motion picture industry has begun producing programming for tv stations for a price. Cohn said that the Communist motion picture producers tend to view video as an upstart, much after the fashion of their American counterparts a few years back. They insisted to Cohn that tv would never supplant theatrical production and would remain only a small part of their

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Governor TV's New Animated Cartoon Segs

Governor TV has signed on a new group of fully animated cartoons. Transvideo Artists is producing a series of 52 five-minute shows for the moppet mart called "Bucky and Pepito," in color, and the first seven are already completed.

Governor boss Arthur Kerman closed the initial deal for the animations with WHDH-TV, Boston. The flicks are being produced at the rate of two a week, with all 52 pegged for completion by spring.

Rating Payoff On Triple Exposure: NTA Case History

Does double or triple exposure in the top market in the country, N.Y., add rating points to the involved shows? Does the practice eat into the rating performance of participating stations?

NTA Film Network, which is triple exposing its network lineup, has come up with some impressive rating figures showing that its programs are getting a far better rating shake via triple exposure than they would otherwise. The network ammunition sidestepped the question of whether participating stations may have their rating points cut by exposure of the same show on another station later in the week.

But there's no doubt about it, according to Arbitron figures for the month of October, "Man Without a Gun" and "How to Marry a Millionaire," two of the three NTA web series, could not deliver the rating performance it did via one indie station. On the three stations, WNTA, WOR-TV, and WPIX, "Gun" hit a total 10.5 rating and "Millionaire" a 9.8. Web's weakest rated show "This Is Alice" drew a 4.4 for the month of October on the three stations, but first two weeks in Nov. Arbitrons, "Alice" hit a 9.6 stride.

Interesting to note, NTA execs say that neither WNTA, WOR or WPIX received as high a rating for any individual show as the 9.8 for "Millionaire" during the month

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Vidpix Chatter

Egon C. Neilsen, prez of Cinema-Vue International, planed to Europe to finalize negotiations for a telefilm series to be produced in Scandinavian . . . Atlantic Television has made a package deal for its "Dr. Christian" features with station NHK, Tokyo . . . KVKM-TV, Texas, as inked a deal for the Trans-Lux Encyclopaedia Britannica film library . . . WOR-TV, N.Y., is telecasting the **Drew Pearson**-narrated series "New Horizons" Sunday mornings . . . **Claire Trevor** and **Gene Evans** signed for the leading roles in Westinghouse Desilu Playhouse's "The Happy Hill" . . . ABC Films has inked 19 additional markets on "26 Men."

FEATURE GLEAM IN OFFICIAL'S EYE

Official Films, which heretofore has confined its operation to telefilms, is eyeing the feature field in the hope of latching on to some cinematics, or forming a liaison with a smaller feature distribution firm.

Reason apparently is the yen for diversification and the desire to feed additional product to its sales force. Official has cut its sales team down to 11 men, a hard core group now out pitching "Sir Lancelot," "Buccaneers" and mopping up on "Robin Hood."

It plans to have two first-runners in syndication next year, and a minimum of four projects for national sale.

Set Up Telefrance As a Niles Subsid

Chicago, Nov. 25.

U.S. franchise for the filmed video commercials made by Andre Sarrut of France has been acquired by a corporation to be known as Telefrance, which will operate as a subsidiary of Fred Niles Productions Inc. with headquarters in Chi. Niles himself is prez of the corporation; Marvin Frank of W. B. Doner Advertising is treasurer; and Aaron Cushman of the public relations firm bearing his name is secretary.

Telefrance will contract U.S. biz for Sarrut's animated cartoon production company, Les Gemeaux, S.A., and for his S.A.R.L. LaComete, which specializes in advertising and informational films. Both companies have won numerous awards in international competitions. The commercials contracted for here will, of course, be produced in France.

Those U.S., Brit. Pay Differentials

According to many top American telefilm producer-distributors with a stake in telefilm co-production deals with British interests, it's inevitable that wage and residual payment differentials for talent on both sides of the Atlantic will be minimized with time.

It would seem, after checking the American telefilm producer-distributors, that the resistance for growing equality in talent payment exists more in Britain than the U.S. American telefilm execs currently enjoy the advantage of not paying any residual payment to British talent unions on series produced in England and shown in the U.S. But that's an advantage which many of them feel will fall by the wayside with time.

Under the British formula, actors, writers and directors get no rerun payments until the third run, when they get one-third of the original fee. But the rerun payments only apply to telecasting in Britain. That rerun formula, or one patterned after that of U.S. unions, will be extended to encompass telecasting in the U.S., it's predicted.

From the viewpoint of many American telefilm producer-distributor the bigger issue is to get a hit, rather than one of residual payments or riding on the differential in talent costs.

But it's pointed out that while U.S. telefilm producer-distributors may have a greater ability to pay for talent, the possible recoupement being greater in the U.S., British tv interests, with their potential limited, may balk at hiked scales.

One step in the direction of minimizing the differentials paid to talent has been taken by Writers Guild of America. WGA plans to affiliate in the near future with the British Screen & Television Writers Assn. When that affiliation takes place, some hard bargaining on British scales will be in the offing.

25 Syndication Series Either In Production or In Coast Hopper

Hollywood, Nov. 25.

Production for syndication is on the upbeat here, with a total of more than 25 series already in production or on the planning boards for late fall or winter starts. At the same time, foreign telefilm production for syndication appears to be on the downbeat, accounting for the swing back to Hollywood as the syndicated production base.

Ziv, as usual, heads the list of syndicated producers, with four shows already in production and a fifth slated to start within a couple of weeks. Latter is the new Macdonald Carey starrer, "Lock-Out." In production are "Mackenzie's Raiders," "Bold Venture," "Highway Patrol" and "Sea Hunt."

National Telefilm Associates is still in production on "U. S. Marshal" and is in preproduction stages on "The Third Man" and "High Noon." These latter two may be earmarked for network sale or the NTA Film Network, and NTA is reportedly also dickering start of second-year production of "How to Marry a Millionaire" for the NTA web.

Desilu will begin production in four or five weeks on "The Man Nobody Knows" for CBS Films, and Sam Gallu expects to start "Border Patrol" for the same company come January, with hefty regional sales already in on the latter. Screen Gems will begin filming "Stake-Out" shortly as the first of its three-a-year schedule for syndication, with the second to follow in spring; currently in coproduction is "Rescue 8." Revue is filming second-year production of "Mike Hammer" and "State Trooper," and Independent Television Corp. is filming additional "Sgt. Preston of the Yukon" stanzas for syndication.

California National, already film-

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Bester to Coast On Science Fictioners

Alfred Bester, one of the leading science fiction novelists, author of "The Demolished Man," "Starburst," "Top Secret," etc., and science fiction tv series, is off for the Coast today (Wed.) to confer with MCA execs.

A new science fiction series is the subject.

TV Subsid Enjoys Benefits of UA's Adv.-Promo Staff

Advertising, promotion and exploitation division of the United Artists motion picture company is geared to go to work on all telefilm series of the UA tv subsid.

Meshing of the parent company's ad-promotion division comes at a time when the subsid is tooling up on its five series, four of which will be ready for the January casualty season.

Bruce Eells, United Artists Television prez, says the use of the parent company's ad-promotion facilities will be part of UATV's commitment with either national or regional sponsors. He states that the allocation of costs for the ad-promo job will be a matter of negotiations. Part of the costs, though, will be absorbed by UATV which has the functioning organization of the parent company from which to draw from, 65 field men operating out of 33 film exchanges, as well as the home office's ad and promo department, one of the largest in the motion picture industry.

According to Roger Lewis, UA national ad-promotion-exploitation director, launching of a new UA series will be treated in the same manner as the bow of a new UA motion picture.

First filmed episodes on the following series will be ready for January airings: "Troubleshooters," "Hudson's Bay," "International Airport," and "Dennis O'Keefe Show."

RAI-TV's Musical Series to Go on Film

Rome, Nov. 25.

RAI-TV is planning to film a series of half-hour musical shows for later showing over the Italian telenetwork. Shows would feature some of the country's top comedians, supported by large numbers of singers.

Local source indicates that a pic director, Mario Mattoli, is being dickered to helm the series. Initial budget troubles, it's said, have emerged in that director wants $6,000 per item, while RAI-TV is only willing to spend some $3,000 for each half-hour segment.

Ziv Int'l Preps A New Bundle

Ziv International is prepping another five series for the foreign market.

They are: Spanish dubbing for "Bat Masterson," fourth year production of "Highway Patrol," and second year filming of "Sea Hunt," also German-language versions of "District Attorney" and "Tombstone Territory."

New sales rung up in the foreign field include: "Cisco Kid" purchased for all markets in Australia. Set for Sydney and Melbourne are "Bat Masterson," Mackenzie's Raiders," "Rough Riders," "West Point," "Men of Annapolis," fourth year "Favorite Story," second year "Mr. District Attorney," "I Led Three Lives," "Corliss Archer" and "Eddie Cantor Comedy Theatre."

For four-city network airing in Japan, new purchases are "Bat Masterson," "Rough Riders," sec-

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Geo. Shupert's ABC Film Setup Into High Gear; New Entries Set

ABC Films is striking pay dirt this year, inking three national deals and thumping along with a healthier syndication operation.

George Shupert-helmed ABC subsid came in this season with sales rights to five series, two of which "Man With A Camera" and "One Step Beyond" were sold. Strong possibility for a January replacement exists on a third, "The Green Peacock," the Howard Duff, Ida Lupino package. Additionally, ABC Films bought 41 episodes of the "Meet McGraw" series, being utilized Sunday nights by ABC-TV as a replacement for the "Encounter" series.

In syndication, too, things are looking up. Gross this year on the syndication level should be over $4,000,000. Although that mark isn't the highest for the subsid, it's better than last year.

Subsid now is handling more product than the previous year in syndication and the outlook is favorable that it will take on a greater load next year. This year, it only has one first-run property, second year production on "26 Men" at this stage, with the possibility of introing another shortly. Next year, Shupert hopes to have a minimum of two first-runners, possibly three. Handling a greater number would entail some expansion of its 17-man syndication sales force, under the direction of v.p. Phil Williams.

But the current year saw the subsid take on a number of off-network properties, "People's Choice," and "Jim Bowie," bolstering its catalog.

Of consequence, too, the subsid has formed a firm production liaison with Joseph M. Schenck Enterprises via World Television Programming, the first series of which "One Step Beyond" was sold to Alcoa for airing after the first of the year. It will be aired on ABC-TV under the title of "Alcoa Presents". Tuesday nights at 10 p.m. World Television, under the production aegis of Collier Young, is also responsible for "Nightwatch," another pilot being represented in sales by ABC Films which has exclusive sales rights to World Television programming. The fifth pilot which ABC Films came in with was "Half Hour to Kill," a murder mystery starring Vincent Price of the Don Sharpe Beltline.

Outfit also has bought the sales rights to Ken Murray's "El Coyote" from RKO Teleradio. Series may go syndication or national.

Under the direction of v.p. Williams the syndication sales force has been reorganized, with such top execs as William Clark and Howard Anderson remaining. John Burns continues as national sales v.p. and Ed Smith was recently hired to oversee the foreign operation, reporting directly to Shupert.

UA Pix For TV Into UAA Hopper

United Artists features released to television now are being handled by United Artists Associated, the company which acquired Associated Artists Productions.

Going into the UAA feature portfolio are the four packages already in distribution, totaling 163 pix. The United Artists feature distribution organization, headed by John Leo, is being disbanded and absorbed in UAA, controlled by the United Artists picture company.

Leo was appointed western division sales manager for UAA, headquartering in Los Angeles. Bob Rich, who was general sales manager, and Donald Klauber who was station and national sales manager of AAP, continue in the same posts for UAA. Other former UA features to tv personnel absorbed in the UAA operation are Pete Manners and George Mitchell.

The UAA feature operation, which now encompasses the Warner library, Popeye cartoons, and other pix, as well as UA features, is separate and distinct from that of United Artists Television. Latter, helmed by Herbert Golden and Bruce Eells, is concentrating on telefilm production and distribution.

SYNDICATION'S 1-MINUTE YEN

SAG's $7,501,753 Residual Bonanza

Hollywood, Nov. 25.

Screen Actors Guild members collected a record $2,711,134 in vidpix residuals for the 12-month period ended Oct. 31, bringing total amount of coin garnered by members to date via residuals to $7,501,753.

Amounts, disclosed tonight (Tues.) at SAG membership meeting, does not include coin collected from sale to tv of post-1948 pix nor rerun coin paid direct to Guild members for vidblurbs. They refer rather only to residuals funneled by Guild to members after receipt from various companies. Record breaking 1958 figure compares to $2,576,491, in 1957; $469,976, 1956; $573,859, 1955, and $170,297 in 1954.

SAG Takes Major Step Toward An Eventual Merger With AFTRA, Voting Impartial Study of Tie

Hollywood, Nov. 25.

Important first step toward a long-projected merger of Screen Actors Guild and American Federation of TV-Radio Artists was taken at a SAG membership meeting tonight (Tues.), when the directorate recommended adoption of a plan whereby an impartial research organization would study the practicality of such a merger.

Motion of the board also calls for development of a merger plan which will be submitted to members. Board recommendation was that AFTRA should be invited to join in such a merger study, also other branches of the Four A's interested in a more extensive merger be invited to join in survey.

Move toward merger plan came in the midst of a jurisdictional fight between SAG and AFTRA over taped teleblurbs. Guild board said it's taking action because some SAG members in N. Y. have expressed desire for a merger. Consequently the board feels the entire membership should decide if it wants to probe further the practicability of a merger. Attempts were made in the past for a merger of the two unions, but none successfully, the efforts usually ending in a flurry of charges and countercharges as to which to blame for failure.

SAG board said the referendum on a merger question must include a specific merger plan spelling out guarantees of democratic government, details of voting procedures, dues structures, negotiation and administrative authority.

Costs of proposed survey would be shared equally by participating branches. Recommendation for merger move came following detailed report on SAG-AFTRA dispute on video tape programs and

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Matty Recaptures 1,200 RKO Shorts

Matty Fox has recovered the 1,200 RKO short subjects which Guild Films had been handling for video and he has begun selling them via Television Industries. Fox said that since his own sales staff is no longer tied up in the sale of RKO features to television, since most of the major markets now have the full-lengthers, his account execs have more time to devote to selling the shorts.

Return of the shorts to Fox cuts short an obligation by Guild Films to deliver $5,000,000 in barter time to Hazel Bishop on the strength of the shorts. Because of this alternation, Guild has let go six or seven clerical staffers, who worked pretty much on handling the shorts, according to John Cole, prexy of Guild.

During the time Guild handled the RKO shorts, according to Fox, about $500,000 in cash sales were made and another $1,500,000 in barter time arrangements. Fox said that the $2,000,000 in sales represent "not too many markets,"

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Continental Oil In 'Whirlybirds' Renewal

Continental Oil has renewed CBS Films' "Whirlybirds" for the third year in 60 markets.

Produced at Desilu, filming on the next 39 episodes is underway. Renewal deal with Continental, via Benton & Bowles, will gross about $700,000 in time and talent.

"Colonel Flack," another CBS Films syndicated entry, has been picked by sponsors in Chicago and Detroit. Chicago sponsor is Phillips Petroleum and Dow Chemical bought the skein in Detroit for airing on WWJ-TV.

Summer Reruns Might Get Axed Shows Off Hook

For the short-termers, those networked telepix series getting the axe with only 13 to 15 episodes aired, the summer season is seen as a recoupement possibility.

It's acknowledged that to look forward to a summer rerun deal is a gamble, but there are a lot of factors weighing in favor or picking up a short-termer and giving it an extra ride in the summer.

The principal contention is that this season finds an extraordinary number of shows inked for less than the 39 plus 13 week pattern. Unlike past summers, upcoming dog days won't find series automatically going for another 13-week rerun ride. There will be a lot of holes in the network schedules. Many of the shows now facing the axe under their short-term commitment (from 26 weeks down to 13 weeks) could be cancelled for other reasons than quality, such as a tough competitive slot, the failure of the show to immediately establish itself, etc.

It's argued that a summer slot would be a natural for some of the axed short-termers, the exposure of which has been limited.

Nature of telefilm biz is such that the producer-distributor hardly can come out ahead with an axed short-termer. But with an added summer network ride, spelling from $7,000 to $8,000 per episode for reruns, the short termer could become more economically feasible.

More Par Sales

MCA TV has clicked off sales of the Paramount library in three markets, the most recent being to WGR-TV, Buffalo. Others are KVAR-TV, Phoenix, and KPTV, Portland, Ore.

Sales put the Paramount library in about 25 markets in the U.S. and brings the gross to about the $40,000,000 mark.

60-SECOND SPOTS CUE A WINDFALL

Syndication is heading toward a banner sales year in 1958 and simultaneously toward a relaxation of the traditional we-can't-do-without 52-week half-hour contract. Industry has attributed these events in good measure to one seemingly innocuous fact—the demand for one-minute spots in decent time periods has increased while the demand for 10-second ID's and 20-second spots has fallen off.

Other fact in this revolution is the general improvement of syndicated programming—a point widely conceded. As a matter of record, any number of advertisers, figuring that syndicated product is at least as good as similar-sized, more expensive network offerings, are swinging some, if not all, of their tv money into syndicated shows.

As recently as last year, syndicators felt they could not sign national or regional deals, unless the bankroller bought the full 39 and 13. But today, in light of the new importance of one-minute spots and the concommitant development of better syndicated programming, stations are most willing to commit themselves to 26 weeks of nearly any 52-week telefilm deal, because they are virtually assured that they can sell the spot availabilities to hungry underwriters.

Dan Curtis, the regional program sales manager for NBC's California National Productions, said this week that the present situation is likely to add at least $1,000,000 this year in "found" money to his company's coffers. He figures the upbeat obtains throughout the syndication field, and a spot check corroborates him.

Curtis explains that there are two kinds of national advertisers who seek the one-minute openings—those who buy programs directly from the syndicator and those who buy up the one-minute availabilities in the weeks the local station owns the show and both have increased. He pointed to Schlitz, which hardly bought syndication until this year, because the brewery wanted 26-week deals and couldn't get them. It gets them now. And he sez that R. J. Reynolds has just bought a unique 13-week deal over a 26-week period on a certain syndicated show. Sun Oil, he says, is now buying syndication, whereas when the 52-week deal was in effect it largely avoided program buys. (It was learned elsewhere that Amoco has swung to syndication with a reported 26 episode buy of CBS Film's "Border Patrol.")

There are other sponsors, which buy spots directly from the sta-

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BURKE TO HEAD UP CBS EUROPE SUBSIDS

In its recent expansion move in the European market, with formation of two subsids, CBS has named Michael Burke as managing director.

The two subsids are CBS (Europe) SA, formed in Zurich, Switzerland, and CBS Limited, in London. Burke, who was appointed managing director of both organizations, has been in Europe for the past year as director of network programs in England for the CBS-TV net.

Anthony C. Bartley has been named director of sales for CBS, Ltd.

CBS Films, another net subsid, has been very active in the foreign field, with a broad representation of its programs in Britain and elsewhere. CBS Films will continue to function on a day-by-day operating basis with the new subsids. The subsids will broaden their functions, though, to accent sales of live properties and to make film production deals for lensing in Europe.

WB Shows the Way as Major Studios Embrace TV in One Form Or Another to Help Pay the Rent

By BOB CHANDLER

Hollywood, Nov. 25.

Television, still the bane of the motion picture industry, has nonetheless been hailed in the past couple of years as a possible lifesaver for the upkeep of the major film studios. In an if-you-can't-lick-'em-join-'em attitude, the majors, some enthusiastically and others half-heartedly, have swung over into telefilm production primarily as a means of writing off some of the tremendous overhead on the half-or-less idle lots.

The shift has only been partially successful, for a variety of reasons. For those who've gone all the way, it's been a striking success, as per the happy situations at Warner Bros. and Columbia. For others, it has hardly created a ripple in the overall financial situation.

For those studios which have stopped treating television as a stepchild, telefilms have paid off. Warners is perhaps the best example, since its tv operation, which will have at least nine series going by spring, is so fully integrated as to make it a lot more than a financial success. As a talent training ground, it's produced some remarkable results in a short time, and WB now has a strong backlog of growing talent from which to draw for the future.

At Columbia, operation is different but equally successful, since Screen Gems is set up as an independent subsidiary and hires its own talent for its programming. But so strong has been Screen Gems' studio contributions that of 10 series in production, two spill over into other lots than Columbia, these being the "Huckleberry Hound" cartoon series which necessarily is done elsewhere, and "Rescue 8," filmed at Paramount-Sunset.

In each instance, it's been the fact that the companies are producing their own shows, and treating television with respect rather than sluffing it into the "B" picture category, that the payoff has come. For in terms of studio rentals, there is more space available than is actually needed, and it's only when a studio is in heavy production with its own programming that it proves an attraction for indie telefilm producers to move in with their production.

There's a reason for this. Many indies have been burned in rental deals at major lots. Some majors use preemptive clauses in their rental pacts, under which the studio has the right to move a telefilm off its stage or out of the backlot when a feature film needs

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Buddy Hackett Vidpix Series Set to Roll Soon

Comedian Buddy Hackett and scripter Jack Finke expect to begin shooting the pilot film of their projected "The Good Earthworm" series within the next six weeks.

Skein is based on the Satevepost series about Alexander Botts, a super-salesman of tractors, penned by William Hazlett Upson. Hackett and Jackie Gleason are expected to part company soon. The comedian and writer Finke will produce under the banner of Rack-Finke, Inc.

Sale of DeMet's 'Golf' & 'Bowling' Brings $3,800,000

"All Star Golf" and "Championship Bowling," Chi-based vidfilm properties of Peter De Met, were sold this week to a West Coast firm for $3,800,000, price including De Met's production facility, yclept Sid Goltz Productions. Celluloid itself, 185 cans of hour-long films, is understood to have fetched $2,500,000 of total price.

Purchaser is Glen Films, newly-formed corporation based in Beverly Hills and headed by Henry G. Saperstein, tv merchandising consultant and associate of the Jack Wrather organization. Anonymous members of the group were repped by law firm of Kaplan, Livingston, Goodwin & Berkowitz.

Despite coast owners, shows will continue to be made in Chi, with De Met staying on as producer, Goltz as production supervisor and Walter Schwimmer Inc. as distributor. (Schwimmer has lifetime distribber contract on "Golf" and 10 years remaining on his "Bowling" pact.) Glen organization will supervise and instrument expanded distribution overseas.

LOTSA YULE LOOT ON WPIX SKEINS

Toy manufacturers are spending about $150,000 at this stage in pre-Christmas selling on WPIX, N.Y.

Station, which has a large bloc of kiddie programming, has attracted such toy outfits as General Toy Co., Louis Marx, Lionel, Nichols Industries and others.

Pre-Christmas toy coin is only one area in the station's seasonal push. Station sales manager John Patterson put new billings at about $750,000 for the outlet, a nice chunk of its holiday buying. New national advertisers inking for participation deals include Chesebrough-Ponds, American Bakeries, P. Lorillard, General Mills and Corning Glass.

Abrahams on Prowl For 'High Noon' Producer

Hollywood, Nov. 25.

Producer candidates to helm NTA's "High Noon" series are being interviewed here by Mort Abrahams, director of creative programming for NTA. Once he's named a producer, the exec will cast the series which will go into production here around Feb. 15.

Abrahams is also casting NTA's "Third Man" series, which goes into production here early part of January, with Felix Jackson as producer. It's planned to shoot 20 here, 19 episodes in England.

Specials Hot In Syndication, Too

Occasional film specials, either topical or historical, draw rating fire which makes many cinematic oldies pale in comparison.

Case in point is the recent telecasting of "Story of the Pope, Pope Pius XII." In New Orleans, it had an average rating of 18.2 over the hour span, according to Pulse's October ratings. It was telecast on Sunday (12) by WDSU from 2 to 3 p.m., beating a football game on the opposition WWL. In Philadelphia, the same telefilm scored a neat 15.5 on a Wednesday (15) night at 8 p.m.

It all recalls the neat click last April when WPIX's "The Russian Revolution," left the other six stations trailing in rating points for the April Fool's night. It was virtually on the basis of the N. Y. success that WPIX syndicated the show in 59 U.S. markets, as well as getting a network airing on the Canadian Broadcasting skein.

FCC's Craven Hits Programming As Station Application Test

Washington, Nov. 25.

FCC Commissioner T. A. M. Craven charged today (Tues.) that its programming policy is "censorial," "illegal," "impractical" and does violence to freedom of expression.

He urged the elimination of programming as a test in acting on broadcast applications. Craven's outspoken assault was apparently spurred by recent FCC signs of a closer scrutiny and tougher policy in reviewing the programming of stations applying for license renewals. He leveled his blast in a one-man dissent from a FCC rule-making notice for clarifying and modernizing broadcast application forms.

Although FCC stresses this is to serve only as a "guide" to broadcasters and doesn't constitute censorship, the commissioner said the agency has "consistently censored" programming by requiring broadcasters to list their "public service" fare in applications.

"As if this were not censorship enough," Craven said, "FCC has successfully sought to bring recalcitrant licensees into line" with its own concept of public interest programs.

As a result, he said, "No licensee is free to program according to his own personel opinion as to what constitutes the vast public interest." Craven also hit at the concept of "program balance" in evaluating a station's output. The nation is too much of a social and economic conglomerate to make any general determination of balance and diversification feasible, he said.

WOV's Track Record

While it is rare for most radio operations to sell any sponsor these days on a full program, it evidently isn't rare in foreign language radio, at least not at WOV, a N.Y. indie specializing in Italian.

Station reports that it has three stanzas on the air which are fully sponsored and that the sponsors have been with the shows for continuous periods ranging from seven to 27 years. Youngest fully sponsored show on WOV is "One Big Family," broadcast 15 minutes three times a day and backed by Progresso Foods. La Rosa has had "Songs from Italy," a six-day strip, for a score and five, and Ronzoni has sponsored two quarter-hour daily programs, "Gossip Column from Rome" and a drama, for 27 years.

Goodwill Station Loses Good Will Toward CBS-AM

First of the CBS Radio affiliates to nix the web's barter plan is WJR, the Goodwill station in Detroit. Others will do likewise in near future, it was indicated by disgruntled members.

John F. Patt, prexy WJR, which had a 23-year association with the web, said the decision to disaffiliate next spring was voted by station's board of directors after long study of the time-barter proposal made at recent affiliates meeting in Gotham.

Detroit station took the position that it values its facilities too highly to permit its time to be handled on a brokerage basis. It said it urged the network "to concentrate its efforts in providing a superior program product to its affiliates which they in turn could sustain at their own established rates." Upcoming barter system, according to Patt and his colleagues, "will only continue the eroding and shrinking process of network radio which has been its problem for many years."

WJR maintained it wasn't economically sound or in the public interest to carry commercials in large blocks with compensation. "We cannot regard three-and-one-half minutes news summaries—provided under this plan by the network—as compensation for valuable WJR time sold to other advertisers," Patt said.

WJR reportedly had a more favorable network contract than other affiliates. Arthur Hull Hayes prexy of CBS Radio, said that under present conditions he could not dicker with the Detroit station nor show them preference in future negotiations.

WOR News Shows Fetch $1,700,000

WOR, N. Y., which puts heavy emphasis on news, will gross about $1,700,000 in advertising revenues this year on its news shows alone, according to George R. Brown, director of news for the WOR division.

The cost of the station's news shows for the year, Brown estimates, is about $500,000. Station found a hefty news payoff with its accent on 15-minute news shows, virtually every hour on the hour around the clock. Station broadcasts some 180 news programs weekly, most of these 15 minutes in length.

Brown cites WOR's success with its 15-minute news face as a protest against the current move by the webs to step-up their five-minute news capsules. Roster of webs servicing affiliates with five-minute news programs includes Mutual (to which WOR is affiliated), NBC and CBS.

Brown's arguments against the five-minute format is that it "frustrates" the listener who isn't given sufficient detail, that remote pick-ups are lost in the five-minute capsule, and the short news breaks tend to foster "one-eared listeners" using radio for background sound. He acknowledges that 15-minute news shows can be dreary and mechanical, too. But it allows for greater leeway in all areas, he maintains.

WHITNEY TV BUY FOR $4,550,000

J. H. Whitney & Co. and Sacramento Telecasters Inc. have signed a purchase agreement by which Great Western Broadcasting Corp. (wholly owned by the Whitney outfit) will buy all of the stock of Sacramento Telecasters. Purchase is subject to FCC approval.

Sacramento Telecasters owns and operates KBET-TV, Sacramento, a basic affiliate of CBS-TV web. Consideration for purchase of property was $4,550,000.

Whitney outfit also owns, KOTV, Tulsa; KGUL-TV, Houston; WANE and WANE-TV, Fort Wayne, and WISH and WISH-TV, Indianapolis.

FitzPatrick, Vet Travelog Producer, Seeks Tint Station

Hollywood, Nov. 25.

James A. Fitzpatrick, vet travelog producer, has applied to the FCC for a permit to erect a new color tv station outside Palm Springs, to service the entire Coachella Valley. Backing producer, who last week moved his home from Beverly Hills to desert resort, are Texas oilmen.

Due to the high San Jacinto range of mountains, which serves as a blockade, Palm Springs has now only cable tv, with only about 900 homes subscribing. The mountains themselves prevent any reception from Los Angeles and other stations. A maximum audience of 100,000 during the season and about 40,000 out of season is conjectured.

Project will cost about $350,000 over a three-year period, and plans call for station, built on Edom Hill, high point between Palm Sphings and Indio, some miles to the south, to start operations with color. Site has already been approved by RCA engineers.

Miller Switches From Kangaroo to an Owl With Post-Movie Show

Jack Miller (formerly Keeshan-Miller) is switching from the first thing in the day to "The Last Thing at Night." Miller, who broke off last January from the ayem "Captain Kangeroo," in which he was partnered with Bob Keeshan, is packaging a quarter-hour late-night strip on tape.

He's made a pilot with Howard Morris, who signed to do the "Last Thing" series, and the producer is pegging the stanza for the post-movie time slots. Lucille Kallan penned the initialer, which has Morris as a married man who nightly imagines himself in a friendly situation with a beautiful girl. Miller says it's a fantasy bit, so as not to offend anybody's sensitivities and, moreover, it's made clear Morris is never present in his corporal form and doesn't ever get "involved" with the babe.

Producer reports that he had a deal for the series with National Telefilm Associates until a few weeks ago, but that it was abrogated when the distribbery asked to re-make the original handshake arrangement. He said prints of the pilot with Morris, which was shot at a CBS facility in New York, is about ready for showing around agency row.

There'll be 65 quarter-hours over a 13-week period, and Miller estimates the average cost of the scripted latenight comedy will be $4,000 per episode.

Sen. Monroney's Sum-Up On Rating Sample: 'Phony'

Chicago, Nov. 25.

Sen. Mike Monroney (Dem.-Okla.), who heads the Senate subcommittee investigating radio-tv ratings, made plain where his sympathies lie during a recent radio interview here with WMAQ newscaster Len O'Connor.

Said the senator: "These pollsters, so called, on the rating services, seem to be able to read the minds of 70,000,000 tv viewers by taking a sample of some 500 people in their interviews or in their automation . . . or with the diary system. Certainly, it was our impression that you, in the first place, can't read the minds of what the average person wants to look at tonight. I can't tell you now what program I'd like to see tonight. It is like asking a man what he wants for dinner next Thursday. Tastes change and vary. But these ratings through practice—and I think it is rather through timidity or lack of a decision on quality of programs—have become the bible of the broadcasting industry. It is almost worshipped as the Sermon on the Mount."

Asked by O'Connor what he might be able to do about the broadcast industry's slavish abidance by ratings, the solon went on: "Well, frankly, I don't think we can pass legislation, but I do think the public that is concerned with the type of radio and television programming it is getting . . . is entitled to know why they are getting certain types of programs and whether these programs are responsive to the genuine actual wishes of the viewers. We say that 500 people out of 70,000,000 is not a proper sample and that it is a phony way of oversimplifying the choice or the prominence of television programs bought by the advertising agencies for various manufacturers."

Gold Seal's TV Coin

Chicago, Nov. 25.

NBC-TV rang up some fresh daytime coin from Gold Seal (Glass Wax), which purchased 14 daytime quarter hours to begin on Feb. 9 Deal is worth around $300,000.

Through Campbell-Mithun, Gold Seal purchased seven alternate week quarter hours on "Tic Tac Dough" and seven more alternate weeks on "Treasure Hunt." Buy was made at NBC-TV's central division.

Having Trouble With Reception? It's Those Industrial Heaters

Washington, Nov. 25.

Federal Communications Commission is cracking down on what it terms a "serious" new source of radio and tv interference—industrial heating equipment.

Center of the problem is New York where hundreds of new-type electronic heaters are being used in the burgeoning plastics industry for sealing, molding and setting of plastics.

FCC's New York field office has been flooded with individual complaints and even petitions from whole neighborhoods concerning interference with radio and tv reception.

Investigation has shown frequent violations of FCC'e elaborate rules on use of radio frequency energy for industrial, scientific and medical purposes and prompted what FCC calls a "determined enforcement program" to see that industrial heater operators are complying with them. In general, the rules require careful shielding and filtering of radio waves emanating from such equipment or restriction to specific out-of-the-way frequencies.

FCC recently issued cease and desist orders to three plastics manufacturers in New York who failed to take necessary steps to stop radio interference and have their equipment certified in accordance with FCC rules. FCC warned other manufacturers to toe the line lest their operations be halted by court action in the midst of the Christmas rush season.

The Society of Plastics Industry in New York responded to the problem by forming a RF (for Radio Frequency) Interference Committee which will work in conjunction with FCC in clearing the city's airwaves of the errant trouble-makers.

FCC says the industrial heater problem is comparable to that created by diathermy (heat treatment) machines in doctors' offices several years ago. FCC and diathermy equipment makers combined efforts and virtually eliminated this as a source of interference.

Over 30 Cooperative Interference Committees made up of industrial users of radio frequency equipment have been formed to cope with the problem. FCC approval of radiating devices before their manufacture has helped also.

But the headaches stemming from non-approved equipment continue strong. Industrial heaters aren't the only culprits. FCC cites one manufacturer who was putting out a "health" device which allegedly would "magnetize the iron in the blood." Fortunately for the buyers, it didn't do this but it raised hob with radio beams.

CBS-TV Daytime Coin

Additional daytime biz was racked up at CBS-TV when General Mills signed for alternate quarter-hour sponsorship of soaper "Love of Life" plus Jimmy Dean's daytime stanzas.

At same time, Cracker Jack Co. and Brown Shoe Co. picked up Saturday participation sponsorships on web's "Captain Kangaroo" series.

New Exec Lineup For TvB; Budget Nears $1,000,000

After the annual skull session of Television Bureau of Advertising members in N. Y. last week, the promotion outfit named four veepees, where until now there were none. And TvB's yearly budget was upped to just under $1,000,000, according to Lawrence (Bud) Rodgers of Huntington, W. Va., chairman of the TvB board. One of the reasons for the high budget is apparently to fight off the enlarged number of video detractors.

George Huntington, who has been considered the No. 2 TvB man to president Norman (Pete) Cash, got the nod as v.p. and general manager of the Bureau. John Sheehan became national sales v.p.; Howard Abrahams, retail sales v.p., and Dr. Leon Arons, research v.p.

In a report made to members, Rodgers said "In the face of progress we are beset by a continuing, accelerating barrage of criticism and complaint." He warned station operators to avoid fast buck practices because they incite accusations of "obnoxious" practice in tv.

"Today, station after station finds itself either 'sold out' or inviting advertiser reprisal by jamming up commercials," Rodgers said. "It's been my observation that the broadcasting operation which is 'sold out' is either in a monopoly or underpriced. I sincerely believe that careful scrutiny of the many plans and bulk discounts into which we rush headlong at the first sign of a soft market are now responsible for many of our woes.

"A majority of stations report higher units of sales than ever before but they only have the same or lower revenues as against comparable periods. This in itself is symptomatic of an illness in our rate structures and it could become chaotic—indeed, fatal. It's the surest explanation of the walls of some advertisers and agencies to reduce commercial content even below that permitted by (the NAB) code.

'Chet Huntley Reporting' Sparks Jampacked Dec. Sked for NBC Newsmen

December schedule of NBC news correspondents and camermen shapes up as one of the heaviest of the year. Topper will be "Chet Huntley Reporting" with five projects in the works.

Weekend after Thanksgiving, Huntley, associate producer Eliot Frankel, director Jim Kitchell, soundman John Dial and cameraman Bill Birch fly to Laramie, Wyoming, to interview Senator-elect Gale McGee for third of three post-election shows on new faces in Senate.

First week in December Washington newsman Herb Kaplow goes to South America with director George Murray for two separate "Chet Huntley Reporting" jobs. They plan stories on inflationary economic situation in Argentina and a Caracas looksee after election. Cameraman will be Edmondo Ricci, out of NBC's Rome office. Trio, minus Huntley, also plan a

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Headaches Never Die, or Fade Away

Washington, Nov. 25.

The Federal Communications Commission has sent out for aspirins and directed, under orders of the U.S. Court of Appeals here, that new arguments be set on who should have Indianapolis channel 13.

It is a tough nut which split the FCC three-to-three for a long time until Commissioner T. A. M. Craven finally broke the deadlock on March 6, 1957, and cast the deciding vote in favor of Crosley Broadcasting Corp., now operating WLWI on channel 13.

But the appeals court has ruled that Craven should not have voted because he was not a FCC member when the oral arguments were heard. Objection was also raised over his previous connection with an engineering firm retained for an applicant in the case which is no longer involved, Indianapolis Broadcasting, Co., Inc.

Craven issued a statement simultaneously with the commission's rescheduling of the case, explaining that he would take no part in the new proceedings.

Craven explained he had voted previously against his will and only because the FCC's general

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ALL EUROPE ON COM'L TV KICK

100 U.S. TV Shows Circle Globe

Television is on the march in both Europe and in Latin America. In the short span of two years Aug. '56-'58, international tv jumped from a total of 230 stations to the total of 566 outlets, 404 of which are commercial. Television outside the U.S. is now being beamed into over 21,028,000 homes, a jump of approximately 11,000,000 in a two-year span. These were the facts and figures presented to members of the International Advertising Association which held a panel discussion on world tv Thurs. (20).

Paul Talbot, an exec of Fremantle Overseas Radio & Television, Inc., told members of the Assn. that presently "there are over 100 different American tv shows running each week in 43 countries outside the U.S. ranging from a high of 93 half-hour series on tv stations in Australia to only three per week in France. The gross income in 1958 from overseas sales of these shows will be approximately $14,000,000 representing 10% of the domestic gross.

"What do these American films mean to advertisers planning a tv campaign abroad? In Latin America the sponsor has the opportunity to buy the show which he thinks will do the best job for him and put it on a station of his choice. However, outside of the Western Hemisphere with the exception of Japan, the sponsor is not so directly concerned with these programs."

Tom Hughes, president of the National Export Advertising Service, told of the programming trend in Latin America with most programs currently filmed as compared to nearly all shows being live at one time. Hughes pointed out that in June of 1957, the top 15 shows in Puerto Rico included nine live shows and six filmed skeins. The June '58 survey shows that 12 out of the top 15 shows are on film. The same is true in Cuba and Venezuela.

British ATV's Cap Gains Maneuver; Footnote to TV's No. 1 Midas Touch

London, Nov. 25.

One of the biggest capital gains ever in financial history will be made under a share exchange plan which is to be put into operation by Associated TeleVision as a prelude to seeking full Stock Exchange quotation for the company's stock. The proposals are to be considered at an extraordinary meeting to be held on Dec. 11.

At the same time, ATV forecasts another sensational profit rise for the current financial year with an estimate in excess of $14,000,000 on the 12 months trading, against $11,000,000 for the past year.

The board's plan for reorganizing the company's share capital is designed to simplify the capital structure. Existing capital is to be increased from $5,656,000 to $14,000,000. As part of the simplification procedure, the existing deferred stock, with a par value of 14 cents, is to be converted into ordinary and "A" ordinary shares on the basis of 13 ordinaries for 16 deferred shares. The current market value of 13 ordinary shares is in excess of $30, giving the existing holders—who bought the stock on formation at par—a capital gain of around 22,000%. (In Britain such capital gains are not subject to tax.)

Among the ATV pioneers who stand to make handsome capital gains out of the financial reorganization are Norman Collins, the

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Onward & Upward

London, Nov. 25.

The marked preference for commercial tv over BBC-TV is shown by Television Audience Measurements which reports that during October 74% of the total time spent viewing in homes with a choice of both channels was devoted to watching indie tv.

A regional breakdown gives commercial tv shares as: London, 73%; Midlands, 78%; North, 75%; Scotland, 73%; South Wales and the West of England, 70%; and South, 64%.

McFadden's New NBC Sales Status

Thomas B. McFadden, veep of NBC Spot Sales, is being upped to the new post of veep and general sales exec of NBC-TV Network with direct responsibilities for the Eastern, Detroit, Los Angeles and San Francisco sales offices.

Walter D. Scott, veep of NBC-TV Network Sales, said McFadden's new job is effective Dec. 1. McFadden will report to Don Durgin, veep and national sales manager of NBC-TV Network Sales.

Along with McFadden's promotion, Charles R. Abry, manager of Eastern Sales, NBC-TV Network, was named to the newly-created position of general sales exec with responsibility for client contact in the Eastern area, and direct responsibility for Detroit office activities.

McFadden was elected an NBC veep in 1954. Two years later he was named veep of WRCA and WRCA-TV. He was upped to veep, NBC Owned Stations and Spot Sales in September, 1956.

Telefilmeries Alerted to Need For New Shows

Hollywood, Nov. 25.

With a big January network replacement market looming, a pair of Hollywood telefilmeries last week reactivated properties originally pitched for the fall market in hopes of moving them as midseason replacements.

Desilu Productions took its "Grand Jury" off the shelf and rolled into production of four more episodes beyond the pilot filmed last spring. A Desilu exec said action was taken because of verbal commitments which might result in a January sale, though declining to comment beyond that. Mort Briskin is producing the stanzas, which star Lyle Bettger and Harold J. Stone.

Revue Productions similarly took "Roadblock," pilot it filmed last spring in coproduction with ABC-TV, down and ordered additional scripts with an eye toward resumption of production. ABC's option on the property has lapsed, and Revue is going it alone on the series, though it will wait to see how the script situation works out before greenlighting new production.

SB Dickers 'Texan'

Standard Brands is currently dickering for alternate-week sponsorship of the "Texan," a Rorvic-Desilu package.

Western skein holds down the Monday at 8 slot on CBS-TV. Program is presently being sponsored by Brown & Williamson repped by Ted Bates.

COMPROMISE ON U.S., BRIT. FORM

By HAROLD MYERS

London, Nov. 25.

Europe seems about to embark on a major commercial tv kick. In many cases the pattern to be adopted will be compromise between the American formula of sponsorship and the British pattern of direct advertising.

In the main, the new development will be a natural sequel to the creation of the European Common Market, due to swing into operation in the New Year. If and when a Free Trade Area is subsequently created the pattern would be extended and developed.

The surprising feature of recent developments is the likelihood that France will become the first major continental commercial tv outlet. According to top television personalities from Britain, who are in constant touch with the European market, General de Gaulle is anxious to see the creation of a new French commercial network as the first step towards the re-establishment of France as a major world power. With his cabinet colleagues, the General is now reportedly working out a formula which will enable the French government to introduce an alternative service in the very near future.

Already part of the French area is penetrated by the commercial tv outlet from Luxembourg—which is to be part of ECM. So far, the Luxembourg outlet has the field to itself, both in radio and tv, although there is a restricted volume of advertising permitted in Germany, Italy and other of the European territories.

The immediate possibility of an alternative West German network has been on the cards for some time and a definite decision may be made within the next few months. Additionally, the Scandinavian territories want to cash in on the lifting of European trade barriers and the prospects of an inter-Continental tv link are increasing day by day.

The developments throughout Europe confirm the VARIETY forecast made as far back as 1955 on the eve of the inauguration of the British commercial system. At that time it was suggested that if commercial tv works in Britain other European governments would want to follow suit. Commercial tv has not only worked in Britain —it has been a major smash, making fabulous profits and capturing a large slice of the British viewing audience. So successful has it been, in fact, that the British tv industry is anxiously pressing for the third network, when it comes, to be handed over to the commercial operators against the pleas and wishes of the BBC.

CBS-TV Nixes Serling Play About Labor Boss As 'Too Controversial'

Hollywood, Nov. 25.

Rod Serling, whose "Patterns" pictured big business as the heavy, has written "The Rank and File," about a labor boss (but it's been turned down by CBS-TV as too controversial. Serling's "Patterns," incidentally, was rejected by "Studio One" before it was sold to Kraft Theatre.

Serling, who had submitted his labor yarn for a "Playhouse 90," frankly admits he's discouraged at tv's reluctance to tackle controversial or topical issues, and says he will not submit his script elsewhere.

"After 'Patterns,' I thought I'd give big business equal time," the writer quipped. Then he added, "'Playhouse 90' producer Herbert Brodkin wanted to do it, and John Frankenheimer wanted to direct it, but the neetwok said it was too hot to handle."

Story deals with the rise and fall of a labor boss.

ABC Affils March in Loaded For Bear, But Exit Meek as Lambs

Serves Him Right

Greensboro, N.C., Nov. 25.

A couple of weeks ago on the "What's My Line" show publisher-panelist Bennett Cerf made the error of asking a guest if she were a "sheep plucker." It looks like he will not be able to live it down.

The other day when Cerf arrived at the Raleigh-Durham Airport enroute to the N.C. State College Union he was greeted by a sign carried by State students which read: "The Cotton Picking South Welcomes Sheep Plucking Cerf."

Ralph Nelson's Jet-Propelled CBS-TV Sked

Hollywood, Nov. 25.

Ralph Nelson, whose CBS-TV producer-director pact was recently rewritten to a freelance deal involving specific assignments, is going to be glad when jet service starts. Currently here to direct "The Return of Ansel Gibbs" as the 90th production of "Playhouse 90" Thursday night (27), he'll be on an L.A.-to-N.Y. shuttle and back the rest of the season and into next fall.

On Dec. 7, he returns to Gotham to direct the "Playhouse 90" Christmas show, the City Center's production of "Nutcracker Suite," which will be done in color. Then he returns to the Coast for another "Playhouse 90" assignment, then back to New York in February for the Old Vic production of "Hamlet," which he'll produce and direct as a CBS-TV "Du Pont Show of the Month" entry. Then back to the Coast for two more "Playhouse 90" stints.

Under his freelance status, he can work for NBC or ABC as well as CBS, but hasn't the time. Having recently completed directing Hume Cronyn and Jessica Tandy in "Man in the Dog Suit" on Broadway, he's got more legit commitments coming up. One is the fall production of "Requiem for a Heavyweight" by Panama & Frank (see separate story). Another, still in negotiation, is the directing stint on the Greek Theatre opener next summer here (another N.Y.-to-L.A. switch), Judith Anderson's "Medea."

After "Requiem," Nelson may take on a staging stint for the Metropolitan Opera Co. He's already had discussions about restaging an opera in their repertory, but hasn't set a deal yet because of his prior commitments. For Nelson, now in his 10th year in television, it's a long cry for those first six years directing "I Remember Mama." When he finally left the show to strike out into the dramatic field, it was "a tough break to make, giving up security and also a show that was a lot of fun to do."

He did "Requiem" as the second

(Continued on page 48)

HOPE'S MOSCOW SHOW GETS XMAS REPRISE

Hollywood, Nov. 25.

NBC-TV will reprise Bob Hope's Moscow-originated teleshow and air it during the Christmas season as a public service.

Hope presented the hour-long show last season, and it was the first ever to be originated from Russia by an American comedian. Web has received many requests for a rerun of the show since then.

ABC-TV affiliates showed up in New York last week for the third affiliate meeting of the year by the web's stations and, by the their own admission, they were armed for bear. They were, to say the least, displeased about the low ratings "Operation Daybreak" has been pulling in its initial weeks and they also wanted the network to change the setup on local commercial cut-ins during the daytime.

Julie Barnathan, the net's research chieftain, was the hero of the day. He assuaged the 73 (out of 86) basic affiliates who showed up for the fireworks, by explaining the ins-and-outs of daytime ratings, in particular that daytime audience shares for new shows almost invariably begin low (e.g., NBC's "Price Is Right,") and that ABC-TV has suffered special pre-dark adversities because the good weather, which keeps hausfraus outdoors, continued much longer this year.

Oliver Treyz, network prexy, promised affiliates that he'd alter the pattern of daytime cut-ins to give stations more local minutes to sell. At present, ABC stations get 30 seconds per quarter-hour from the web, but the stations, in the main, can't sell the 10 and 20-second spots to fill a half a minute. As it stands, Treyz will probably give them 30 seconds twice an hour—at 29:30 and 59:0—with stations supplying the adjacent 30 seconds in each instance to make time for the more saleable one-minute spots.

Barnathan quite obviously won the affils over on the rating front. Joe Drilling, affiliate boss (from KJEO-TV, Fresno, Calif.), later told reporters that the affiliates had their "critical questions" answered "quite satisfactorily." As a matter of fact, he pulled a switch and gratuitously added that it was actually more up to the station to promote the daytime network shows locally than the network.

The ABC affils were told that several new programs will be added to the network roster later this season—in keeping with the net's plan for launching shows in the spring—or next fall.

Although it was not mentioned to the press at the time of the meeting, it was confirmed this week that ABC has taken an option on Desilu's half-hour series, "Grand Jury." A spot has not been picked for the drama or even a starting time.

Otherwise, ABC blueprinted the return of "Dr. I.Q.," possibly in the 9:30 p.m. Monday spot as the "Anybody Can Play" replacement; tipped it has an option on Screen Gems' "Fat Man," as a spring or fall Monday show, and noted Warners "Dial M for Murder" as a half-hour Thursday possibility. Ray Milland's "Crisis" was mentioned as a possibility, but the network said it did not have an option on the show.

Lever May Dump 'Lux Playhouse'

Lever Bros., like many another sponsor, is going through the agonies of reappraising its tv network schedules. Client's "Lux Playhouse" on CBS-TV (it alternates in the time period with "Schlitz Playhouse") may be doomed to cancellation in the face of indifferent rating returns, and it's understood that Schlitz may also bow out of the half-hour vidfilm entry.

Meanwhile, Lever has been busy scanning the program horizons. It has already put in orders for cosponsorship of the Saturday night "Gale Storm Show" on CBS-TV and will co-sponsor the same network's Sunday night "Keep Talking."

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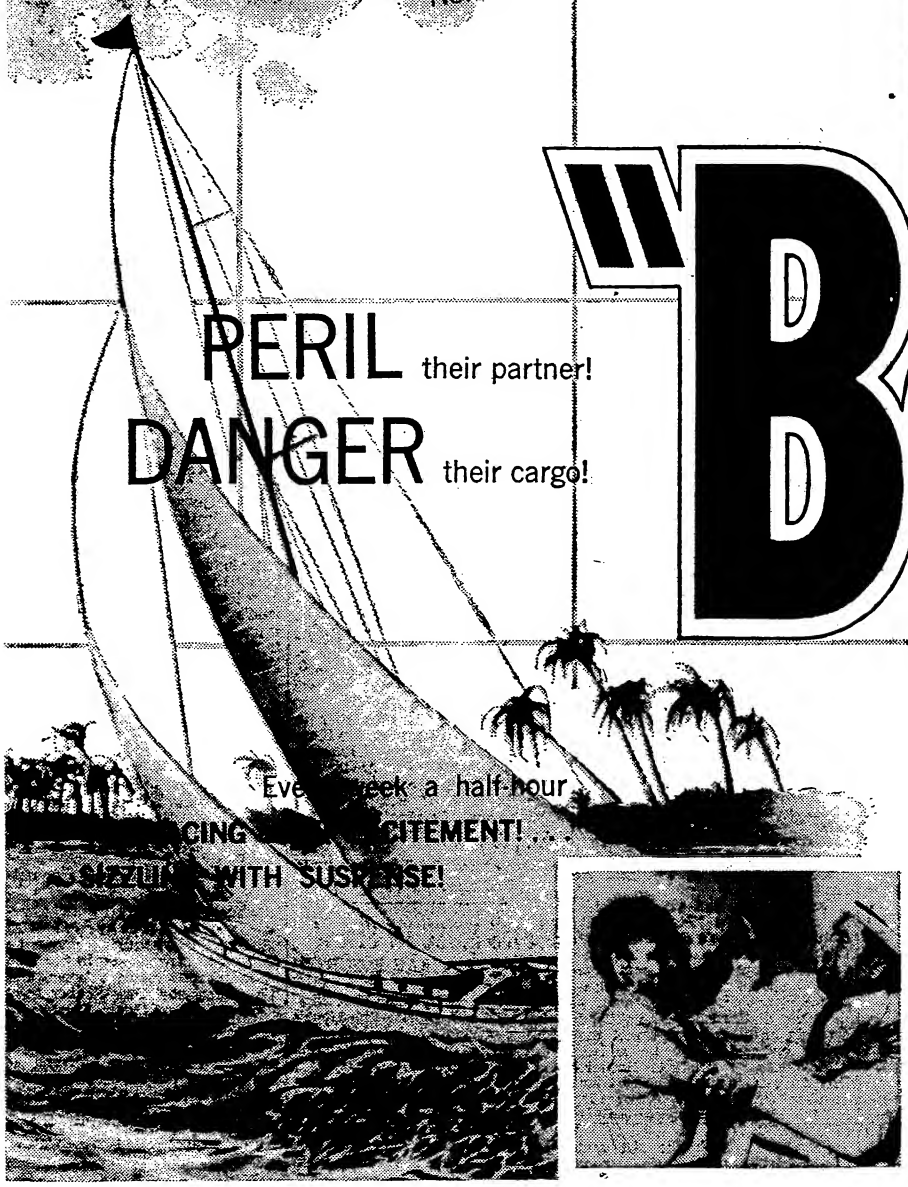
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ZIV'S NEW HIT SHOW STARRING

DANE CLARK

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JOAN MARSHALL

ZIV Television

KISS ME KATE
(Hallmark Hall of Fame)
With Alfred Drake, Patricia Morison, Julie Wilson, Bill Hayes, Jack Klugman, Harvey Lembeck, Paul McGrath, Robinson Stone, Lee Case, Jerry Duane, Eva Jessye, Lee Richardson, Lorenzo Fuller, others; Franz Allers, conductor
Exec Producer: Mildred Freed Alberg
Director-Producer: George Schaefer
Writers: Sam and Bella Spewack
Music-Lyrics: Cole Porter
90 Mins., Thurs (20), 9 p.m.
HALLMARK CARDS
NBC-TV (tape; color)

(*Foote, Cone & Belding*)

There's nothing wrong with a medium that can deliver a "Kiss Me Kate" in the style and class that made last Thursday night's Hallmark Hall of Fame 90-minute tintcast one of the more engaging events of the tv season. Granted that it lacked the dimension and some of the spark of an $8.80 Broadway production; it's unfortunate too that in the trimming process it resulted in the omission of one of the show's more outstanding production numbers, "Too Darn Hot." Yet all things considered here was high-voltaged entertainment, fashioned with skill and artistry. Its virtues were many, not the least of which—perhaps most important in appraising it in terms of tv's future—the quality of the tape and the tint.

Both Hallmark and exec producer Mildred Freed Alberg added a notch to their tv roster of hits in transplanting to the video screen this musical byplay on "Taming of The Shrew" as originally conceived by Sam and Bella Spewack, which boasts one of Cole Porter's standout Broadway musicomedy scores. For all its minor faults, its plusses were still abundant. Merely to recapture the Porter score in its original settings and framework, and with Alfred Drake and Patricia Morison on deck and bedecked for the show-within-a-show frolic, made the viewing and listening a rewarding experience. As produced and directed by George Schaefer, the flavor, the tempo and the spiritedness of the Petruchio and Kate on-and-off-stage shenanigans were captured to a sufficiently satisfying degree to make it worth the effort and coin lavished on the production.

Along with Drake and Miss Morison, this videotaped "Kate" also enjoyed the services of Julie Wilson (repeating the Bianca role she played in the national company of the legiter) along with Bill Hayes, Harvey Lembeck and Jack Klugman, the latter two as the brush-up-your-Shakespeare gunmen. Miss Wilson was a solid click, belting out a winning "Why Can't You Behave?" and scoring even a bigger triumph with her "Always True To You In My Fashion" solo.

The vocal contribs, of course, were the show's major highlights, notably Miss Morison's "So In Love," her dueting with Drake in "Wunderbar;" Drake's "Where Is the Life That Late I Led;" the quarteting of the second act "We Open In Venice" intro and the Klugman-Lembeck "Brush Up Your Shakespeare."

More "Kiss Me Kates" on tv can go a long way toward overcoming the pallidness of the day-to-day entries. *Rose.*

THE TWENTY FIFTH HOUR
With Susan Moran and Bob Cromwell
Producer: Mimi Cromwell
Director: Clark Prangle
30 Mins.; Sun., 4 p.m.
WOODWARD & LOTHROP
WTOP-TV, Washington

To lure and keep a respectable viewing audience, this show had best invite many performers with many relatives. Only a personal interest in the Junior League, whose enterprising members are running it, or in those on camera will cause anyone to use their 25th hour to view "The Twenty-fifth Hour" as the show stands now.

However, there is now a two-weeks delay due to football viewing at this half hour spot in which many of the opening troubles can be ironed out. Realizing they have a long way to go, the League producers will probably make the ultimate effort.

The cause is good: to enrich the coffers of the League's good works by a $250 a week contribution from Woodward & Lothrop, the sponsor. The idea is good, too; exploring offbeat hobbies in a town stuck in the rut of politics and social life. The title is inspired.

Poor interviewing and preem jitters made the opening amateurishly self-conscious, despite good camera work, simple sets, and a well-balanced offering of the Montgomery Light Opera Co.'s Gilbert and Sullivan performance, a "tour" of Corcoran Gallery exhibits. *Liz.*

Foreign Television Reviews

JOHN GABRIEL BORKMAN
With Laurence Olivier, Pamela Brown, Irene Worth, George Relph, Maxine Audley, Carmel McSharry, Anthony Valentine, Anne Castaldini
Writer: Henrik Ibsen (translated by Michael Meyer)
Producer: Casper Wrede
Director: Christopher Morahan
90 Mins., Wed. (19), 8:30 p.m.
ATV, from London

The production of "John Gabriel Borkman" was considerably more than a prestige presentation for commercial television. It was a combination of confidence and courage. Confidence in the loyalty of the audience and courage in presenting an offbeat heavy-going drama as a peak hour of entertainment.

The significant part about the whole production was that it marked Sir Laurence Olivier's starring debut in a tv play. The vehicle was his own choice and, apparently, he deliberately chose to try his luck in a new medium with a challenging and difficulty piece.

The result was a credit to all concerned, particularly to Associated TeleVision, who, having persuaded Olivier to appear on tv, gave him complete freedom of selection. Though it was not a flawless production, it was a moving and memorable experience. How it will make out on the ratings is an open question, particularly in view of the fact that the star did not appear during the first of the three acts. Would the audience, which was tempted to tune in at the beginning, be prepared to wait almost 25 minutes for the star to come on screen, with the bait of a Hollywood movie on the alternative channel?

The Ibsen drama was smoothly adapted and produced by Casper Wrede. It was a sensitive production with the right sort of feeling for the subject and the characters. Christopher Morahan's able direction kept the play flowing smoothly and gave the right degree of emphasis to the moving verbal clashes between the leading players.

The main high drama of the Ibsen play is, in fact, enacted long before the curtain goes up. His treatment puts the spotlight on events after John Gabriel Borkman has served a long jail sentence for playing around with his clients' money and has since suffered eight years of self-imposed imprisonment in his own home, where he is denied the companionship of his wife and has lost most of his friends. Borkman, the ex-banker, dreams of the day when he will be recalled to guide the bank's finances; his embittered wife thinks only of the day when their son will remove the stain from the family name; her sister, having lost Borkman as a husband, also looks to the son for comfort; but the boy himself, desperate to get out of the "airless" house, leaves them all in favor of a woman some years his senior.

The opening act was dominated by the two women, played with somewhat heavy dramatic overtones by Irene Worth and Pamela Brown, as they sparred for the affections of the son. Whilst they argue they are constantly reminded of the presence of the man upstairs as he paces his lonely room. That provided a melancholy background to the scene. Olivier's performance was bold and incisive, reaching a dramatic warmth in the closing sequence in contrast to the coldness of earlier scenes. In frock coat, side whiskers and high collar, he certainly looked the part. Maxine Audley, as the woman the boy chooses and George Relph, the old clerk who retains his friendship for Borkman, share in the star billing deservedly. The other parts were admirably filled by Anthony Valentine, Anne Castaldini and Carmel McSharry. *Myro.*

THE LOWER DEPTHS
With Wilfrid Lawson, Alan Webb, Leo McKern, Esmond Knight, Miriam Karlin, James Maxwell, Rita Webb, Arthur Shepherd, Anita Giorgi, Dilys Hamlet, John Southworth, Eric Thompson, Diane Aubrey, Alfred Lynch, George Benson, Wolfe Morris, Joby Blanshard, Endre Muller, Howell Davies, Tom Payne, Bert Simms
Producer: Michael Elliott
105 Mins., Sun. (16), 8:45 p.m.
BBC-TV, from London

BBC-TV was obviously not unduly concerned with the ratings when it selected Maxim Gorky's "The Lower Depths" as its Sunday night drama entry. It is a sad story of gloom, misery, degradation and despair; in this too-leisurely production, which overran its 105 minutes allotted time by 20 minutes, it became something of an endurance test.

The blame must, of course, be shared. The play is by no means an easy vehicle, but the adaptation and presentation, while capturing the atmosphere, failed to grasp the dramatic intensities. The production was painstaking rather than vigorous, acting was uneven and identity of some of the principal characters was slow to emerge.

The entire plot unfolds in a dosshouse, and the characters include a thief, prostitute, murderer and drunk. Into the scene walked Wilfrid Lawson, who immediately established himself as a champion dogooder working with a zeal—if not the conviction—of a missionary. He gave comfort to a dying woman, good advice to the alcoholic and almost brought about the reformation of a petty thief who had been having an affair with his landlord's wife, but wanted to marry her sister.

Wilfrid Lawson's performance was in characteristic vein and among the distinguished cast there were worthwhile contributions by Alan Webb, Leo McKern, Esmond Knight and Miriam Karlin. In a smaller role, Diane Aubrey displayed some tender emotion. *Myro.*

THE LADY RATLINGS ON PARADE
With Joan Hurley, Yana, Tessie O'Shea, Pearl Carr, Helga Barry, Renee Beck, Ivy Bing, Josie Bradly, Billie Brenchley, Josie Burrell, Dorita Chester, Carole Colores, Denya Delage, Sheila Delane, Gwen Evans, Betty Foster, Adele French, Joy Ganjou, Barbara Gordon, Rosalind Heal, Phylis Holden, Marie Jackley, Marianne Lincoln, Marjorie Manners, Trixie Mason, Audrey May, Brenda Orton, Elsie Percival, Marjorie Pointer, Vie Riscoe, June Ristori, Marie Roberts, Renee Roberts, Claire Ruane, Marie Sullivan, Jill Summers, Bertha Willmott, Hazel Wilson, Ivy Benson's band, others.
Producer: Marjorie Ristori
Director: Douglas Hurn
60 Mins., Thurs., 9 p.m.
Associated-Rediffusion, from London

From time to time Jack Hylton, who handles most of Associated-Rediffusion's light entertainment programs, presents an all femme show featuring the members of the Grand Order Of The Lady Ratlings—the sister organization of the Grand Order Of Water Rats. The ladies invariably work hard on the show, and for many viewers it must provide a pleasant diversion, but its general level of entertainment does not come up to 60-minutes of peak time viewing.

Apart from the billed topliners Yana and Tessie O'Shea, the program had little to offer other than some tired comedy material, an overdose of male impersonations, and several uninspired chorus line routines. Shows highspots were Yana singing a new song, "There Goes My Lover," and Miss O'Shea belting out "Slow Boat To China." *Bary.*

CHARLIE DRAKE
(The Patriotic Singer)
With Charlie Drake, Geoffrey Sumner, Peter Haigh, Gerard Heinz, Harry Towb, Ewen MacDuff, Jack Cunningham, Colin Croft, Peter Sugden, Ian Parsons, David Butler, The George Mitchell Singers
Writers: Dave Freeman, Charlie Drake
Producer: Ernest Maxin
Designer: Richard Henry
30 Mins., Tues., 7:30 p.m.
BBC-TV, from London

Diminutive comedian Charlie Drake, who recently hit the big-time and appeared in the Royal Variety Show, kicked off his new weekly BBC-TV series with 30 minutes of slapstick situation comedy which held the promise of better things to come.

In the first outing—aired under the unpromising subtitle of "The Patriotic Singer"—Drake clowned his way through a series of events with good timing and demonstrated a flair for the medium. His pint-size stature and play at pathos account to a large extent for sympathetic audience reaction. Ernest Maxin, one of BBC-TV's top light entertainment producers, made a taut job of the initial show and worked in neatly some wartime newsreel shots to add weight to the production.

Drake portrayed an unlikely wartime British Army private who landed himself with an overseas posting to the Middle East. Ensuing events led to his capture by the Germans and then crazily being taken prisoner again by the Allies. He was best in the slapstick routines and was ably supported by a competent cast. *Bary.*

SECOND INQUIRY
With Robert Reid, others
Producer: David Martin
Editor: E. F. Le Lorrain
30 mins., Fri., 9:30 p.m.
BBC-TV, from Birmingham

Although commercial television is fast learning the art of the documentary program, BBC-TV still holds an almost unrivaled position in this field. This was demonstrated unquestionably in its follow-up series, "Second Inquiry," which takes a second look into social and other problems first explored in an earlier skein a couple of years back. Robert Reid once again conducts the inquiries in a forthright, blunt and highly professional manner. Film is ably lensed and edited into a tight and punchy 30-minute program.

First in the new weekly skein took a second look into Britain's color problem. Birmingham, one of Britain's largest industrial cities, was the hunting ground for the reporter, who discovered that since his last inquiry into racial prejudice there two years ago, the colored population had grown from 11,000 to 30,000. On his previous visit, a large number of the city's white population were bitter about the colored infiltration, but now things were much changed—white worked amicably side by side with black, and color prejudice was almost a thing of the past, though it was not quite dead. One of the major problems faced by the city authorities was the lack of housing for the settlers, and many large families lived in one room at a high rent, but the problems were sorting themselves out. Interviews were candid and probing and got a good cross representation of views. *Bary.*

Foreign TV Followup

Chelsea At Nine

American jester Alan King, who hit the high spots of popularity with the British public on previous visits, made a return trip to top the bill of Granada-TV's "Chelsea At Nine" (18). King's aggressive style is now widely known in this country because of his previous tv stints, and consequently he had to work harder on this offering to win his audience. He used several familiar gags and the first half of his routine rated only moderate approval, but the final part of his stint went well. He's been held over for the next show.

Opera star Joan Hammond made a pleasing entry by warbling two arias—"The Entry Of Butterfly," and "The Last Aria"—both from "Madam Butterfly." She possesses a rich, sweet voice which did full justice to both pieces.

A new feature on the program was an entry called "Musical Memories," in which the work of some of Britain's leading composers is recalled. On this occasion it was music by Hans May. Appearing in this spot were the composer and singers, Lester Ferguson, June Bronhill, Joe Lynch and the 40-strong Luton Girls Choir. Songs recalled included "Carissima," "The Little Wite Horse," "Break Of Day," and "My Song Goes Round The World." Entry was flowery and May was somewhat exuberant, but the spot was pleasant in a quaint way.

From Italy came the Van Wood Quartet, a personable instrumental-vocal outfit comprising piano, bass, guitar and drums, who played rock 'n' roll and featured a novelty number where two of them played one guitar at the same time. From further afield came The Ballet Popular De Mexique with a beautifully executed routine using exotic headgear, which was performed to a flute and drum accompaniment.

Singing and dancing their 100th routine on the show were the Granadiers. This well drilled and individually styled troupe rank high in their particular field, and by way of a celebration did a repeat of "Blues in the Night," first performed several months ago. They were in great form. *Bary.*

DEAN MARTIN SHOW
With Bing Crosby, Phil Harris, Treniers, David Rose Orch
Producer-director: Jack Donohue
Writer: Herbert Baker
Musical Director: David Rose
60 Mins., Sat. (22), 9 p.m.
TIMEX
NBC-TV, from Hollywood (color)

(*Peck*)

The only sustained bit of entertainment coming out of Dean Martin's first show of the season occurred in the last quarter hour when Martin and guest Bing Crosby parlayed a medley of evergreens into a delightful, easygoing songfest. That the tunes were Crosby perennials helped add a neat nostalgic flavor to the segmen.

But it took Martin a long, long time to get on the road to nostalgia. Preceding entries were arranged in hodge-podge manner without any particular flow or meaning. Although the solo shots by Martin and Crosby were okay, the horseplay preceding most of the numbers and centering particularly on Martin's sobriety and/or Crosby's gold is tiresome stuff at this point of the game. The studied casualness was strained and didn't come off.

From the Martin pipes came "Volare," of course, "Just In Time," "What'll I Do" (in production with a bevy of cuties) and "They Didn't Believe Me," Crosby soloed effectively on "Gigi" and joined Martin and other guest Phil Harris in "Guys and Dolls" treatment that didn't come off. Harris also had a shot with the folk ballad, "John Henry," which turned out to be far from stimulating fare.

Also guesting were the frantic Treniers, a musical group that whips up a storm for those who like the hopped-up melodic pace. Group rolled with "Why Oh Why" and came in for a hot rocker with Martin. The David Rose orch did an okay job with the varied musical styles.

The Timex watches got their usual underwater beating. *Gros.*

WHAT IN THE WORLD?
Producer: George Dessart
Director: Jim Hirschfeld
30 Mins., Sun., 12 (noon)
WCAU-TV, Philadelphia

The off-again on-again anthropological series "What in the World?" has stopped digging around for a sponsor and has returned after a year, as a public service.

Format and personnel remain unchanged—all professors and directors of the U. of Pennsylvania Museum — Dr. Froelich Rainey, moderator, and panel members Dr. Carlton S. Coon and Dr. Alfred Kidder (absent this session). His place was filled by David Crownover, director of exhibitions at the Museum. Guest was Dr. Edith Parada of Columbia U. Rare objects are shown from the storeroom of the Museum and the scholars try to identfy them, pinpointing time and place.

These experts are almost as rare as the displays. These are no self-exploiters, cultivating obvious mannerisms to woo the audience. There is an honesty, amiability and mildness about the panel members that alone could distinguish the show. No prizes are involved other than the enjoyment of tracking down the object. The identifying process is almost participation.

Among the treasures shown were a 9th century vase from Iran, a 50-year old Belgian Congo vase, a 19th century rope twister (panel flunked this one), a dagger from New Guinea, a head of volcanic stone and a forgery, which didn't fool them.

Production is heightened by set. Displays appear in clouds of dry ice smoke with appropriate music and the panel comes on silhoutted behind their desks. Off-stage voice of Barry Cassels identifies objects for audience.

"World" is a presentation of the new WCAU-TV Department of Public Affairs, in affiliation with the U. of Pennsylvania. A genuine public service and informative, it's top grade entertainment. *Gagh.*

'Kate' Vs. 'Old Man'

Those two Thursday night (20) blockbusters in competition with each other just about split even on the Trendex rating returns.

In the 60-minute period in which they were pitted against each other, Hallmark's "Kiss Me Kate" on NBC-TV outurew Playhouse 90's "Old Man" 20.8 to 15 in the 9:30 to 10 slot, while "Old Man" took the lead at 10—21 to 19.8. In the 9 to 9:30 period, the Cole Porter musical scored a 18.5 against "Zane Grey Theatre's 17.5.

Television Followup Comment

Desilu Playhouse

William Bendix, stepping out of his more familiar tv "Life of Riley" comedy role, gave a considerably more serious and adult performance in Rod Serling's interesting and compactly fashioned 60-minute script, "The Time Element," on the Westinghouse Desilu Playhouse over CBS-TV (24).

Serling nearly always manages with high precision to infuse his scripts with believable dialog and plausible situations. His typewriter stance, in this instance, was up to his usual standard. Both Bendix, as the minor league horse player with recurring dreams of what happened to him on Dec. 6, 1941, the day before the Japs pulled their sneak attack on Pearl Harbor, and Martin Balsam, as the psychiatrist, added immeasurably in the blossoming of Serling's fantasy.

There were many humorous dialog bits in the Serling story of the leading character's frustrating efforts to warn those around him of the impending danger. One of high spots was the scene in the office of the Honolulu News when Bendix undergoes a grilling on the eve of Pearl Harbor and gives his audience a clue what to expect in the next 18 years, such as sputniks, atomic subs, rock 'n roll and the Los Angeles Dodgers. Serling's trick ending held up remarkably well.

Photography was above par and Allen Reisner's direction was fine. "The Time Element" made the 60 minutes go rapidly. However, Desi Arnaz, as host on the program, gave off a hollow "ice box" effect as he gazed upon the latest Westinghouse refrigerator. *Rans.*

Voice of Firestone

"Voice of Firestone" racks up decades like they were 13-week cycles. Last Monday night (24), it marked its 30th anni, a record run in broadcast history. Although the format has changed somewhat over the years, the show's basic ingredient remains the same: "the best in music,' as the program blurb puts it. Apparently, Firestone is one bankroller that is not solely guided by the rating figures.

This year, the program is rotating among the classical, semi-classical and pop repertoires for its weekly presentations. The 30th anni fell on a longhair week and the show offered an operatic recital featuring Dorothy Warenskjold, Rosalind Elias, Cesar Siepi and Cesare Valletti, all topnotch singers. They did a collection of the most familiar arias from "Faust," "Don Giovanni," "Il Trovatore," "Romeo and Juliet," etc.

There was no attempt to inject any showmanship into this particular stanza. Each of the artists took one turn apiece before the camera for a solo aria and then reappeared for some duo and trio assignments. Operatic costuming was used in the show's second half, but there was no real attempt at dramatization. In any case, it's nice to hear opera, even if in snatches, on tv.

John Daly handled the introes in cultivated style. *Herm.*

Bob Hope

As long as the public will rally to these kind of shows, and the ratings amply corroborate his wisdom, Bob Hope will keep giving it to them. By professional standards last Friday's (21 exhibit was right down the middle furrow if not comparable to the so-called hour specials with all their fuzz and frills. What they get the most of is Hope and that they like. Without him such a show wouldn't hold water in A time.

Corralled were a bevy of names that rate neon, or album covers but their participation in the general potpourri was rather dishevelled and disarranged. Gloria Swanson was enthroned as a queen reviewing her subjects, the Hollywood Deb Stars. The Rams football ace, Jon Arnett, had a few lines that didn't net him much yardage. Betty Grable, with a considerable show of glamorous underpinning, scampered and sang; Wally Cox, a favorite of Hope's, foiled and stooged like he was happy to be working again; Randy Sparks pleasantly intoned his new platter, "Ball of Chaip," which should have been worth more to him in record sales and exposure than the checque autographed by Hope.

After trading a few quips about their ages—whispered, of course—Miss Swanson rather awkwardly exited and seemed relieved. She must've felt what they felt at the sets, that her day as high priestess of fashion and beauty had waned. A few clips showing Arnett razzling and dazzling his grid foes consumed more of his guesting time than the man himself. Hope's six writers let him down here.

To most at the sets Miss Grable skimmied down to tights is enough of visual pleasure to salvage any deficits. Her skit with Hope about two busy stars trying to find time to see each other, was only mildly diverting; the same for his sub skit of men seeing things in their mental disorder. The sketch is not Hope's forte, the writers being more at fault than he. But stand him up and let the quips fall on the political scene and the such (a little dated but this and other segments were obviously taped because of impending AFTRA strike and other roving commitments) and the show is off and running. As a warmup for the studio sitters it's an invaluable asset.

Bon Henry directed and Jack Hope produced. Buick had a good audience to sell its new models. The ratings will substantiate this. *Helm.*

Omnibus

New York's lower east side, always a fertile field for the drama, got a whacky treatment at the hands of writer George Panetta and "Omnibus" on Sunday (23). "The So Called Human Race" is a farce bordering on fantasy that got very much out of hand. It took the straight performance of Walter Abel toward the end of the show to give the proceedings some meaning and directions.

Fortunately, despite the treatment Panetta managed a lot of humourous injections. Menasha Skulnik, playing an amateur psychoanalyst, provided an excellent peg for the comedy. His character, Mike Downstairs, seemed a compendium of most of the citizens he's played on Second Ave. Skulnik was very friendly to Mike and kidded him a lot in this "Omnibus" characterization.

Panetta seemed to go in a circuitous way in moralizing that kids are essentially good. Adolescent lads do not pass from childhood into ready made adults. They need a lot of understanding and patience before this perilous period is over. Panetta tried in a different way to expound this cliche.

Skulnik's analysis of a 15-year old boy, who takes two-hour baths without washing his face, and who runs out of the tenement in shorts when he doesn't get his way is that he has a short-legged father complex. A policeman unfortunately makes an arrest and a court case ensues. Jerome Cowan also satirized effectively the role of the judge for additional humor. Kay Medford and Arne Freeman as the parents; Michael Pollard as the youth, Tom Pedi as one of the neighbors, high-keyed their parts in the spirit of the proceedings. Unfortunately, sometimes they played against each rather than with each other. *Jose.*

Playhouse 90

The gifted Fred Coe-John Frankenheimer combo, aided in this instance by a brilliant Horton Foote adaptation of William Faulkner's "Old Man," came up with a memorable 90 minutes of overwhelming drama on the CBS-TV "Playhouse 90" production.

Much of the credit for this overpowering story of man's humanity as well as inhumanity to man also must go to Geraldine Page, as the pregnant woman in the tiny rowboat, and Sterling Hayden, the monosyllabic convict who must fullfill his mission amid the swollen waters of the Mississippi.

Both Miss Page and Hayden gave deeply-moving accounts of themselves in the highly adult tv version of the Nobel Prize winner's novel of the ravages of the Mississippi River, known to its riverbank inhabitants as the "Old Man."

Technically, it also was a superb job with loud salvos going to Walter Scott Herndon, art director, for his almost superrealistic sets. The video version of "Old Man" undeniably revealed the medium's capacity to convey both fright and peace with fidelity and deep understanding.

The devotion and expense lavished on Faulkner's tale were certainly worth the effort. No detail was overlooked to make it worthy of the medium's highest standards. The mood and stream-of-consciousness-style of Faulkner was thoroughly fathomed by all concerned—the producer, the director, the adapter and the brilliant performances of the two leads plus a fine supporting cast.

There were fine cameo-like performances by Milton Selzer as a convict far from resigned to serving 199 years in the prison farm; James Westerfield, as an uneasy warden, and Malcolm Atterbury, as a thoughtful, understanding medical doctor.

Such a word as incomparable must be applied to this "Playhouse 90" performance. *Rans.*

The George Gobel Show

With a hefty comedy pick-me-up from Carl Reiner, this outing of the George Gobel show was a good cut above Gobel's other outings thus far this season. With the variety elements of Janis Paige and an Eddie Fisher added, show ran a zippy 60-minute course with little in the way of lag or letdown.

Standout was a supermarket sketch, with Gobel a customer and Reiner a smart-alecky checker, peg being an exaggeration of the growing size and variety of the stores. Also a solid sketch was the Reiner-Gobel-Paige-Phyllis Avery foursome on what happens to an evening of bridge when one of couples brings their baby along. Reiner and Miss Paige played it to the hilt as the doting parents, while Gobel was good as the sorehead bridge addict who knows from nothing about babies.

Less effective but okay was an office party bit, with Gobel introducing the various office characters and characteristic. Not at all funny and a little overcommercialized was a routine about the RCA line, which despite the effort at satire, still constituted excessive plugging. Maybe if the gags had come off, the routines would have been okay, but they didn't and the bit was annoying.

On the musical side, Miss Paige turned in a song-and-dance "Too Darn Hot" that lived up to its title, with no small asset her costume, a glistening and tightfitting gold lame leotard. Fisher was on briefly with an okay version of "You're My Girl," Miss Paige and Gobel did a funny cha-cha to "Tea for Two" and Gobel sang a pleasant version of "Tom Dooley." All in all, the plusses far outweighed the few minusses on this outing. *Chan.*

Ed Sullivan Show

Having scored a coup d'video with the Russian Moiseyev troupe a few months ago, Ed Sullivan tried the Kremlin kick again Sunday (23) with the Sol Hurok-booked Beryozka Russian Folk Dancers, but with less stunning results. The troupe, current at the Broadway Theatre, N. Y., prior to national tour, opened the CBS'er in a 16-girl, skirt-shrouded "glide" of a very basic character that seemed only a poor man's version of the Moiseyev heavy-on-males menu. Later in the fray, their skirts shortened to show the ankles, they performed whirling and circling sequences at a dizzy pace, but again with the same basic elements, more reminiscent of the routines of a skate troupe. Truth to tell, after a couple days' rehearsal, the unerring-do homegrown Rockettes of Radio City Music Hall could make Hurok (and Sullivan) forget all about this "birch tree" group. Some of the Beryozkans were beauts. Okay femme Cossacks.

The Sunday nighter was one of Sullivan's mixture-as-before efforts, with a couple of good highlights but interlarded with repetition. A topper was Pat Stanley (with Russell Nype) in the free-wheeling, frothy Agnes de Mille ballet from the musical "Goldilocks," backed by the troupe of mixed pairs; but it came too soon after the Russian hoofery. Four Coins did a harmony number. Teddy Randazzo accordioned. The German, Marco, did an incredible balancing stint on unsupported ladder, climbing and rocking with cocktail glasses atop the rigging and engaging in amazing postures on a perch trapped on the ground. Herb Shriner's rambling monolog was furlongs away from his top-drawer. Kathryn Grayson handled an operatic aria in her typical high-decibel, deadpan style. Shelley Berman offered his nitery routine, this one on the hazards of flying. (PanAm flies for Sullivan performers, it said on one of the credit frames). Sullivan traded words with Leonard Bernstein in a swiftie on the maestro's upcoming symphonic tv-er. Impero Bros. took over the closer for a good head-to-head, etc., number and were shut out while working as the 9 o'clock mark was reached. Ray Bloch's sidemen operated expertly. *Trau.*

New Acts (TV)

MIKHAIL MENSHIKOV
Producer: Menshikov
Director: Menshikov
Writer: Menshikov
60 Mins., Wed. (19) 1 p.m.
RADIO TELEVISION EXECUTIVES SOCIETY
Roosevelt Hotel, N. Y.

Soviet Ambassador Mikhail Menshikov, with the agility of a Russian dancer, turned in a spirited performance at the Radio and Television Executives Society's luncheon last Wednesday (19) when he gave his audience the "lowdown" on USSR tv, Boris Pasternak, CBS-TV, radio program jamming, censorship, cultural exchanges and golf.

He said the CBS News bureau would be permitted to reopen in Moscow "when they change their approach" and he repeated his original denunciation of CBS-TV's production of "Plot to Kill Stalin," namely that "it was a filthy concoction and malicious slander."

Menshikov admitted that the USSR jammed some American programs because they did not promote peace and that Soviet tv programs do not run from dawn until midnight, thus "this has advantages for it gives our children and housewives an opportunity to engage in some other useful activities on weekdays."

He said there were 60 tv centres in Russia and some 100 new tv centres and tv stations to be added shortly. He also said he did not see the Moscow production of "The Mad Haberdasher," a lampoon of former President Truman, and there was no tv coverage of the recent coronation of the Pope "because religion is considered a private thing for any citizen to pursue as he pleases."

He railed against Pasternak, author of "Dr. Zhivago," charging the latter with writing "slanderous attacks against the Soviet people and their revolutionary achievements." He said new plays and films are televised on Russian stations without regard to their effect on boxoffice receipts.

"Thank goodness we have no commercials interrupting the programs at the most interesting point," he said.

Donald H. McGannon, prexy of RTES and prexy of Westinghouse Broadcasting Co., presided at the luncheon and threw questions at the Soviet diplomat.

Menshikov act was caught by leading talent scouts in the biz. On the dais were Pat Weaver, former NBC program chieftain, and Marion Harper Jr., topper of McCann-Erickson, who vigorously mitted the Soviet diplomat's verbalistic kozatski routine. *Rans.*

Pursuit

Only thing conveyed clearly on "Kiss Me Again, Stranger," the "Pursuit" drama last Wed. (19), was that the people in it were very peculiar. That's not the same thing as eerie, which is apparently the atmosphere sought by producer Eva Wolas, writer Leonard Kantor and director David Greene.

CBS drama was based on a story by Daphne du Maurier. The video crew drew it in somber tones—with recreations of a graveyard, a batty murderess with an indistinguishable accent, and a fey young army officer. But the acting from Jeffrey Hunter and Margaret O'Brien, in the principal roles, to Myron McCormick, Mort Sahl, Yvette Dugay and Harold Ayer, in lesser parts—was poor, the scripting unbalanced and the direction mediocre. Mary Beth Hughes, as a B-girl was competent, at least so it seemed, but then she was only on screen for a few seconds.

The principals certainly had the hardest jobs, Hunter as an adolescent on the hunt for the murderer of his buddy, and Miss O'Brien as the cuckoo kid who went around slicing up flyboys, after loving them up, because the U.S. Air Force bombed her out of home and family during the World War II days in Italy.

Kantor simply couldn't let it rest at that. He was simultaneously involved in absolving Hunter of some kind of way-out guilt complex, and this is where Hunter fell down hardest, and she, in addition to struggling to keep her accent straight, was supposed to emote love for hunter Hunter. Finally, Miss O'Brien reverted to a babbling childhood, and Hunter led her gently off to the clink.

Program was obviously meant to be profound, but the presumed object lesson about the horror and stupidity, etc., of war was buried in the graveyard along with two murdered airmen. Kantor's script made Miss O'Brien look like a killer so early in the show and stacked the cards so heavily against her, you almost had to believe she was innocent. It was altogether an unbalanced show and a disappointment to find she was guilty after all. *Art.*

Dateline: UN

What the United Nations is doing to help the less fortunate peoples of the world was admirably detailed Sunday (23) on WRCA, N.Y. Program was the fifth in a 26-week series of 15-minute telefilms designed to tell the UN story. While most viewers will vividly recall the Korean War and the UN's part in it, probably few are aware of the time and money that the UN has spent in Korea's reconstruction.

"Helping Koreans to help themselves" is a motto of the UN agency concerned with that nation's recovery. And in line with that host-narrator Sonny Fox interviewed a UN official on what has been accomplished since the war's end. It was pointed out that the country's economy has been revived to the extent that it's now approaching the 1949 level. Some 150,000 orphans have been given food and care. In addition, many Korean industries have been put back on their feet.

Not only industry but schools, housing and communication media have benefitted through the $148,500,000 the UN has poured into Korea over the past five years. Withal, this was an interesting, factual recitation. Film clips of the Korean scene enhanced the documentary flavor of the program. "Dateline: UN" is telecast on stations in some 23 states. But curiously, WRCA has seen fit to air the series at 9:30 a.m. as an abrupt insertion in a Sabbath religious session. It deserves a better time in the metropolitan area. *Gilb.*

Ben Hecht Show

This is evidently wide-open season on tv critics and Ben Hecht, critic-baiter of old, thought he would have a confederate in Steve Allen when he invited the latter to appear on WABC-TV (18). But Allen wasn't quite as fearless as in the past and conveyed the impression he was frequently pulling his punches.

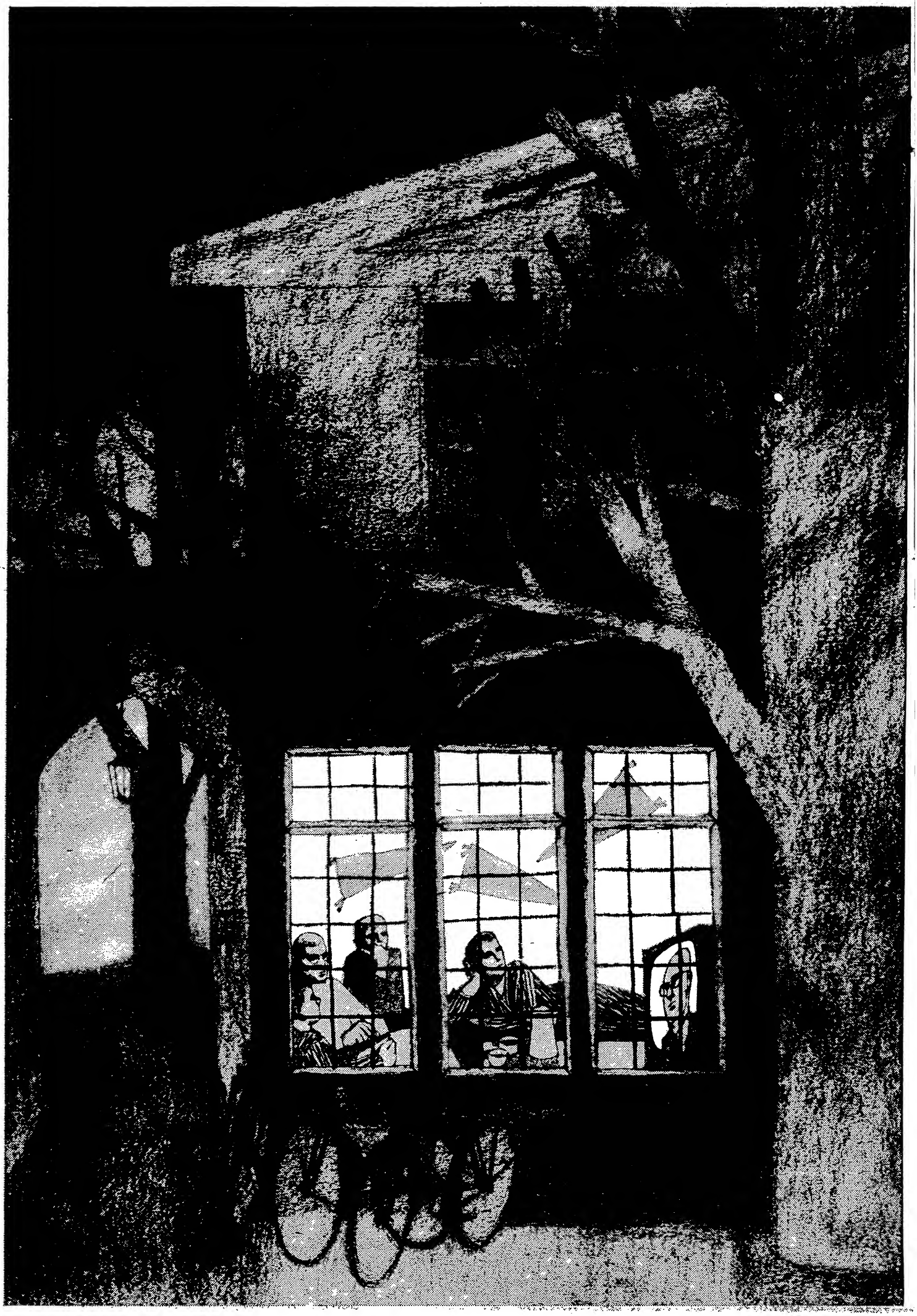
Hecht tried to light a bonfire by asking who dreamt up the notion that the mass mind is "backward, harelipped, semi-idiot." Allen opined it was a product of statisticians.

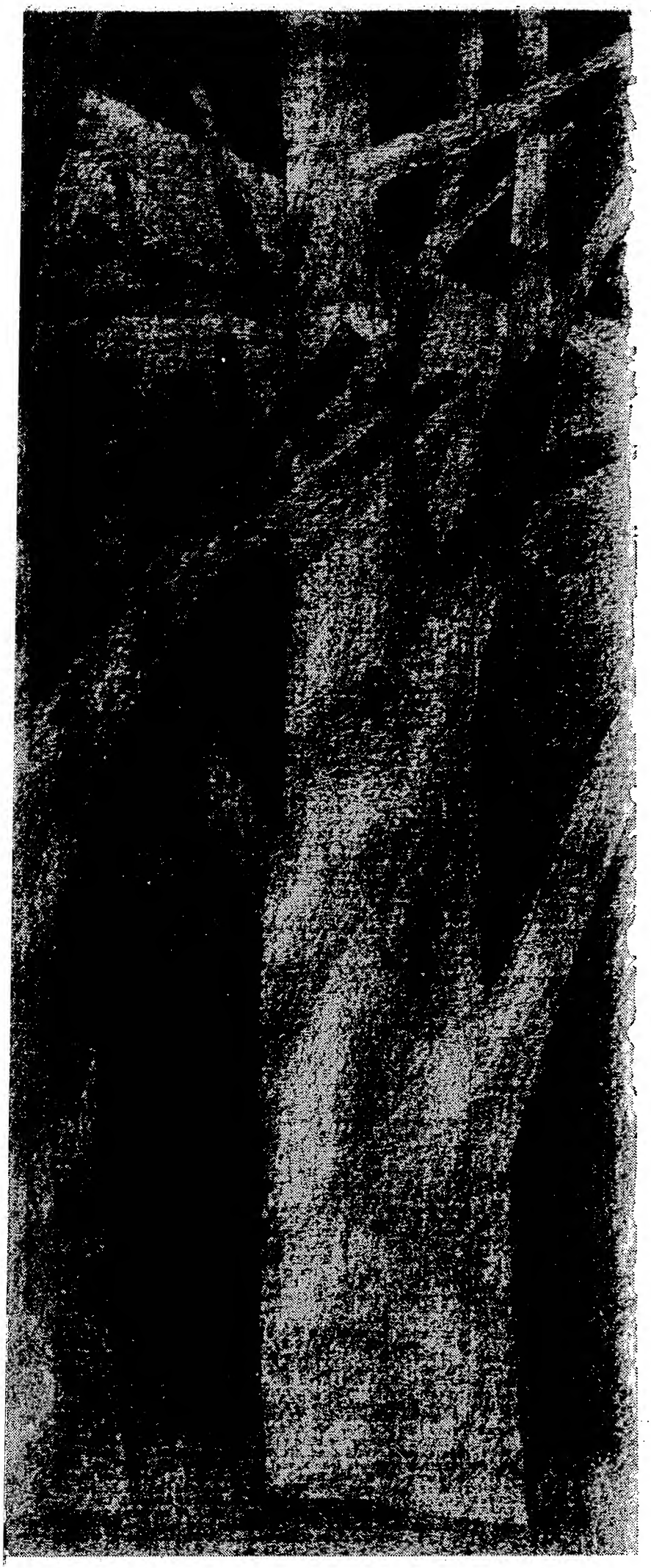
The humorist thought he detected an increase in sophistication among viewers, pointing out that video did to certain comics what it might have taken 25 years to do in radio and films. He singled out Sid Caesar for adding to "sophistication and hipness."

Hecht asked Allen which was most damaging to the production of good tv: sponsor, network, audience or critics? Critics are least damaging, Allen said. Competitive nature of the business results in a lowering of standards, he thought, explaining that he could produce a better show than the one he's doing currently if he were doing it, for example, on the BBC. Constant pressure to get higher ratings forces a lowering of standards, he felt. "I cannot put on Shakespeare, I cannot put on the ballet, I cannot put on the opera, I cannot present anything that is chi-chi, too intellectual," Allen sighed. "I have to hire singers who, according to my personal tastes, I would never book. I have to cater to popular taste." Whenever loftier shows are put on, they get lower ratings, he noted.

Critics are also caught in a trap, a squirrel cage, Allen said. Asked to give a description of a critic, Allen said he didn't have one but Hecht had half a dozen to quote including Chesterton who said critics were midgets juggling cannon balls. Hecht asked Allen to comment on Nick Kenny's critical faculties. "He's more of a commentator on the tv scene," Allen said, straight-faced. What about Ben Gross? He's more a reporter than reviewer, Allen said. Hecht wondered if Allen's recent vaporizing of Jack O'Brian had proved anything. "I don't know," he re-

(Continued on page 50)





By the dawn's early light...

On January 27, 1958, in a grim postscript to Sputnik, President Eisenhower said: "National security requires that prompt action be taken to improve and expand the teaching of science..." Only one high school student in four was studying physics, only one in three taking chemistry. Since 1950, the number of qualified high school science teachers had dropped an alarming 53%.

On October 6, 1958, the National Broadcasting Company, in partnership with leading American educational and industrial organizations*, undertook prompt action by launching the world's largest class. The subject: Atomic Age Physics. Telecast five times weekly from 6:30-7:30 a.m., NBC's Continental Classroom exposed a priceless national asset—the knowledge and teaching skill of eminent physicist Harvey E. White—to teachers and students throughout America. And strange things began to happen...

As dawn broke over America, television sets flicked on in homes, in fraternity lounges, in high school and college classrooms, in dormitories, in engineering laboratories. In rapid sequence, 144 stations cleared time for the course; 243 colleges and universities offered full academic credit; 27,000 students mailed in 50 cents each for a syllabus; an estimated 270,000 Americans began sitting in with Dr. White and his students on their home sets.

Dr. James R. Killian, Jr., White House scientific adviser, considers Continental Classroom "truly a bold educational experiment in the nation's interest." How far can it go, in one two-semester stroke, toward erasing the most perilous educational lag this nation faces? No one is certain. But the only television network ever to use its commercial facilities to create a national classroom is certain that it is worth finding out.

NBC
TELEVISION NETWORK

*THE AMERICAN ASSOCIATION OF COLLEGES FOR TEACHER EDUCATION • BELL TELEPHONE SYSTEM • THE FORD FOUNDATION • THE FUND FOR THE ADVANCEMENT OF EDUCATION GENERAL FOODS FUND • INTERNATIONAL BUSINESS MACHINES • PITTSBURGH PLATE GLASS FOUNDATION • STANDARD OIL COMPANY OF CALIFORNIA • UNITED STATES STEEL

More & More TV Sponsors Lean Toward 1-Network-Basket Pattern —On Other Madison Ave. Fronts

By JACK BERNSTEIN

Television's largest spenders, regardless of whether they have split the account among various agencies, have this season put most of their advertising budgets into one network kitty.

Liggett & Myers, which currently has six shows in prime nighttime slots has five of the programs aired over NBC-TV. Billings, which are divided between Dancer-Fitzgerald-Sample and McCann-Erickson, are in the coffers of NBC with the exception of "Gunsmoke" which has a CBS berth. L&M properties at NBC include "Brains & Brawn," Eddie Fisher, "Steve Canyon," "Behind Closed Doors," and Ed Wynn. (Some of these properties will be changed when January rolls around.)

Benton & Bowles, which handles most of the General Foods account, has placed its nighttime business with CBS-TV. The network picked up all the GF coin by way of the latter's sponsorship of "December Bride," "Zane Grey Theatre," Danny Thomas and "Ann Sothern Show."

American Tobacco, repped by BBDO and Sullivan, Stauffer, Colwell & Bayles placed its business with CBS. Bankroller has backed the web to the tune of Jack Benny, "Trackdown," and "Your Hit Parade." Only "M-Squad" comes under the NBC banner.

A rundown of McCann-Erickson tv properties shows that all of the Bell & Howell budget allocated for tv went to NBC. B&H this season bought partial sponsorship of "Ellery Queen," "Cimarron City," "Dragnet," and participations in the "Today" show. Buick sponsors Bob Hope and "Tales of Wells Fargo," both on NBC.

Bulova out of McCann-Erickson helps back the "Ed Wynn Show," "M-Squad," and has participation all on NBC. Other bluechip accounts which follow the same trend are Nabisco a patron of NBC with three programs, Nestle a favorite of CBS-TV with both shows and Darby Foods, a large daytime client which does its business (mostly daytime) with CBS.

At J. Walter Thompson Quaker Oats favors ABC-TV by sponsoring "Naked City," and alt. weeks of "Ozzie & Harriet." Kraft products at JWT picks NBC as their web by picking up the tab on "Bat Masterson" and Milton Berle.

In some instances agencies have taken to dealing with one network on a particular account to benefit from the contiguous rate when the sponsor carries two programs back to back. Other national advertisers feel they get better treatment if they deal with one web in the matter of striking a deal and in getting first crack at choice properties or time. Whatever the reason many bluechip accounts this season favor doing business on the one-web basis.

Grant Advertising, which this week appointed Rudy Behlmer as radio-tv director of the agency, has also made some key changes in the agency's top management group in the New York office. A three-man executive committee headed by John H. Pinto, v.p. and creative director in the N.Y. office, will supervise the agency's activities here. Paul L. Bradley, v.p. and general manager of the New York office, has resigned.

The change is believed to be due to the fact that the agency's New York office failed to win the $1,000,000 Dodge New York Retail Selling Assn. account which went to the Wexton agency. Grant Advertising handles the parent Dodge account as well as most of the dealer associations.

SWITCHES: Ernie Hartman, tv producer at Lennen & Newell, is leaving the agency on Dec. 1 to join Doyle Dane Bernbach's programming department.

Howard Shank joins Grey Advertising Dec. 5 from Benton & Bowles to become veepee and creative director.

G. Douglas Morris, chairman of the plans board at Lambert & Feasley, has been named the senior veepee of the agency. He has been a v.p. and account supervisor since joining the agency in 1952.

M. E. Carlock has been elected a director and chairman of the board of Burke Dowling Adams. He recently resigned from Calkins & Holden where he served as vice chairman of the board of directors.

Halsey V. Barrett, exTvB, has been named tv manager of new business development at Katz Agency.

William Lyons of the tv programming department of Dowd, Redfield & Johnstone will join Ted Bates replacing Christy Walsh who has been appointed manager of the newly-created Hollywood office of Ogilvy, Benson & Mather.

SHORTS: Continuation of an inflationary economy means advertising volume in America will continue to rise. New advertising talent, according to C. James Proud, president of the Advertising Federation of America, will be needed to maintain the nation's growth condition.

Speaking before a meeting of the Pennsylvania State U. chapter of Alpha Delta Sigma, national ad fraternity, Proud said the growth of the advertising industry is moving it toward specialization. "The idea is still the important clue to success, and I believe creative talent will always find opportunity, even in the face of great specialization."

Chi Agencies

By LES BROWN

Chicago, Nov.25.

Olian & Bronner snared the $400,000 annual billings of Alva-Tranquil Corp., sales subsidiary of Alva Laboratories. Agency will blurb the company's tranquillizer pills with a national radio-tv spot campaign, in addition to newspaper ads. Other Alva products are in the offing.

C. E. Niehoff & Co., maker of automotive parts, tapped Waldie and Briggs.

Norton Spitzer appointed ad and sales promotion manager of RCA Victor Distributing Corp.

Jack L. Matthews promoted to account exec at Clinton E. Frank agency. He's replaced as media director by Alfred S. Trude, who switched over from MacFarland, Aveyard & Co.

Charles F. Fleischmann, v.p. of Young & Rubicam, named manager of the contact department of the agency's Chi office.

London Agencies

By BARRY BARNETT

London, Nov. 25.

One of the biggest advertising circle surprises in years has been the appointment of w.k bandleader Bert Ambrose as an associate director of television for the C. J. Lytle agency. Ambrose, who has no working background of agency routine, claims however, that this isn't really necessary. Show business, he says, is a good grounding for any business. To have good contacts and an affable personality is the major necessity, and Ambrose modestly believes that he can score 10 out of 10 on both counts. The appointment is certainly a personality post, and already the bandleader claims that he has almost landed at least three accounts for the agency. He describes his job as "a new lease on life."

Musical and Plastics Industries Ltd., the firm which operates Britain's first cut price record label, Gala, plans to extend its Radio Luxembourg program for a year. Program, which runs for 15 minutes each Tuesday evening, plugs the outfit's latest disks. Luxembourg is the only commercial radio outlet beamed to Britain. Streets agency is handling the account.

Cecil H. King, chairman of Daily Mirror Newspapers, which has a stake in tv, has accepted the presidency of the Advertising Association.

$1,200,000 MORE FOR PAAR, 'TODAY'

Orders from nine advertisers amounting to more than $1,200,000 in gross billings were placed with NBC-TV's "Today" and "Jack Paar Show" during past week.

Top purchase came from O-Cedar Corp, and ReaLemon Purity Co. for participation in Paar Show. Other advertisers included Maremont Mufflers; F. W. Fitch Co.; H. J. Heinz Co.; American Agricultural Chemical Co.; York Corp.; E. R. Wagner Manufacturing Co., and L. C. Forman and Sons.

Tensions Mount In WINS Strike

There are no immediate prospects of a strike settlement at WINS, the New York radio independent from which 14 engineers walked out nine days ago. The technical men, members of local 1212 of the International Brotherhood of Electrical Workers, filed unfair labor practice charges last week with the National Labor Relations Board, claiming that Elroy McCaw, the outlet's president, had failed to bargain in good faith.

Situation is loaded with antagonism, most particularly for McCaw, who at this moment is recuperating in Seattle, Wash., from a serious automobile accident. Union rank-and-filers said that even before the accident McCaw refused to discuss a new contract and that they would not talk to Mel Leeds, WINS program chieftain, or Jack Kelly, sales manager, because McCaw had not given them authority to okay a contract. Leeds said he had approached the union over the weekend to arrange a negotiation session and that he would present any demands to MaCaw by phone.

WINS says that McCaw would return to New York on Dec. 3 to commence negotiations, but the management officials in New York were careful to point out that McCaw's doctors may prevent the trip, "even though he wants to come."

All 12 members of American Federation of Television & Radio Artists respected the IBEW picket lines at the station until last Saturday (22) morning. At that time, six announcers returned to work. The returnees were all described as "talent announcers" by WINS, as opposed to staff announcers, who work under an explicit union contract with the radio station.

The "talent," Jack Lacy, Murray Kaufman, sportscaster Les Keiter, Irv Smith, Sidney Gross and Mitch Lebe received along with the six other AFTRAns individual letters from WINS. Purpose of the letters, it was pointed out, was to remind the announcers that by failing to return to work despite the picket lines, they were abrogating their contracts with WINS and the announcers who returned to work inferred that the station would sue them if they stayed out any longer.

CHI WGN SIGNS 3-YEAR IBEW PACT

Chicago, Nov. 25.

WGN Inc. has signed its first three-year contract in 26 years with IBEW's radio and tv broadcast engineers. Previous agreements in the recent past have been for a term of two years.

New terms call for weekly pay increases of $7.50 retroactive to Oct. 1 of this year, with an additional $7.50 raise next Oct. 1. Pact provides an opening for third raise dickering the same month in 1960. Starting pay scale at WGN is $100 per week, progressing over a four-year period to a base salary of $182.50. Supervisory engineers get $207.50 and assistant supervisors $195.

Negotiations progressed reasonably smoothly.

Greensboro, N. C.—For the first time in its history, WUNC-TV—the Univ. of North Carolina television station — now carries two commercial programs. The university-operated station now includes NBC-TV's "Meet the Press," at 6 p.m., and the network's "Outlook" at 6:30 p.m.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Harvey S. Firestone Jr. will be major speaker at Thomas Edison Foundation Mass Media Awards dinner at Waldorf-Astoria Monday, Dec. 1 . . . **Lanny Ross**, assistant to general manager of WCBS Radio, named chairman of disk jockey division of Braille Music Institute's second annual international vacation festival . . . **Don Morrow**, tv announcer on **Jackie Gleason** Show, back in town after wedding trip to Florida . . . **Bill Wendell**, emcee of "Tic-Tac-Dough" to Cleveland for "Brains and Brawn" show . . . Theodore Steinway stamp collection on music, acquired by tv-music director **Paul Taubman**, now on view at General Post Office in Manhattan . . . **Jim (WCBS Radio) Lowe** named emcee at Multiple Sclerosis "Hope Chest Ball" Friday, Dec. 5 at Garden City Hotel . . . **Stephen G. Beatty**, son of NBC Radio commentator **Morgan Beatty**, will be sworn into Marine Corps Friday, Nov. 28 in N.Y. . . . **Dr. Frank Stantion**, prexy of CBS, participates in Anti-Defamation League forum on "Communicating the Idea: Mass Media in a Democracy" at Temple Emanu-El Saturday, Dec. 6. Other speakers are **Turner Catledge**, m.e. of N.Y. Times and **Dan Milch**, editorial director of Look mag . . . **Johnnie Ray**, back from tour of South America, made guest appearance on **Garry Moore** show last night (Tues.) . . . **Peter Martin**, former script editor at ABC, now in Miami Beach finishing second novel of a trilogy beginning with one called "The Landsmen," published in 1952 by Little, Brown who are also doing the same one, titled "The Building," for fall of next year . . . WNYC music director **Herman Neuman** cited by Danish National Orchestra for contribution to group's American tour . . . WNYC publicity director **Mary McDonnell** exits municipal outlet next month to become public relations director of Martin Steel Products Corp. . . . **Jack Gilford** of "Drink to Me Only" Broadway cast in "The Eternal Light" on WRCA-TV Sunday, Nov. 30 in script by **Morton Wishengrad** . . **Joanne Hamlin** cut Crisco tv spot through Compton Agency and also doing Comet spots for same ad agency . . . **Mary Lou Forster** just finished animated voice of Arnold baker for Arnold Cooky tv film commercial.

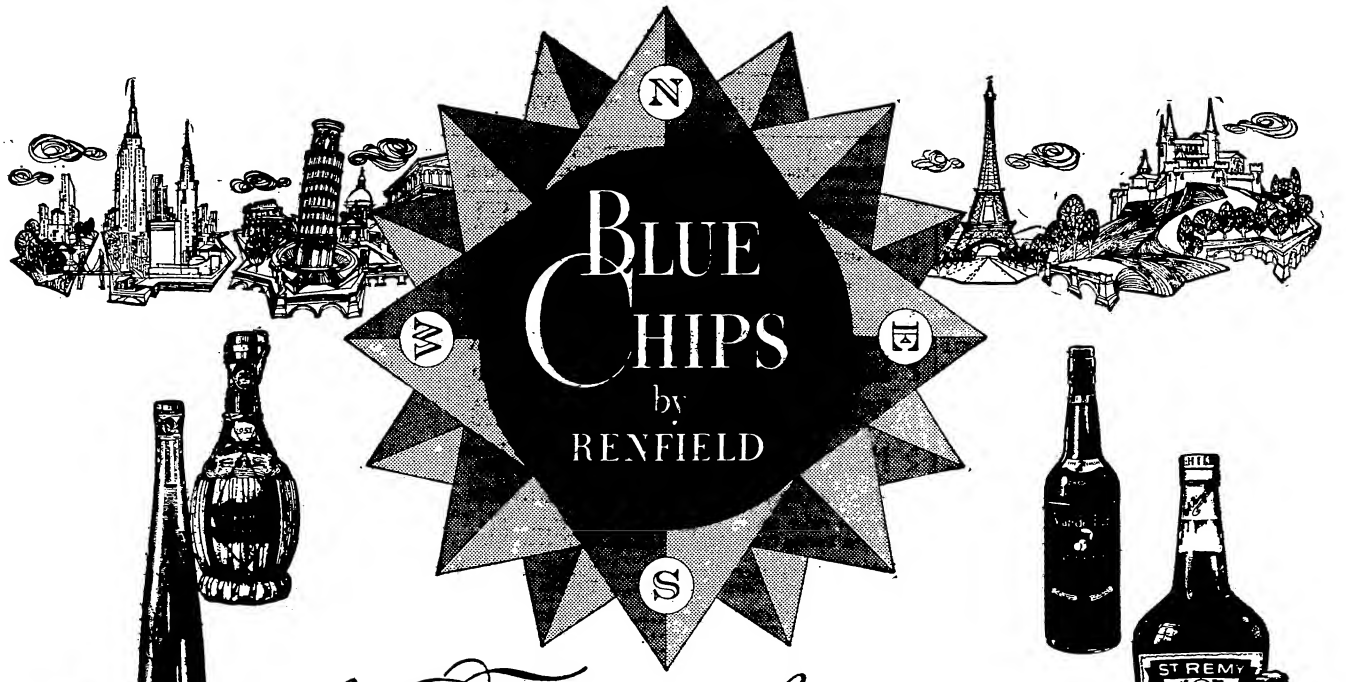
Bob Weitman, CBS-TV veep in charge of program development, off to the Coast on biz . . . **Whitfield Connor** returns to cast of CBS-TV's "Guiding Light" Monday (1) after four-week absence during road tryout of "The Disenchanted" due on Broadway next week . . . **Erroll Garner interrupts** his concert tour under **Sol Hurok** banner to appear on NBC Radio's "Bandstand U.S.A." show today (Wed.) . . . CBS maestro **Alfredo Antonini** launched Tampa Philharmonic season last week. In same city he also conducted first children's concert with "Captain Kangaroo" as narrator . . . **Herman Kitchen**, META's chief cameraman and photographer, will lead two-month tour of African game preserves starting in January . . . **Hubbell Robinson**, exec veep of CBS-TV programming, named chairman of Radio-TV stations division of 1959 N.Y. March of Dimes . . . **Dr. John G. Stoessinger**, Hunter College prof, starts new course on WMCA Dec. 4. META will produce . . . WNEW Radio newscaster **Win Forman**, now appearing in "Sunrise at Campobello," also finished up on location in "Last Angry Man" and "FBI Story." Forman also signed to do Boys Town Christmas special on CBS Radio . . . **Dorothy Collins** will be hostess and do commercials for Westclox on CBS-TV's "Wonderful Town" special Sunday (30) . . . **Dave Garroway** back on "Today" show and denying rumors that he is "unhappy" about the program. "Absolute nonsense," he says . . . **George Gobel** in Tulsa for opening of his newest in chain of luxury motor motels . . . NBC press staffer **Noreen Sherlock**, ex-newspaperwoman, teaching journalism one night a week at Cathedral H.S. under auspices of Catholic Institute of Press . . . **Mona Freeman** will be "Girl of the Week" on Garroway's "Today" Dec. 1-5 . . . **Cliff Arquette** negotiating with **Tennessee Ernie Ford** for monthly appearance on latter's Coast show . . **NBC** newsman **Chet Huntley** will be guest of honor at Nieman Fellows dinner Thursday, Dec. 4 in Brookline, Mass. . . . **Don Durgin**, veep and national sales manager of NBC-TV, spoke at Radio-TV Executives Society meeting yesterday (Tues.) . . . A taping of **Steve Allen's** five-and-a-half hour chat with **"Long John Nebel** on WOR-Radio's "Party Line" was aired again midnight to 5:30 a.m. yesterday (Tues.) . . . **Denise Lor** inked as guest for the full Dec. 1 week on the **Jimmy Dean** CBS'er . . . Fiddler **Mischa Elman** appears tonight (Wed.) on the **Patti Page** ABC-TV stanza . . . **Bill Wendell** doing gab for tomorrow's **Turkey Day** telecast (Macy's sponsoring) via WRCA-TV . . . **John Cameron Swayze** emceed annual costume skating party at Rockefeller Center yesterday . . . **Charles Gaynor**, out of the Frank Cooper stable, writing pilot for new half-hour **Ginger Rogers** series which NBC plans. **Alan Handley** will produce and direct . . . ABC assistant photo manager **Edith Adler** engaged to **Marvin Betts**, a non pro . . . **Mel Allen, Ronald Reagan** and **Audrey Meadows** triple teaming on annual **Tourney** of Roses parade (ABC-TV, 11:30 a.m. on Jan. 1) . . . **"Irish Road Show"** begins tomorrow as weekly WNTA-AM stanza, with **Peter Melie** hosting . . . Starting this week, **John** and **Alice Griffin** on the WBAI-FM program "Sidewalk Critics Review" inaugurate interviews with theatre personalities. Interviews are taped at dinner at the **Teheran Restaurant**. Show is heard every opening night at 11:45 p.m., and rebroadcast at 9:05 a.m. the following morning. **Peggy Wood, Russell Nype** and **Arthur Laurents** are this week's guests.

Cecil Brown, Far Eastern bureau head for NBC, with headquarters in Tokyo, returns to N.Y. with his wife, Martha, to spend Christmas holidays . . . **Brad Lacey**, Fort Myers, Fla., deejay recovering from heart surgery in Tampa General Hospital, and expected back on air in four weeks . . . **Ronald Dawson** did "Indictment" for CBS and also two shots on the recorded "Objective" series . . . **Calvin J. Clements** turned a short story of his into a 60-minute tv drama titled "Martin's Folly" which he sold to Westinghouse Desilu Playhouse . . . **David C. Adams**, exec veep of NBC, named chairman of Radio-TV Stations Division of Muscular Dystrophy Assns. of America.

Jay Barney into "Man With Camera" vidpic between location shots on the Coast (at La Quinta and Chatsworth) as John the Baptist in "The Big Fisherman" film. Quite a site on Hollywood streets as he whizzed by in John the Baptist makeup on his trusty Lambretta. Barney also reading for the Clarence Darrow role in Player's Ring version of "Compulsion" for stage . . . **Val Arms** planes to Athens early Dec. to woo Greek actress **Ylia Livouki** for tv series to be produced there. **Joe Franklin's** WABC-TV "Memory Lane" hosts **Bill Tabbert** next week (Dec. 2) . . . An unproduced tv script by **James Bloomgarten**, "Tomorrow in Babylon," is aiming for Broadway . . . **Hildegarde** guests on Steve Allen's NBC-TV'er (30) . . . **Julia Meade**, in addition to her regular Thursday (27) night stint on CBS-TV's "Playhouse 90," will play a "double-header" on Sunday (30) doing CBS-TV's "Philharmonic Concert" and that night's "Ed Sullivan Show" commercials . . . This year's Radio-TV Day, Wednesday, Dec. 3, of annual Christmas sale of articles made by the blind will be chaired by WCBS-TV newscaster **Ron Cochran. Carol Reed**, WCBS-TV weathercaster, will assist him. Others assisting are **John B.** and **Rita Gambling** and **Alfred** and **Dora McCann** of WOR and **Milton J. Cross** of WABC . . . **Sam Cook Digges**, general manager of WCBS-TV, will be emcee at Welfare League for Retarded Children's annual luncheon at Waldorf Saturday, Dec. 6.

Gene London, ex-"Tinker Tom" on WABC-TV appearing tomorrow (Thanksgiving) on NBC-TV's "Today" to spin tales for the moppet tuners-in; ditto the entire Xmas week . . . **William O'Hara**, of WQXR's

(Continued on page 44)



the Finest from all over the World

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Haig & Haig, Blended Scots Whisky, 86.8 Proof; King William IV, Blended Scotch Whisky, 86.8 Proof; Remy Martin Cognac Brandy, 80 Proof; St. Remy Brandy, 80 Proof; Cointreau Liqueur, 80 Proof, Produced and Bottled by Cointreau Ltd., Pennington, N. J.; Flora delle Alpi Cordial, 92 Proof; Chianti Melini; VanderFlip, Wine Specialty, made with wine, sugar and natural flavors; Gordon's Distilled London Dry Gin, 90 Proof, and Gordon's Vodka, 80 and 100 Proof, 100% Neutral Spirits Distilled from Grain, Gordon's Dry Gin Co., Ltd., Linden, N. J.

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART.

VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S. markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.

PITTSBURGH

Stations: KDKA, WIIC, WTAE. TV Homes: 432,900. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	**Gunsmoke** (Sat. 10:00-10:30)	KDKA	38.9
2.	**Have Gun Will Travel** (Sat. 9:30-10)	KDKA	32.5
3.	**Perry Como** (Sat. 8:00-9:00)	WIIC	31.3
4.	**Wagon Train** (Wed. 7:30-8:30)	WIIC	30 2
5.	**Perry Mason** (Sat. 7:30-8:30)	KDKA	29.5
6.	**Danny Thomas** (Mon. 9:00-9:30)	KDKA	28.5
7.	**Jackie Gleason** (Fri. 8:30-9:00)	KDKA	27.9
8.	**Little Women** (Thurs. 8:30-9:30)	KDKA	27.8
9.	**Playhouse 90** (Thurs. 9:30-11:00)	KDKA	27.7
10.	**Father Knows Best** (Mon. 8:30-9:00)	KDKA	27.5

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†**News at Noon** (M-F 12:00-12:15)	KDKA	22.3
2.	†**News Tonight** (M-F 11:00-11:15)	KDKA	21.8
3.	†**Carl Ide Reports, Wea.** (M-F 7-7:15)	KDKA	21.1
4.	***CBS News** (M-F 7:15-7:30)	KDKA	21.1
5.	***Search Tomorrow** (M-F 12:30-12:45)	KDKA	19.4
6.	***Guiding Light** (M-F 12:45-1:00)	KDKA	19.2
7.	†**Jean Connelly** (M-F 12:15-12:30)	KDKA	16.7
8.	†**Gateway Studio Presents** (M-F 11:15-Signoff)	KDKA	15.3
9.	***Price Is Right** (M-F 11:00-11:30)	WIIC	14.5
10.	†**Early Show** (M-F 5:00-6:30)	KDKA	14.4

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	**Honeymooners** (Sat. 7:00)	WIIC	CBS	19.5	44
1.	**Sheriff of Cochise** (Fri. 7:00)	WIIC	NTA	19.5	40
1.	**Soldiers of Fortune** (Fri. 6:30)	KDKA	MCA	19.5	47
2.	**Superman** (Wed. 6:30)	KDKA	Flamingo	18.9	47
3.	**Captain David Grief** (Sat. 7:00)	KDKA	Guild	18.5	42
3.	**Death Valley Days** (Thurs. 7:30)	KDKA	U. S. Borax	18.5	32
4.	**State Trooper** (Sat. 10:30)	KDKA	MCA	18.2	37
5.	**Sea Hunt** (Tues. 8:00)	KDKA	Ziv	17.5	28
6.	**Silent Service** (Sat. 11:00)	KDKA	CNP	16.5	39
7.	**Official Detective** (Sun. 10:30)	WIIC	NTA	15.9	26
7.	**26 Men** (Thurs. 7:00)	WIIC	ABC	15.9	34
8.	**Big Story** (Tues. 10:30)	WIIC	Flamingo	15.7	31
9.	**Jeff's Collie** (Mon. 6:30)	KDKA	ITC	15.5	44
10.	**Susie** (Sat. 6:30)	WIIC	ITC	15.2	37
10.	**Target** (Wed. 10:30)	WIIC	Ziv	15.2	30
10.	**Union Pacific** (Tues. 7:00)	WIIC	CNP	15.2	36
11.	**Woody Woodpecker** (Sun. 6:00)	KDKA	Screen Gems	14.9	42
12.	**Annie Oakley** (Thurs. 6:30)	KDKA	CBS	14.5	39
12.	**Colonel Flack** (Wed. 8:30)	KDKA	CBS	14.5	22
12.	**Decoy** (Tues. 7:30)	KDKA	Official	14.5	27
12.	**Laurel & Hardy** (Sat. 6:00)	KDKA	Governor	14.5	43
12.	**Public Defender** (Fri. 7:30)	WIIC	Interstate	14.5	28
12.	**Rescue 8** (Tues. 10:00)	WTAE	Screen Gems	14.5	25
12.	**San Francisco Beat** (Mon. 7:00)	WIIC	CBS	14.5	30

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
Captain David Grief	KDKA	18.5
Carl Ide Reports	KDKA	21.0
CBS News	KDKA	20.7
News, Sports	WIIC	14.0
NBC News	WIIC	14.3
News, Sports	WIIC	11.7
NBC News	WIIC	12.0
Honeymooners	WIIC	19.5
I Love Lucy	WIIC	21.5
Brains and Brawn	WIIC	17.5
Sugarfoot	WTAE	23.5
Sat. Night News	WIIC	14.3
Movie Fox Tonight	WTAE	14.0
What's My Line	KDKA	25.5
Carl Ide Reports	KDKA	22.3
CBS News	KDKA	22.7
Garry Moore	KDKA	21.5
News, Sports	WIIC	13.3
NBC News	WIIC	13.7
News Today	KDKA	18.7
Sports Special	KDKA	19.0
Ginger Rogers	KDKA	23.7
Carl Ide Reports	KDKA	16.0
CBS News	KDKA	15.7
Meet The Press	WIIC	10.9
News, Sports	WIIC	15.0
Frank Leahy	WIIC	15.3
Price Is Right	WIIC	26.9
Sugarfoot	WTAE	22.2
Pope Special	WIIC	11.3
Progress Parade	WIIC	11.7
Your Hit Parade	KDKA	21.5
Garry Moore	KDKA	23.2
Carl Ide Reports	KDKA	22.3
CBS News	KDKA	23.0

MINNEAPOLIS

Stations: KMSP, KSTP, WCCO, WTCN. TV Homes: 385,200. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	WCCO	32.9
2.	**Danny Thomas** (Mon. 8:00-8:30)	WCCO	28.9
3.	**Bob Hope** (Tues. 8:00-9:00)	KSTP	28.8
4.	**Perry Como** (Sat. 7:00-8:00)	KSTP	28.3
5.	**Desilu Playhouse** (Mon. 9:00-10:00)	WCCO	28.2
6.	**Alfred Hitchcock** (Sun. 8:30-9:00)	WCCO	27.9
7.	**Lawrence Welk** (Sat. 8:00-9:00)	WTCN	27.8
8.	**Loretta Young** (Sun. 9:00-9:30)	KSTP	27.2
9.	**Ed Sullivan** (Sun. 7:00-8:00)	WCCO	26.8
10.	**I've Got A Secret** (Wed. 8:30-9:00)	WCCO	26.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†**Today's Headlines** (M-F 10-10:15)	KSTP	26.3
2.	†**Wea., Sports** (M-F 10:15-10:30)	KSTP	23.9
3.	†**News-D. Moore** (M-F 10:00-10:15)	WCCO	14.9
4.	†**Axel and His Dog** (M-T-F 4:30-5:30)	WCCO	13.4
5.	†**Popeye** (M-F 5:30-6:00)	WCCO	13.0
6.	***CBS News** (M-Th-F 6:15-6:30)	WCCO	12.6
7.	†**Wea., Sports** (M-F 10:15-11:00)	WCCO	12.3
8.	***American Bandstand** (M-F 4-5:30)	WTCN	11.8
9.	†**News Picture** (M-F 6:00-6:15)	KSTP	11.5
10.	***As The World Turns** (M-F 12:30-1)	WCCO	11.4
10.	***News-Adams, Sports** (M-F 6-6:15)	WCCO	11.4

1.	**Death Valley Days** (Sat. 9:30)	WCCO	U. S. Borax	22.5	40
2.	**Sheriff of Cochise** (Sat. 9:30)	KSTP	NTA	20.5	36
3.	**Harbor Command** (Thurs. 9:30)	KSTP	Ziv	19.5	33
4.	**State Trooper** (Tues. 9:30)	KSTP	MCA	19.2	31
5.	**Flight** (Wed. 9:30)	KSTP	CNP	16.5	32
6.	**Whirlybirds** (Sun. 9:30)	KSTP	CBS	16.0	28
7.	**Mr. District Attorney** (Wed. 10:30)	KSTP	Ziv	15.2	46
8.	**Burns and Allen** (Mon. 7:00)	WTCN	Screen Gems	13.5	28
9.	**Popeye** (M-F 5:30)	WCCO	AAP	13.0	45
10.	**Highway Patrol** (Thurs. 10:30)	KSTP	Ziv	12.7	38
11.	**Looney Tunes** (M-F 4:30)	WCCO	AAP	11.5	39
12.	**Woody Woodpecker** (Wed. 5:00)	WCCO	Screen Gems	11.3	40
13.	**Badge 714** (Tues. 10:30)	KSTP	CNP	11.2	36
13.	**Unexpected** (Sat. 10:30)	KSTP	Ziv	11.2	41
14.	**Huckleberry Hound** (Tues. 6:30)	WCCO	Screen Gems	10.9	22
14.	**Sky King** (Sat. 11:30 a.m.)	WCCO	Nabisco	10.9	68
15.	**Looney Tunes** (Sat. 7:30 a.m.)	WCCO	AAP	10.5	88
15.	**Superman** (Thurs. 5:00)	WCCO	Flamingo	10.5	38
16.	**Farmer Al Falfa** (Sat. 11:00 a.m.)	WCCO	CBS	10.2	66
16.	**Jeff's Collie** (Mon. 6:30)	WTCN	ITC	10.2	24
16.	**Sea Hunt** (Tues. 9:00)	WTCN	Ziv	10.2	16
16.	**Water Front** (Fri. 10:30)	KSTP	MCA	10.2	35

Sheriff of Cochise	KSTP	20.5	
Death Valley Days	WCCO	22.5	
Playhouse 90	WCCO	24.2	
Garry Moore	WCCO	23.2	
Ginger Rogers	WCCO	17.9	
What's My Line	WCCO	21.2	
Cedric Adams Playhouse	WCCO	6.2	
Restless Gun	KSTP	17.9	
Mickey Mouse Club	WTCN	7.5	
Night Court	WCCO	8.5	
American Bandstand	WTCN	10.8	
American Bandstand	WTCN	8.1	
9 O'Clock Movie	KMSP	8.0	
Movie Spectacular	WTCN	7.2	
Sugarfoot	WTCN	21.2	
Detective's Diary	KSTP	5.2	
Western Trails	KSTP	3.0	
American Bandstand	WTCN	8.1	
True Story	KSTP	5.2	
Name That Tune	WCCO	17.5	
Garry Moore	WCCO	25.2	
Dr. Christian	WCCO	7.2	

PORTLAND

Stations: KGW, KOIN, KPTV. TV Homes: 253,000. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 9:00-9:30)	KOIN	31.9
2.	**Danny Thomas** (Mon. 8:00-8:30)	KOIN	31.2
3.	**Perry Mason** (Sat. 6:30-7:30)	KOIN	30.7
4.	**Have Gun Will Travel** (Sat. 8:30-9)	KOIN	29.5
4.	**Loretta Young** (Sun. 10:30)	KPTV	29.5
5.	**G. E. Theatre** (Sun. 9:00-9:30)	KOIN	28.2
6.	**Jackie Gleason** (Fri. 7:30-8:00)	KOIN	27.9
7.	**Lineup** (Fri. 9:00-9:30)	KOIN	26.9
8.	**Alfred Hitchcock** (Sat. 9:30-10:00)	KOIN	26.5
8.	**Sugarfoot** (Tues. 7:30-8:30)	KGW	26.5

TOP TEN MULTI-WEEKLY SHOWS

1.	†**News Beat** (M-F 6:30-7:00)	KGW	15.5
2.	***CBS News** (M-F 6:15-6:30)	KOIN	12.7
3.	***Mickey Mouse Club** (M,W,F 5:30-6)	KGW	12.5
3.	†**Roy Rogers** (M, W, F 5:30-6:00)	KOIN	12.5
4.	†**Wea., Sports, News** (M-F 6:00-6:15)	KOIN	12.4
5.	***Adventure Time** (T Th 5:30-6:00)	KGW	10.9
6.	†**Kit Carson** (T, Th 5:30-6:00)	KOIN	10.4
6.	***Queen For A Day** (M-F 2:00-2:30)	KPTV	10.4
7.	†**Nightbeat, Wea.** (M-F 10:30-10:45)	KGW	10.2
8.	†**Pioneer Club** (M-F 4:30-5:30)	KGW	10.1

1.	**Man Without A Gun** (Wed. 7:00)	KPTV	NTA	22.5	42
2.	**Death Valley Days** (Sat. 9:30)	KOIN	U. S. Borax	21.9	35
3.	**Sheriff of Cochise** (Thurs. 10:00)	KOIN	NTA	19.5	35
3.	**State Trooper** (Tues. 7:00)	KGW	MCA	19.5	41
4.	**Highway Patrol** (Mon. 7:30)	KGW	Ziv	18.5	32
5.	**Burns and Allen** (Mon. 7:00)	KPTV	Screen Gems	17.9	35
5.	**Star Performance** (Thurs. 8:00)	KOIN	Official	17.9	29
6.	**How To Marry A Millionaire** (Sun. 10:30)	KPTV	NTA	17.5	39
7.	**Gray Ghost** (Thurs. 6:30)	KOIN	CBS	17.2	36
8.	**Kingdom of the Sea** (Fri. 7:00)	KGW	Guild	16.9	33
9.	**Sea Hunt** (Mon. 10:00)	KGW	Ziv	16.5	33
10.	**People's Choice** (Thurs. 7:30)	KOIN	ABC	16.2	29
11.	**Huckleberry Hound** (Thurs. 6:00)	KGW	Screen Gems	15.5	41
11.	**Mr. District Attorney** (Tues. 7:00)	KOIN	Ziv	15.5	33
12.	**Sky King** (Mon. 6:00)	KGW	Nabisco	14.9	41
13.	**African Patrol** (Thurs. 6:30)	KPTV	Gross-Krasne	14.5	30
13.	**San Francisco Beat** (Tues. 10:30)	KPTV	CBS	14.5	46
13.	**Superman** (Fri. 6:00)	KGW	Flamingo	14.5	31
13.	**Twenty Six Men** (Sat. 8:00)	KGW	ABC	14.5	23
14.	**Annie Oakley** (Sun. 6:00)	KGW	CBS	13.9	41

Powell Bowling	KOIN	16.5	
Lawrence Welk	KGW	25.9	
Groucho Marx	KPTV	22.5	
Mr. District Attorney	KOIN	15.5	
Father Knows Best	KOIN	25.5	
Texan	KOIN	20.2	
Zorro	KGW	24.5	
What's My Line	KOIN	21.5	
Newsbeat	KGW	16.5	
Trackdown	KOIN	20.5	
Hall of Fame	KPTV	20.9	
Jefferson Drum	KPTV	21.9	
Wea., Sports, News	KOIN	14.0	
CBS News	KOIN	14.3	
State Trooper	KGW	19.5	
Wea., Sports, News	KOIN	13.3	
CBS News	KOIN	13.7	
Gray Ghost	KOIN	17.2	
City Desk, News	KGW	9.7	
News, John Daly	KGW	8.7	
Boxing	KPTV	22.5	
Perry Como	KPTV	26.2	
Meet The Press	KPTV	11.2	

JACKSONVILLE

Stations: WFGA, WJXT. TV Homes: 107,000. Survey Dates: October 11-31, 1958.

TOP TEN NETWORK SHOWS

1.	**Gunsmoke** (Sat. 10:00-10:30)	WJXT	45.8
2.	**Have Gun Will Travel** (Sat. 9:30-10)	WJXT	41.3
3.	**Zane Grey** (Thurs. 9:00-9:30)	WJXT	36.8
4.	**Red Skelton** (Tues. 9:30-10:00)	WJXT	36.3
4.	**Wyatt Earp** (Fri. 8:00-8:30)	WJXT	36.3
5.	**Kraft Music Hall** (Wed. 9:00-9:30)	WFGA	35.8
5.	**Phil Silvers** (Fri. 9:00-9:30)	WJXT	35.8
6.	**Ed Sullivan** (Sun. 8:00-9:00)	WJXT	35.6
7.	**Alfred Hitchcock** (Sun. 9:30-10:00)	WJXT	35.3
8.	**Perry Como** (Sun. 8:00-9:00)	WFGA	35.0

TOP TEN MULTI-WEEKLY SHOWS

1.	***CBS News** (M-F 6:45-7:00)	WJXT	29.7
2.	†**6:30 Report** (M-F 6:30-6:45)	WJXT	28.8
3.	†**Fla.-Geo. Newsreel** (M-F 6:30-6:45)	WFGA	20.4
3.	†**Popeye** (M-F 5:00 5:45)	WFGA	20.4
4.	***NBC News** (M-F 6:45-7:00)	WFGA	20.3
5.	†**Watch The Birdie, (M-F 5:45-6:00)**	WFGA	19.7
6.	†**11 O'Clock Report** (M-F 11-11:15)	WJXT	17.9
7.	***Adventure Time** (T, Th 5:30-6:00)	WJXT	15.8
8.	***Guiding Light** (M-F 12:45-1:00)	WJXT	15.5
9.	***Mickey Mouse Club** (M,W,F 5:30-6)	WJXT	15.4
9.	†**News, Wea.** (M-F 11:00-11:15)	WFGA	15.4
9.	***Search Tomorrow** (M-F 12:30-12:45)	WJXT	15.4

1.	**Twenty Six Men** (Mon. 7:30)	WJXT	ABC	35.8	65
2.	**Boots & Saddles** (Thurs. 7:00)	WJXT	CNP	34.8	62
3.	**State Trooper** (Thurs. 7:30)	WJXT	MCA	33.8	55
4.	**Death Valley Days** (Fri. 7:00)	WJXT	U. S. Borax	32.3	58
5.	**Decoy** (Sat. 9:00)	WJXT	Official	31.3	50
5.	**Target** (Fri. 7:30)	WFGA	Ziv	31.3	55
6.	**Badge 714** (Mon. 7:00)	WJXT	CNP	30.3	59
6.	**Jeff's Collie** (Wed. 7:00)	WJXT	ITC	30.3	54
7.	**Big Story** (Sat. 10:30)	WJXT	Flamingo	29.8	56
8.	**Sea Hunt** (Wed. 7:30)	WJXT	Ziv	28.5	46
9.	**Cisco Kid** (Tues. 6:00)	WJXT	Ziv	27.8	60
9.	**Gray Ghost** (Thurs. 7:30)	WFGA	CBS	27.8	45
10.	**Highway Patrol** (Wed. 7:00)	WFGA	Ziv	26.3	46
11.	**Soldiers of Fortune** (Fri. 6:00)	WJXT	MCA	24.3	55
12.	**Honeymooners** (Tues. 10:30)	WFGA	CBS	23.8	49
13.	**Flight** (Fri. 7:00)	WFGA	CNP	23.3	42
14.	**Official Detective** (Wed. 10:30)	WFGA	NTA	21.8	47
15.	**Silent Service** (Mon. 7:00)	WFGA	CNP	21.3	41
15.	**This Is Alice** (Thurs. 7:00)	WFGA	NTA	21.3	38
16.	**Popeye** (M-F 5:00)	WFGA	AAP	20.4	58

Political	WFGA	19.3	
This Is Alice	WFGA	21.3	
Gray Ghost	WFGA	27.8	
Flight	WFGA	23.3	
Steve Canyon	WFGA	31.8	
Political	WJXT	25.3	
Silent Service	WFGA	21.3	
Highway Patrol	WFGA	26.3	
Brains & Brawn	WFGA	23.8	
Wagon Train	WFGA	33.8	
Woody Woodpecker	WFGA	18.3	
State Trooper	WJXT	33.8	
Jeff's Collie	WJXT	30.3	
Huckleberry Hound	WFGA	20.0	
Garry Moore	WJXT	24.3	
Death Valley Days	WJXT	32.3	
Circle Theatre	WJXT	24.8	
Badge 714	WJXT	30.3	
Boots & Saddles	WJXT	34.8	
American Bandstand	WJXT	15.0	
Adventure Time	WJXT	15.5	

VARIETY-TELEPULSE CITY-BY-CITY PROGRAM CHART. *VARIETY's weekly chart is based on the 22 major markets regularly reported by Telepulse each month, in addition to 133 other Telepulse tabulated U.S markets, covered over the course of a year. Cities will be rotated weekly. The VARIETY chart is a compilation of data on syndicated films, as well as network and live programs, in each market. Under the top 10 multi-weekly heading, the (†) stands for local programming and the (*) for network shows.*

CHICAGO

Stations: WBBM, WBKB, WGN, WNBQ. TV Homes: 1,815,600. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	38.5
2.	Dinah Shore (Sun. 8:00-9:00)	WNBQ	29.9
3.	Desilu Playhouse (Mon. 9:00-10:00)	WBBM	27.7
4.	Garry Moore (Tues. 9:00-10:00)	WBBM	26.9
5.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	25.5
6.	Ed Sullivan (Sun. 7:00-8:00)	WBBM	25.4
7.	What's My Line (Sun. 9:30-10:00)	WBBM	25.2
8.	Perry Como (Sat. 7:00-8:00)	WNBQ	25.0
8.	Playhouse 90 (Thurs. 8:30-10:00)	WBBM	25.0
9.	Danny Thomas (Mon. 8:00-8:30)	WBBM	24.9

TOP TEN MULTI-WEEKLY SHOWS

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	†News Roundup (M-F 10:00-10:15)	WBBM	17.9
2.	†In Town Tonight (M-F 10:15-10:30)	WBBM	13.6
3.	†Bugs Bunny (M-F 6:30-7:00)	WGN	11.8
4.	†Susan's Show (M-F 4:00-4:30)	WBBM	10.9
5.	*CBS News (M-F 6:15-6:30)	WBBM	10.5
6.	*Mickey Mouse Club (M,W,F 5:30-6)	WBKB	10.4
7.	†News-Bentley (M-F 6:00-6:15)	WBBM	10.3
8.	*Jack Paar Show (M-F 10:15-Signoff)	WNBQ	10.2
9.	†Clifton Utley, Wea. (M-F 10-10:15)	WNBQ	10.1
10.	†Movietime U.S.A. (M-F 10:00-11:15)	WBKB	9.6

TOP TWENTY SYNDICATED SHOWS

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Wed. 8:30)	WBBM	Ziv	21.2	34
2.	Paris Precinct (Sun. 11:00)	WNBQ	Guild	19.0	51
3.	MacKenzie's Raiders (Wed. 9:30)	WNBQ	Ziv	17.5	32
4.	Target (Wed. 9:30)	WGN	Ziv	15.9	29
5.	Colonel March (Sun. 11:30)	WNBQ	Official	15.5	48
5.	San Francisco Beat (Wed. 9:00)	WGN	CBS	15.5	26
5.	Star Performance (Tues. 7:00)	WBBM	Official	15.5	32
6.	Silent Service (Tues. 9:30)	WNBQ	CNP	15.0	25
6.	Superman (Tues. 6:00)	WGN	Flamingo	15.0	41
7.	Mr. District Attorney (Tues. 9:00)	WBKB	Ziv	14.5	23
8.	Decoy (Thurs. 8:00)	WGN	Official	13.5	25
8.	26 Men (Wed. 8:00)	WGN	ABC	13.5	21
9.	Mike Hammer (Thurs. 9:30)	WGN	MCA	13.0	23
9.	Science Fiction Theatre (Sun. 5:30)	WGN	Ziv	13.0	42
10.	Sky King (Thurs. 6:00)	WGN	Nabisco	12.0	33
11.	Bugs Bunny (Mon.-Fri. 6:30)	WGN	AAP	11.8	27
12.	Wild Bill Hickok (Wed. 6:00)	WGN	Screen Gems	11.5	34
13.	Annie Oakley (Fri. 6:00)	WGN	CBS	11.2	37
14.	Highway Patrol (Fri. 9:30)	WGN	Ziv	10.5	22
15.	Big Rascals (Sun. 3:00)	WGN	Guild	10.2	35
15.	Stu Erwin (Sun. 3:30)	WGN	Official	10.2	34

TOP COMPETITION

PROGRAM	STA.	AV. RTG.
I've Got A Secret	WBBM	21.5
Prestige Performance	WBBM	8.5
Ginger Rogers	WBBM	16.2
MacKenzie's Raiders	WNBQ	17.5
Prestige Performance	WBBM	8.2
This Is Your Life	WNBQ	20.5
Sugarfoot	WBKB	14.9
Garry Moore	WBBM	26.4
News-Bentley	WBBM	10.0
CBS News	WBBM	10.3
Garry Moore	WBBM	27.5
Little Women	WBBM	14.7
Kraft Music Hall	WNBQ	20.9
Playhouse 90	WBBM	24.2
Swiss Family Robinson	WNBQ	6.5
News-Bentley	WBBM	12.3
CBS News	WBBM	12.7
Wagon Train	WNBQ	19.9
News-Bentley	WBBM	9.7
CBS News	WBBM	9.7
News-Bentley	WBBM	9.3
CBS News	WBBM	9.0
Boxing	WNBQ	18.5
Basketball	WNBQ	6.9
Jet Age	WNBQ	7.2

CINCINNATI

Stations: WCPO, WKRC, WLW-T. TV Homes: 323,500. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WKRC	36.9
2.	Perry Como (Sat. 8:00-9:00)	WLW-T	33.2
3.	Real McCoys (Thurs. 8:30-9:00)	WCPO	30.2
4.	Bob Hope (Tues. 9:00-10:00)	WLW-T	30.0
5.	Walt Disney Presents (Fri. 8:00-9:00)	WCPO	29.0
6.	Maverick (Sun. 7:30-8:30)	WCPO	28.6
7.	Lawrence Welk (Sat. 9:00-10:00)	WCPO	27.8
8.	Wyatt Earp (Tues. 8:30-9:00)	WCPO	26.9
9.	Eddie Fisher (Tues. 8:00-9:00)	WLW-T	25.8
10.	Rifleman (Tues. 9:00-9:30)	WCPO	25.5

TOP TEN MULTI-WEEKLY SHOWS

1.	*Mickey Mouse Club (M,W,F 5:30-6)	WCPO	20.8
2.	†50-50 Club (M-F 12:00-1:30)	WLW-T	16.8
3.	†News-Grant (M-F 11:00-11:15)	WLW-T	13.4
4.	†Front Page News (M-F 11:00-11:15)	WLW-T	13.2
5.	*Adventure Time (T,Th 5:30-6:00)	WCPO	12.7
6.	†Al Lewis Show (M-F 9-10:30 a.m.)	WCPO	11.2
7.	*Concentration (M-F 11:30-12 Nn.)	WLW-T	11.1
8.	*NBC News (M-F 6:45-7:00)	WLW-T	10.1
9.	†News-Grant, Wea. (M-F 6:30-6:45)	WLW-T	9.9
10.	*Price Is Right (M-F 11-11:30 a.m.)	WLW-T	9.4

1.	Highway Patrol (Sat. 10:30)	WKRC	Ziv	27.7	63
2.	Harbor Command (Sun. 10:30)	WLW-T	Ziv	19.5	42
2.	Mike Hammer (Wed. 9:00)	WKRC	MCA	19.5	36
3.	Death Valley Days (Fri. 7:00)	WKRC	U. S. Borax	18.7	46
4.	I Search For Adventure (Wed. 7:00)	WLW-T	Bagnall	17.9	46
5.	Star and the Story (Fri. 9:00)	WCPO	Official	17.5	34
6.	Sherlock Holmes (Fri. 9:30)	WCPO	Guild	16.0	33
7.	Sea Hunt (Thurs. 7:30)	WKRC	Ziv	15.5	38
8.	Racket Squad (Fri. 7:00)	WCPO	Hal Roach	14.5	36
9.	Cisco Kid (Sun. 6:00)	WCPO	Ziv	13.9	49
10.	Annie Oakley (Thurs. 6:30)	WCPO	CBS	13.5	43
11.	Wild Bill Hickok (Fri. 6:00)	WCPO	Screen Gems	13.2	48
12.	Men of Annapolis (Sun. 6:30)	WCPO	Ziv	12.5	36
12.	Sheriff of Cochise (Thurs. 7:00)	WKRC	NTA	12.5	32
12.	Superman (Mon. 6:00)	WCPO	Flamingo	12.5	51
13.	Dr. Hudson (Sat. 7:00)	WCPO	MCA	12.2	36
14.	I Spy (Tues. 7:00)	WCPO	Guild	11.5	39
14.	Tugboat Annie (Wed. 10:30)	WLW-T	ITC	11.5	30
15.	Foreign Legionnaire (Mon., Fri. 6:30)	WCPO	ITC	11.0	37
16.	Jungle Jim (Wed. 6:30)	WCPO	Screen Gems	10.9	39

Brains and Brawn	WLW-T	10.7	
What's My Line	WKRC	22.5	
Kraft Music Hall	WLW-T	23.2	
Racket Squad	WCPO	14.5	
Sherlock Holmes	WCPO	10.5	
Jeff's Collie	WKRC	10.5	
Phil Silvers	WKRC	22.9	
Playhouse of Stars	WKRC	22.2	
Leave It To Beaver	WCPO	14.5	
Death Valley Days	WKRC	18.7	
Gold Cup Matinee	WLW-T	9.9	
News-Grant, Wea.	WLW-T	10.0	
NBC News	WLW-T	10.3	
Gold Cup Matinee	WLW-T	8.2	
Swiss Family Robinson	WLW-T	16.5	
This Is Alice	WCPO	10.5	
Gold Cup Matinee	WLW-T	6.9	
Midwest Hayride	WLW-T	13.2	
MacKenzie's Raiders	WKRC	9.5	
Ginger Rogers	WKRC	20.5	
NBC News	WLW-T	9.9	
News-Grant, Wea.	WLW-T	11.0	
NBC News	WLW-T	11.3	

DALLAS

Stations: KFJZ, KRLD, WBAP, WFAA. TV Homes: 228,000. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 9:00-9:30)	KRLD	41.8
2.	Have Gun Will Travel (Sat. 8:30-9)	KRLD	32.8
2.	What's My Line (Sun. 9:30-10:00)	KRLD	32.8
3.	Danny Thomas (Mon. 8:00-8:30)	KRLD	32.3
3.	Wyatt Earp (Tues. 7:30-8:00)	WFAA	32.3
4.	Sugarfoot (Tues. 6:30-7:30)	WFAA	31.8
5.	I've Got A Secret (Wed. 8:30-9:00)	KRLD	31.3
6.	Ann Southern (Mon. 8:30-9:00)	KRLD	28.8
7.	Desilu Playhouse (Mon. 9:00-10:00)	KRLD	27.4
8.	Maverick (Sun. 6:30-7:30)	WFAA	27.0

TOP TEN MULTI-WEEKLY SHOWS

1.	†10 O'Clock News (M-F 10:00-10:15)	KRLD	14.9
2.	*American Bandstand (M-F 4-5:30)	WFAA	13.6
3.	†Wea., World Tonight (M-F 10:15-10:30)	KRLD	13.5
4.	†Channel 8 Report (M-F 10:00-10:15)	KRLD	12.5
5.	*CBS News (M-F 6:15-6:30)	KRLD	11.9
5.	*Verdict Is Yours (M-F 2:30-3:00)	KRLD	11.9
6.	*Art Linkletter (M-F 1:30-2:00)	KRLD	11.7
7.	†6 O'Clock News, Wea., Sports (M-F 6:00-6:15)	KRLD	11.6
8.	*As World Turns (M-F 12:30-1:00)	KRLD	11.5
9.	†Command Performance (M-F 9-11)	KFJZ	11.5

1.	Death Valley Days (Sat. 9:30)	KRLD	U. S. Borax	33.8	51
2.	Sky King (Sat. 11:00 a.m.)	KRLD	Nabisco	18.3	60
3.	Man Without A Gun (Fri. 8:00)	KFJZ	NTA	15.3	22
3.	Rescue 8 (Sun. 8:00)	WFAA	Screen Gems	15.3	24
4.	How To Marry Millionaire (Fri. 7:30)	KFJZ	NTA	13.8	22
4.	MacKenzie's Raiders (Tues. 9:30)	WFAA	Ziv	13.8	21
5.	Union Pacific (Fri. 8:30)	KFJZ	CNP	13.3	20
5.	Twenty Six Men (Thurs. 9:30)	WFAA	ABC	13.3	22
5.	Wild Bill Hickok (Wed. 6:00)	KFJZ	Screen Gems	13.3	32
6.	Sheriff of Cochise (Tues. 9:00)	WFAA	NTA	12.8	20
6.	State Trooper (Tues. 9:30)	WBAP	MCA	12.8	20
7.	Mike Hammer (Thurs. 9:00)	WFAA	MCA	12.3	18
7.	This Is Alice (Fri. 7:00)	KFJZ	NTA	12.3	22
8.	Big Story (Wed. 9:30)	WBAP	Flamingo	11.8	19
8.	Highway Patrol (Fri. 10:30)	WFAA	Ziv	11.8	29
8.	Medic (Mon. 7:00)	WFAA	CNP	11.8	21
9.	Harbor Command (Sat. 5:00)	KRLD	Ziv	11.5	30
10.	Frontier Doctor (Thurs. 8:00)	KFJZ	HTS	11.3	18
11.	Championship Bowling (Sun. 3:30)	WFAA	Schwimmer	11.0	34
12.	Dial 999 (Wed. 7:30)	KFJZ	Ziv	10.3	16
12.	Our Miss Brooks (Sun. 3:00)	WFAA	CBS	10.3	26
12.	Superman (Mon. 6:00)	KFJZ	Flamingo	10.3	31
12.	Whirlybirds (Mon. 9:30)	WFAA	CBS	10.3	16

Command Performance	KFJZ	15.3	
Kiddie's Special	WFAA	7.8	
Phil Silvers	KRLD	26.3	
G.E. Theatre	KRLD	21.6	
Jackie Gleason	KRLD	22.3	
Garry Moore	KRLD	23.3	
Playhouse of Stars	KRLD	24.8	
Playhouse 90	KRLD	25.5	
6:00 News, Wea., Sports	KRLD	12.0	
CBS News	KRLD	12.5	
Garry Moore	KRLD	25.3	
Garry Moore	KRLD	23.3	
Playhouse 90	KRLD	27.3	
Walt Disney Presents	WFAA	15.8	
Ginger Rogers	KRLD	26.3	
Command Performance	KFJZ	11.8	
Texan	KRLD	22.0	
Saturday Showcase	WBAP	11.3	
Little Women	KRLD	22.3	
Pat Boone	WFAA	22.3	
Sunday Showroom	KRLD	10.3	
Price Is Right	WBAP	19.8	
Builders Showcase	KRLD	13.0	
6:00 News, Wea., Sports	KRLD	9.0	
CBS News	KRLD	9.5	
Desilu Playhouse	KRLD	26.5	

DAYTON

Stations: WHIO, WLW-D. TV Homes: 143,700. Survey Dates: October 10-17, 1958.

TOP TEN NETWORK SHOWS

1.	Gunsmoke (Sat. 10:00-10:30)	WHIO	47.8
2.	Wyatt Earp (Tues. 8:30-9:00)	WLW-D	42.3
3.	Sugarfoot (Tues. 7:30-8:30)	WLW-D	41.0
4.	Restless Gun (Mon. 8:00-8:30)	WLW-D	39.3
5.	Have Gun Will Travel (Sat. 9:30-10)	WHIO	38.8
6.	Ed Sullivan (Sun. 8:00-9:00)	WHIO	37.6
7.	Tales of Wells Fargo (Mon. 8:30-9)	WLW-D	36.5
8.	I've Got A Secret (Wed. 9:30-10:00)	WHIO	35.8
8.	Red Skelton (Tues. 9:30-10:00)	WHIO	35.8
9.	Millionaire (Wed. 9:00-9:30)	WHIO	35.3
9.	Phil Silvers (Fri. 9:00-9:30)	WHIO	35.3

TOP TEN MULTI-WEEKLY SHOWS

1.	†Front Page News (M-F 11:00-11:15)	WHIO	17.4
2.	*As World Turns (M-F 1:30-2:00)	WHIO	17.1
2.	†Little Rascals (M-F 6:00-6:30)	WHIO	17.1
3.	†Sohio Reporter, Sports Desk (M-F 6:30-6:45)	WHIO	16.2
4.	*NBC News (M-F 6:45-7:00)	WLW-D	14.6
5.	*Search Tomorrow (M-F 12:30-12:45)	WHIO	13.9
6.	*Guiding Light (M-F 12:45-1:00)	WHIO	13.6
6.	†Wild West Show (M-F 5:00-5:45)	WHIO	13.6
7.	*Love of Life (M-F 12:00-12:30)	WHIO	13.5
8.	†Wea., Misc. (M-F 5:45-6:00)	WHIO	13.4

1.	Highway Patrol (Wed. 8:30)	WHIO	Ziv	33.3	52
2.	Badge 714 (Sat. 10:30)	WHIO	CNP	31.8	67
3.	Mike Hammer (Fri. 10:30)	WHIO	MCA	25.3	51
4.	State Trooper (Tues. 7:00)	WHIO	MCA	23.3	51
4.	This Is Alice (Wed. 8:00)	WHIO	NTA	23.3	44
4.	Tugboat Annie (Wed. 7:00)	WLW-D	ITC	23.3	57
5.	Gray Ghost (Mon. 7:00)	WHIO	CBS	22.3	56
5.	Twenty Six Men (Tues. 7:00)	WLW-D	ABC	22.3	49
6.	Silent Service (Tues. 8:00)	WHIO	CNP	21.0	33
7.	Dr. Hudson (Fri. 7:00)	WHIO	MCA	20.8	65
8.	Star and the Story (Wed. 7:30)	WHIO	Official	19.8	38
9.	Sea Hunt (Wed. 10:30)	WLW-D	Ziv	19.5	47
10.	Target (Thurs. 7:00)	WHIO	Ziv	17.8	51
11.	Death Valley Days (Mon. 7:00)	WLW-D	U. S. Borax	17.3	44
12.	Little Rascals (Mon.-Fri. 6:00)	WHIO	Interstate	17.1	63
13.	Jeff's Collie (Tues. 7:30)	WHIO	ITC	16.8	29
13.	TV Theatre (Thurs. 7:00)	WLW-D	Ziv	16.8	49
14.	If You Had A Million (Sat. 7:00)	WHIO	MCA	14.8	40
15.	Roy Rogers (Sat. 5:00)	WHIO	NTA	13.8	63
16.	Mama (Sat. 6:00)	WLW-D	CBS	12.3	50

Ozzie & Harriet	WLW-D	31.3	
Brains and Brawn	WLW-D	15.8	
77 Sunset Strip	WLW-D	23.8	
Twenty Six Men	WLW-D	22.3	
Lawrence Welk	WLW-D	30.3	
Man Without A Gun	WHIO	17.3	
Death Valley Days	WLW-D	17.3	
State Trooper	WHIO	23.3	
Sugarfoot	WLW-D	41.8	
Outdoor Guide	WLW-D	11.3	
Lawrence Welk	WLW-D	31.8	
Ginger Rogers	WHIO	21.8	
TV Theatre	WLW-D	16.8	
Gray Ghost	WHIO	22.3	
Annie Oakley	WLW-D	11.3	
Rescue Eight	WLW-D	11.3	
Sugarfoot	WLW-D	40.3	
Target	WHIO	17.8	
Midwestern Hayride	WLW-D	21.8	
All Star Golf	WLW-D	8.0	
Rising Generation	WHIO	12.3	

Doing anything special



THE CORONATION OF POPE JOHN XXIII An hour-long video tape digest of the Eurovision broadcast of the ceremonies in Rome, with commentary by Winston Burdett, CBS News correspondent. *11:30 am EST*



LEONARD BERNSTEIN AND THE NEW YORK PHILHARMONIC ORCHESTRA perform Beethoven's Ninth Symphony, with the Westminster Choir. *5 to 6 pm*



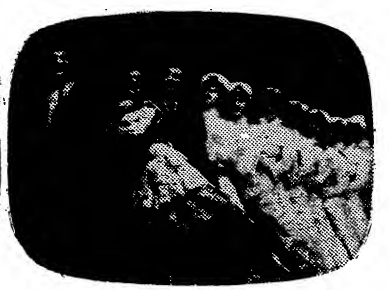


SMALL WORLD: a transatlantic conversation between former President Harry S. Truman, former Prime Minister Clement Attlee and Edward R. Murrow. *6 to 6:30 pm*

this Sunday?



THE TWENTIETH CENTURY: "The Addicted," Part I of a profile of the problem of drug addiction in the United States. *6:30 to 7 pm*



WONDERFUL TOWN: a full two-hour television production of the famous Broadway musical hit starring Rosalind Russell. *9 to 11 pm*

You could be.

Within the span of a single day, you could see for yourself what makes television so important to so many people so much of the time.

You could see the historic broadcast of the coronation of a new Pope—repeated for those who missed the initial broadcasts following the Election Night reports. You could witness the first of a series of unique "rehearsals" by one of the world's great orchestras, led by a dynamic young conductor.

You could eavesdrop on a freewheeling conversation between the former leaders of two great nations. You could be absorbed by a vivid documentary presentation of one of the nation's most disturbing problems—the prevalence of drug addiction. You could be regaled by Jack Benny and Ed Sullivan, two of the country's most durable and popular dispensers of mirth and entertainment.

And, finally, you could enjoy two solid hours of sheer delight in one of the most exciting musical comedies ever to rock Broadway.

To be sure, this is an exceptional Sunday. But it's the kind of exception that can only happen in television. For no other medium can make you such an intimate part of both the great and gay occasions of your time.

To make *any* day of the week exceptional in television you need that extra impetus and creative initiative that distinguishes the CBS Television Network from any other.

It is the kind of initiative that introduced the majority of this season's most popular new entertainment programs.

This effort to retain television's freshness and vitality is being rewarded month after month by advertisers and audiences alike.

To see how rewarding it can be for you, we suggest that you watch closely this Sunday.

The CBS Television Network

VARIETY-PULSE FEATURE CHART

VARIETY's weekly chart, based on ratings furnished by Pulse's latest reports on feature films and their competition covers 155 markets. Each week, two different markets will be listed, with the 10 top-rated features tabulated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained. Under Time Slot, S. O. stands for Sign-Off.

CHICAGO

Stations: WBBM, WBKB, WGN, WMBQ. TV Homes: 1,815,600. Survey Dates: October 10-17, 1958.

TOP 10 FEATURE FILMS	RUN	TIME SLOT	PULSE AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	AV. RATINGS
1. "LOST HORIZON"— Ronald Colman, Jane Wyatt, Thomas Mitchell; Columbia; 1937; Screen Gems	1st Run	Best of CBS Sat. Oct. 11 10:00 p.m.-S.O. WBBM	25.1	29.7	20.0	58	Shock Theatre—"Bride of the Monster" (1st Run)	WBKB	7.3
2. "RED RIVER"— John Wayne, Montgomery Clift, Joanne Dru: United Artists; 1948; UA-TV	Repeat	Movie 5 Sun. Oct. 12 9:30-11:00 p.m. WNBQ	20.5	21.3	20.0	41	What's My Line	WBBM	25.2
							News, Sports, Weather	WBBM	16.9
							Mages Playhouse— "Conflict" (Repeat)	WGN	10.4
3. "THUNDERBIRDS"— John Barrymore Jr., John Derek, Mona Freeman; Republic; 1952; HTS	1st Run	Movietime U.S.A. Fri. Oct. 10 10:00-11:30 p.m. WBKB	15.7	16.3	15.0	39	News Roundup	WBBM	13.3
							In Town Tonight	WBBM	9.7
							Jack Paar Show	WNBQ	8.9
							Feature Playhouse—"Escape Me Never" (Repeat)	WGN	8.9
4. "SPELLBOUND"— Ingrid Bergman, Gregory Peck, Rhonda Fleming; United Artists; 1945; NTA	1st Run	Champagne Movie Thurs. Oct. 16 10:00 p.m.-S.O. WGN	14.8	16.3	10.3	35	News Roundup	WBBM	17.3
							Jack Paar Show	WNBQ	13.4
5. "GOLD RUSH MASIE"— Ann Sothern, Lee Bowman, Virginia Weidler; MGM; 1940; MGM-TV	1st Run	Early Show Sat. Oct. 11 4:30-6:00 p.m. WBBM	14.6	16.7	11.7	36	Movie 5—"Return to Paradise" (Repeat)	WNBQ	13.3
6. "CAPTAIN BLOOD"— Errol Flynn, Basil Rathbone, Olivia de Havilland; Warner Bros.; 1935; AAP	Repeat	Feature Film Sun. Oct. 12 4:00-5:30 p.m. WGN	13.8	15.3	12.7	48	Bowling Queen	WBBM	7.0
							Face the Nation	WBBM	6.2
							Meet the Press	WNBQ	5.5
7. "RETURN TO PARADISE"— Gary Cooper, John Hudson; United Artists; 1953; UA-TV	Repeat	Movie 5 Sat. Oct. 11 4:15-6:00 p.m. WNBQ	13.3	13.7	12.7	33	Lone Ranger	WBBM	12.7
							Early Show—"Gold Rush Masie" (1st Run)	WBBM	14.6
8. "CASABLANCA"— Humphrey Bogart, Ingrid Bergman, Paul Henreid; Warner Bros; 1943; AAP	Repeat	Feature Film Tues. Oct. 14 10:00 p.m.-S.O. WGN	11.0	13.0	8.3	29	News Roundup	WBBM	15.7
							In Town Tonight	WBBM	12.3
							Jack Paar Show	WNBQ	10.0
9. "RIDE THE MAN DOWN"— Brian Dunlevy, Rod Cameron, Jim Davis; Republic; 1952; HTS	1st Run	Movietime U.S.A. Tues. Oct. 14 10:00-11:30 p.m. WBKB	10.5	12.3	9.0	25	News Roundup	WBBM	15.7
							Feature Film— "Casablanca" (Repeat)	WGN	11.5
10. "CONFLICT"— Humphrey Bogart, Alexis Smith, Sydney Greenstreet; Warner Bros; 1945; AAP	Repeat	Mages Playhouse Sun. Oct. 12 10:00-11:45 p.m. WGN	9.8	12.3	7.3	23	Movie 5— "Red River" (Repeat)	WNBQ	20.2
							Paris Precinct	WNBQ	19.0
							Colonel March	WNBQ	16.0

PITTSBURGH

Stations: KDKA, WIIC, WTAE. TV Homes: 432,900. Survey Dates: October 10-17, 1958.

1. "TREASURE OF SIERRA MADRE"— Humphrey Bogart, Walter Huston, Tim Holt; Warner Bros.; 1948; AAP	1st Run	Feature for a Sunday Afternoon Sun. Oct. 12 3:00-5:00 p.m. KDKA	21.5	23.3	19.7	49	Basketball— Philadelphia vs. St. Louis	WIIC	13.8
							Bowling Stars	WTAE	8.5
2. "THIRTY SECONDS OVER TOKYO"— Van Johnson, Robert Walker, Spencer Tracy; MGM; 1944; MGM-TV	1st Run	Masterpiece Theatre Sun. Oct. 12 9:00-11:00 p.m. WTAE	20.2	21.0	19.3	31	Dinah Shore	WIIC	23 2
							Alfred Hitchcock	KDKA	25.5
							Loretta Young	WIIC	26.9
							What's My Line	KDKA	25.5
3. "NIGHT MUST FALL"— Robert Montgomery, Rosalind Russell; MGM; 1937; MGM-TV	1st Run	Gateway Studio Fri. Oct. 10 11:15 p.m.-S.O. KDKA	18.4	20.0	17.0	45	Movie for Tonight— "Johnny O'Clock" (1st Run)	WTAE	12.3
							Jack Paar Show	WIIC	11.4
4. "THEY DIED WITH THEIR BOOTS ON"— Errol Flynn, Olivia de Havilland, Arthur Kennedy; Warner Bros.; 1941; AAP	1st Run	Gateway Studio Wed. Oct. 15 11:15 p.m.-S.O. KDKA	16.0	17.0	15.3	41	Shock Theatre— "Frankenstein" (Repeat)	WTAE	12.6
5. "TO THE SHORES OF TRIPOLI"— Maureen O'Hara, John Payne, Randolph Scott; 20th Century Fox; 1942; NTA	1st Run	Gateway Studio Sat. Oct. 11 11:30 p.m.-S.O. KDKA	15.5	15.7	15.5	43	Movie for Tonight— "Johnny Eager" (Repeat)	WTAE	12.8
6. "WAGONS ROLL AT NIGHT"— Humphrey Bogart, Sylvia Sydney, Eddie Albert; Warner Bros.; 1941; AAP	1st Run	Early Show Wed. Oct. 15 5:00-6:30 p.m. KDKA	15.4	17.0	14.4	45	American Bandstand	WTAE	8.9
							Mickey Mouse Club	WTAE	10.6
							6 O'Clock Adventure	WTAE	11.5
6. "WHITE CARGO"— Walter Pidgeon, Hedy Lamarr; MGM; 1942; MGM-TV	1st Run	Gateway Studio Mon. Oct. 13 11:15 p.m.-S.O. KDKA	15.4	16.7	14.3	43	Jack Paar Show	WIIC	12.4
7. "DESPERATE"— Steve Brodie, Audrey Long; RKO; 1947; C&C	Repeat	Early Show Fri. Oct. 10 5:00-6:30 p.m. KDKA	14.8	15.3	14.4	49	American Bandstand	WTAE	8.9
							Mickey Mouse Club	WTAE	10.6
							Burns and Allen	WIIC	11.9
8. "THE BIG SKY"— Kirk Douglas, Dewey Martin, Elizabeth Threatt; RKO; 1952; C&C	Repeat	Gateway Studio Thurs. Oct. 16 11:15 p.m.-S.O. KDKA	14.6	16.0	13.0	37	Jack Paar Show	WIIC	15.9
9. "DEAD RECKONING"— Humphrey Bogart, Lizabeth Scott; Columbia; 1947; Screen Gems	1st Run	Movie for Tonight Tues. Oct. 14 10:45 p.m.-S.O. WTAE	14.3	15.0	13.7	35	Garry Moore	KDKA	21.0
							News Tonight	KDKA	19.0
							Gateway Studio—"Flying Leathernecks" (1st Run)	KDKA	12.2
9. "RED RIVER"— John Wayne, Montgomery Clift, Joanne Dru; United Artists; 1948; UA-TV	Repeat	Fineview Feature Sun. Oct. 12 11:15 p.m.-S.O. WIIC	14.3	15.3	13.3	39	Moonshoot	KDKA	16.3
							Gateway Studio—"To Have and Have Not" (1st Run)	KDKA	13.7

Isn't it a shame?

The only TV rating services which rate WPIX Number One among New York's independent stations are Nielsen* and Trendex.**

A third rating service, operating at only two-thirds of its published required sample, doesn't agree. But then, does everybody ever agree?

Oh yes—there's a *fourth* rating service to which we do not subscribe and, therefore, cannot quote. We do urge subscribers to check WPIX. Anyone for a *fifth?*

Very frankly, we took this ad in view of the recent flurry of claims of leadership coming in from all directions (in pretty large type, too!). Reminds us of those good old Dodger games when three men would be standing on first. Well, let's look at the decisions of a couple of good umpires and see who goes back to the dugout.

For the *44th consecutive month,* Nielsen reports WPIX is the top-rated New York independent, while Trendex gives WPIX a *39%,* and *44% rating lead,* respectively, over the next two independents.

Over 100 National Advertisers (WPIX does *not* accept "mail order" commercials or other commercials of questionable taste) and our 45th consecutive month in the black is, we think, a further indication of *true* leadership.

By the way, is that our non-commercial Educational TV we see in a competitor's "station share" computations?

If you have read down this far, you know for sure which station *is*...

NEW YORK'S LEADING INDEPENDENT TV STATION



* October NSI, 6-11 PM, S-S.
** Special Trendex Week of November 1-7, 6-11 PM.

From the Production Centres

Continued from page 36

music department, begins series of opera talks Friday (28) at the Advertising Club . . . Linda Valenstein, daughter of Grey Advertising board chairman **Lawrence Valenstein**, engaged to Jerome Elkind . . . **Gene Wood** to "Treasure Hunt" as comedy writer.

IN HOLLYWOOD . . .

CBS' **Hubbell Robinson Jr.** and **Bob Weitman** in for the Friars' Club roast of **Lucille Ball & Desi Arnaz** over the weekend, plus Television City huddles . . . **Jack Mulligan**, KMPC account exec, convalescing after surgery . . . **Bill Keene** replaced **Harry Geise** as KNXT's weatherman . . . **Dirk Courtenay**, ex-Chi deejay and for past couple of years in Hollywood, started new midnight to 4 a.m. strip on KRKD . . . **Clete Roberts** feted by KTLA on his return from round-the-world newsgathering jaunt, and starts his new strip on station shortly.

Florence (Mrs. Frank) Mullen is now a fullfledged agent and hung out her own shingle . . . **Romer Grey**, son of the great sportsman-writer and partnered with **Hal Hudson** in "Zane Grey Theatre," is assembling the many thousands of feet of film on hunting and deep sea fishing left him by his dad . . . Ziv's **Herb Gordon**, onetime bandleader, had this answer for those quarreling over 13-week deals: "when you make quality pictures they don't haggle over short terms." . . . **Harry McMahan**, who pioneered tv commercials 16 years ago with his Five Star Productions, is returning to production in partnership with **Jerry Fairbanks**. They lead off with a daytime stripper, "Love Is a Problem." McMahan ventured in the agency field when he folded Five Star . . . **Ralph Young**, former Pittsburgh adman, joined Compton as an account exec.

IN CHICAGO . . .

WGN has hired helicopter service for daily rush hour traffic bulletins covering Chi and suburbs . . . WBBM-TV mapping a local show for comic **Red Blanchard**, now that the proposed network opus has struck out with the Gotham boys . . . **Lloyd Yoder** set to address Chi chapter of American Women In Radio & TV on Dec. 3, first speech the NBC vice prez has been asked to make since he joined the local shop nearly three months ago . . . **Henry Sjogren**, former asst. general manager of WNBQ-WMAQ, in New York a few weeks on "special assignment" but still maintaining a desk in Chi . . . **Andre Sarrut**, French blurb maker, in town this week to set up U.S. franchise, Telefrance . . . **Carl Russell**, ex-Ziv, joined Independent Television Corp. as national manager of regional sales, headquartering here . . . **Dick Blakeslee**, editor of the Tribune's TV **Week**, recovering from surgery at Passavant . . . **Chalmers H. Marquis Jr.** upped to program director of WTTW, vice **James Robertson**, who left to join staff of Educational TV and Radio Center . . . WBBM-TV's **Ray Rayner**, thesping in "The Crucible" at 11th St. Theatre, came off with favorable notices from the four critics . . . **Bob Mulholland** joined WGN as a news editor . . . **Marty Faye** adding a morning WAAF deejay stint to his current sked . . . **Frank Reynolds** hosting WBBM-TV's new pubaffairs series, "Insight" . . . **Ed Roth**, former program director of WGN-TV, now in South America with NBC International . . . **Paul Moore**, supervisor of tv technical operations at NBC, leaves the shop after 38 years to join the missile division of Chrysler Corp.

IN BOSTON . . .

Homer H. Odom, former commercial mgr. WAKY, Louisville, new gen. mgr. of WEZE . . ; WHDH-TV celebrating 1st anni with press party at Sidney Hill Country Club Tuesday (25) . . . WBZ-TV holding Xmas press party at the Sherry Biltmore Dec. 9, with **Fran Corcoran**, WBZ-TV tub thumper, hostessing . . . **Duncan MacDonald** interviewing Rita K. Fucillo, ed of Panorama on her "Yankee Home and Food Show" . . . **Ken Wilson**, music dir. WHDH and WHDH-TV giving concert of pops and classical at Melrose Memorial Hall, Dec. 3 . . . **Bob Clayton** guested **Tony Bennett, Georgie Shaw** and **Billy Barnes** on his "Boston Ballroom" record show on WHDH-TV . . . WNAC-TV skedding major films for three movie shows, "Early Show," "Late Show" and "Cinema 7" from five major studios for Dec. 1-7 . . . **Joe Kelly**, WHDH and WHDH-TV mentor of farm and food programs, won the National Safety Council's Public Interest Award, marking sixth consecutive year for his radio program . . . **Cy Durgin**, drama and music critic of the Boston Globe, taking to the air with new program, "Seat On The Aisle," over WBCN and Concert net, Monday through Friday from 8 to 8:05 p.m. . . . **David S. Baker** named asst. film operations mgr., WNAC-TV.

IN SAN FRANCISCO . . .

Jimmy Lyons, first and best of the jazz deejays, up from **Monterey** talking deal with a network station . . . Bartell's **Mort Wagner**, who's just taken hold of chain's KYA, has brought in some strength: new sales director is **Ronald J. Kahn**, ex-McLendon organization; new salesmen include **Charles W. Johnson**, ex-KVSM sales manager, and **Gary Garlund**, ex-KSFO sales manager; new program director is **William C. Jones**, ex-program chief of Bartell's eastern division; assistant program director is **James Sparrow**, ex-program director of KRUX . . . **Jack Brown** names assistant general sales manager, KROW, Oakland . . . **Hal Fenlon** will produce and emcee new KTVU western talent show . . . KTVU got NCAA to waive videotape ban, allow 8 p.m. air time for Stanford-U. of California football game last Saturday (22). Tab for two-plus hours was picked up by GM's Delco and Eversharp Schick . . . KJBS's **Jack Campbell** suffered heart attack . . . With **Don Sherwood** off KGO-TV, permanently it would appear, Sherwood is reported dickering deal with KPIX to telecast his Los Angeles tapes in Frisco market.

IN PHILADELPHIA . . .

WPEN deejay **Larry Brown** will receive an award at the BMI annual banquet in New York (Dec. 9) as publisher of one of the year's top tunes, "At the Hop," popularized by Danny and the Juniors . . . **Herbert S. Clarke**, former news director of WRVA-TV, Richmond, Va., now the weatherman on WCAU-TV's "7 O'clock Report" . . . **Phil Sheridan**, WFIL morning man, sang at the wedding of colleague **Bill Webber** . . . WIBG program manager **Grady Edney** produced sounds for eight different weather conditions to replace jingles in weather reports . . . **Clifford C. Harris**, WIP technical supervisor, chalks up 25 years at the station this month . . . WCAU adds "Have Gun, Will Travel" to its Sunday strip of radio dramas . . . **Gene** and **Joan Crane** will do the commentary for the annual Gimbel's Thanksgiving Day parade over WCAU-TV. Personalities taking part include, **Jimmy Dean**, the grand marshall. **Orson Bean** and **Pat Carroll** of "Keep Talking," will ride a float.

IN BALTIMORE . . .

Two days after WJZ-TV stated that it had become first Maryland tv station to announce plans for "weather by radar" with station's radar equipment licensed by FCC and station personnel licensed to operate special electronic gear, WBAL-TV issued statement that their station had become first in the world to utilize new Bendix Radar unit for weather forecasting . . . "What Do You Think," new audience participation program, is set to debut Monday, Dec. 8 on WBAL-TV. **Brent Gunts** will emcee . . . **Enle Harwell**, "Voice of the Orioles" bowed with five-minute "Harwell with Sports" on WBAL-TV. Gunther Beer will pick up the tab . . . "Strikes 'n Spares," Burt Claster Production, picked up four more outlets in Virginia. **Bailey Goss** is emcee. Goss, who was hospitalized when car he rode hit rear of truck near Strasburg, Va., is reported recovered and in good condition . . . WAQE Radio is doing daily broadcast of menus of all Baltimore County schools as public service to help parents avoid duplication of menus at home. **Bill Kaye** and **Ray Stevens** are doing the readings.

IN PITTSBURGH . . .

Jay Morton, WEDO deejay, doing his daily program from a trailer in the parking area of new Great Valley Shopping Center . . . **Charles Grodin**, local actor who went to the Playhouse School, in cast of Armstrong Circle Theatre tonight (Wed.) . . . **H. W. (Hank) Shepard**, g.m. of WAMP, and his wife have dated the stork again . . . **Joe Tucker** celebrated 22d anni at WWSW microphones . . . **Slim Bryant's** hour-long Saturday afternoon country music show has been dropped by KDKA-TV. Station will use the time slot for two of its public service programs . . . **Dave Shallenbergers** had their fifth wedding anni and **Don Tragesers** their 10th . . . WAMP-celebrated first anni as an NBC operation with a cocktail party at the Penn-Sheraton Hotel's Terrace Room . . . Disk jockey **Bob Drews** has departed WAMP with the expiration of his original contract. He's now hosting weekly Shock Theatre on Ch. 4 . . . **William C. Dempsey** in from San Francisco to take over as g.m. at WQED, the educational tv station.

IN MINNEAPOLIS . . .

Bobby Cox, former U. of Minnesota football star and briefly in the pro game this season, joining WDGY as a disk jockey, his radio debut . . . WCCO-TV claims its Sunday "Bowlerama," in its fifth season, is nation's largest live video bowling show . . . **Tony Parker**, new KMSP-TV sports director, succeeding **Fred Van Hull** who resigned to become Minnesota Society for Crippled Children and Adults director . . . **Sheldon Peterson**, WTCN radio and tv news and special events director, elected a Radio-Television News Directors Association vice president . . . **Joe Cooper** from KOLN-TV, Lincoln, Neb., a KMSP-TV announcing staff addition . . . Arkansas Gov. Orville Faubus ignored a WTCN-TV invitation to "come north" to appear on its "Opinions, Please" program, explaining his integration position before a local civic leaders panel . . . **George Jessel** in from Hollywood for kick-off of his filmed 30-minute "Show Business" series on KMSP-TV where, for a test, it's on Thursday nights with a Sunbeam Corp. tie-up. Sunbeam has an option to buy it for a minimum of 100 tv stations. Thirty of those have been completed.

Radio Review

ILLINOIS OPERA GUILD AUDITIONS OF THE AIR
With Carl Grayson, William Browning, others
Producer-Director: Dick Jones
Writer: Bob Bradford
30 Mins., Sun., 4:30 p.m.
WGN, Chicago

WGN has shown wisdom in underplaying the contest aspect of the Illinois Opera Guild auditions, which it is broadcasting on 13 consecutive Sundays this season. The opera tyros are showcased not as contestants but as mccoy performers, and the dignity of their musical idiom is spared the dishonor of an amateur show. Which is as it should be, for these are not dilletantes but fledgling professionals, many of them with important credits under their belts with companies like Chicago's Lyric Opera. They have enough to offer to merit a hearing without the excuse of a contest.

Allowed to string the auditions over 13 weeks, producer-director Dick Jones has shaped the "competition" into a firstclass longhair radio series, bringing on three talents each week—each of them of a different voice range—and giving them two exposures apiece. The uncompetitive spirit of the shows was reflected on the first outing in a duet by two of the performers, who might have entered a plea for fairness and held out for a single-o audit.

The duet was from "Madame Butterfly" and was done with polish by a soprano named Jeanne Diamond and a mezzo, Ardis Kraknik. Former earlier essayed an aria from Cilea's "Adriana Lecouvreur" and the latter one from Saint-Saens' "Samson and Delilah." Baritone Sherill Milnes did "The Credo" from Verdi's "Othello" and an aria from Meyerbeer's "L'Africaine."

Sole accompaniment was William Browning's knowing piano, whose sound was engineered close enough to the voices to keep it from seeming a desolate instrument in a rehearsal hall. Carl Grayson, an excellent announcer who sounds at times like Edward R. Murrow, sets a refined tone as host.

Withal the show is a credit to WGN and a good break for 30 young opera singers. Winner will get a $1,000 grant from the Guild for the furtherance of his or her career, and it's understood an anonymous donor, after hearing the first show, is giving $100 each to the 29 runners-up. *Les.*

Newark, O.—Newark Advocate, daily paper, and WCLT, local radio station, protested proposed legislation which would have banned tape-recording of City Council sessions without specific permission.

Inside Stuff—Radio-TV

Bob Strunsky, copy chief of CBS-TV network sales promotion and advertising dept. is penning the much-discussed "SEE?" editorial-type ads running in the N.Y. Times, N.Y. Post and New Yorker. Strunsky comes of a long line of journalists. His father, Simeon Strunsky, was longtime editorial writer on N.Y. Times. Current CBS-TV ad copy, written with considerable grace and simplicity, covers multitude of subjects from how ratings are arrived at to transmission of tv programs from overseas as well as restrained plugs for CBS-TV programs. Strunsky's copy is prepared under the supervision of Bill Golden, creative director of the dept.

Milton Berle spent most of his New York trip huddled with collaborator John Roeburt on their joint novel, "Earthquake," which Random House wants ready for spring publication. An excerpt of the book will appear in VARIETY's pcoming 53rd Anniversary Number. Berle says that "if only one out of 40 of Milton Berle tv watchers buy the book we have a surefire bestseller." Mrs. Berle (Ruth Cosgrove) recuping from an operation at their BevHills Hotel bungalow; their lease on the Gene Kelly house expired so they're living in the BHH although the comedian says he plans to build a house in Beverly Hills.

Assessment of the estate of late Comdr. Eugene F. McDonald Jr., chairman of Zenith Radio Corp., has been revised to $12,000,000. After his death it was estimated at around $7,000,000. Among his eight stock items are 19,724 shares of Zenith common stock worth around $2,805,731 on the New York Stock Exchange; 33,198 shares of Seneca Securities Corp., McDonald's holding company; and 36,279 shares of Teco Inc., with $10 par value per share.

In cash, McDonald left $248,000. Also in his estate are 20 patents, 12 American and eight foreign, which have not been evaluated. Principal beneficiaries are McDonald's children, Mrs. Jean Weissenberg and Eugene F. McDonald III.

Roger Englander, who marks his fifth anni as CBS-TV producer-director this week, has a trio of special assignments upcoming in the next month. He's set to direct the premiere of a new opera written for tv, "Sarah," by Ezra Laderman and Clair Roskam and starring Patricia Neway on Sunday (30). On Dec. 13, he'll produce-direct the first in a series of New York Philharmonic Young People's Concerts with Leonard Bernstein and on Dec. 21 he'll direct a special Yule program featuring Alfredo Antonini and his concert orch. In addition to the tv chores, Englander produces and stages Thomas Scherman's Little Orchestra Society Children's Concerts.

WNEW-TV stands to make money from a rival station. If producer Martin Stone sells "Bingo-at-Home" to any of its six rival stations in N.Y., WNEW-TV still gets money from it—even though the Metropolitan Broadcasting outlet is soon dropping the giveaway.

Because it was in at the beginning of the show a year ago, the station was able to negotiate what is most simply described as part ownership, which entitles it to royalties for as long as "Bingo" stays on the air. WNEW-TV deal also includes payments from a network airing.

Television writers repped by Blanche Gaines are again doing a "transatlantic transfer" act. Mrs. Gaines in the past has sold a number of her clients' done-in-the-U.S. teleplays to the BBC in England. This time, plays by Jerome Ross ("Private History") and Henry & Madelin Misrock, ("Man After His Own Heart"), both done on the ex-"Studio One," have been sold to BBC.

A third entry is George Lowther's "Sounding." This one, however, was not shown in the U.S. but on the CBC in Canada, and was bought by Britain's ABC.

CBS-TV's "Lamp Unto My Feet" this week on its 10th anni was cited by National Council of Churches, N.Y. Board of Rabbis and National Council of Catholic Men. Citation was made at Waldorf luncheon yesterday (25) to CBS-TV prexy Lou Cowan for program's "public service to the religious life of America." "Lamp" is produced by Don Kellerman for Public Affairs Dept. of CBS News. Dr. Lyman Bryson is host and moderator.

NBC Commissions Four 30-Minute Operas For 'Catholic Hour'

Washington, Nov. 25.

NBC has completed negotiations with the National Council of Catholic Men for the production of four new operas on the "Catholic Hour" next May.

The Council has just commissioned eight writers and composers at Catholic Univ's Drama and Music Departments to furnish the scripts. Writers of the libretto are Jean Anne Lustberg, Leo Brady, Rev. Dominic Rover, O. P., Frank Getlein (a former student, now art critic for the Milwaukee Journal), and his wife. Composers are G. Thaddeus Jones, William Graves, Emerson Meyers, and Rev. Russell Woollen.

The four operas will be produced at the CU Theatre on April 2, 3, 4 and 5 under the direction of James Waring, Arch Lustberg, and Leo Brady.

After polishing them, the 22-piece student orchestra and company members will go to New York to produce the operas for tape in NBC studios. They will be shown on the four Sunday afternoons of "The Catholic Hour" during May.

CU officials believe this is the first time four 30-minute operas have been commissioned for production.

Waterville, Me.—Don Powers of Portland, radio manager of the Maine Broadcasting System, was elected to succeed Elden H. Shute Jr., of WKTQ in South Paris, as president of the Maine Association of Broadcasters, at the organization's annual meeting here.

SUNDAY, NOVEMBER 30 FROM 9 TO 11 PM

ROSALIND RUSSELL

IN

WONDERFUL TOWN

WITH SYDNEY CHAPLIN AND JACQUELYN McKEEVER

FROM THE BROADWAY MUSICAL HIT

BOOK BY JOSEPH FIELDS AND JEROME CHODOROV

MUSIC BY LEONARD BERNSTEIN

LYRICS AND VIGNETTES BY

BETTY COMDEN AND ADOLPH GREEN

EXECUTIVE PRODUCER RALPH FIELDS

PRODUCED BY ROBERT FRYER

DIRECTED BY MEL FERBER

CHOREOGRAPHY BY RALPH BEAUMONT

PRODUCTION STAGED BY HERBERT ROSS

A FIELDS PRODUCTION IN ASSOCIATION WITH

THE CBS TELEVISION NETWORK



'Kaleidoscope' to Range Far & Wide In Upcoming NBC-TV Entries

By JO RANSON

Herbert Sussan, director of special programs for NBC-TV, is challenging creative workers to come up with effective and worthwhile entertainment for the "NBC Kaleidoscope" series. What Sussan and his NBC colleagues have seen to-date from outsiders hasn't been too encouraging.

"The sameness of show ideas has been almost unbelievable," he said this week. "Ninety percent of the suggestions from outsiders has been nothing but rehashes. Consequently, virtually everything in the series has originated here, on the inside, rather than the outside, and we feel our series will be an answer to the perpetual cry: come up with something new and arresting."

Aside from the in-depth excursions into the NBC News productions, Sussan is constantly prowling for new approaches to the "Kaleidoscope" array and regards Nov. 30 behind-the-scenes approach to the Music Hall story as a superb example of what he has been striving to accomplish. Never before has the complete story of the incredible Music Hall been told with such detail and electronic skill. It will mark the first time that the very innards of the Music Hall have been exposed to tv viewers. Heretofore, only fragmentary scenes of the backstage of the Music Hall were captured by cameras. Sunday's program will thus be the first hour-long look-see and the first to employ many new video tape techniques. It will add up to what Sussan describes as a flexible, edited kind of tape production, tracing the genesis of a complete Music Hall production.

The "Kaleidoscope crew was surprised to discover they did not have to lay special tv cables in the Music Hall for the upcoming show. They discovered that the theatre had been equipped with tv outlets and cables by far-sighted designers when it was constructed 26 years ago.

As for Charles Van Doren, who'll host the program, his current work schedule is of mammoth proportions. He starts at midnight working on the taping at the Music Hall. At 6 a.m. he crosses the street and readies himself for the "Today" show. At 9 a.m. he traipses up to Morningside Heights for his classes as English prof at Columbia. Following afternoon meetings as faculty advisor he rushes home with papers to correct and scripts to study. He then catches a nap before starting the next day's work at midnight.

In addition to what has already been revealed about the upcoming "Kaleidoscope" series, Sussan said that there'll be programs dealing with wiretapping, the story of the Nile River and the story of Holland (land from sea). Other tentative projects include an off-beat "bringing to life" of the story of an individual, in this instance the saga of the best seller, "Baa Baa Black Sheep," by Pappy Boyington with live pickups from Burma and other spots touched upon in the flier's turbulent bio. "This will be a reverse of 'This Is Your Life'," Sussan said. "Here we'll take the viewer to the scene of action."

Hecht's '10 Commandments'

Also spelled out was the Feb. 8 production of "The Ten Commandments," based on a script by Ben Hecht. Jess Oppenheimer will handle production of this work, reportedly a hard-hitting newspaper story, not "religious" but more moral. In this story Hecht will make his moral point with the force of a 'Front Page' and 'Face in the Crowd' impact, Sussan said. More specifically, the story will concern itself with the first commandment.

The Sussan office is also up to its clavicle in the creation of a show based on the recently published "The Gershwin Years." Allan Hanley has been assigned the development of this project in which new electronic ways will be utilized for visual interpretations of Gershwin's music. The Gershwin musical show will make full use of the new tv production process known as Chroma-Key, the apparent answer to low cost back grounds in tv which add great versatility and variety in video settings. Chroma Key process is the result of much experimental work by Frank Gaskins, NBC technical operations supervisor, Milt Altman, supervisor of graphic arts, and the NBC engineering department. Endless variety of special effects, heretofore expensive, can now be produced quickly and for less money with the Chroma-Key process.

In the works for next Easter is a mobile video tape unit telementary of the Cristiani Bros. Circus, consisting of some 59 members of one vast family, all engaged in some branch of under canvas entertainment and skill. As part of this colorful family spectacle, Sussan plans to use Robert Lax's appropriate verse as an integral part of the presentation.

It's understood that the "Kaleidoscope" show dealing with self-analysis of a topflight American dramatist will be that of Tennessee Williams in which he will do excerpts from his own plays reflecting his philosophy of existence. Numerous top legit directors and actors have evinced considerable interest in "The Actor Prepares," the story of how an actor is trained and moulded for a showbiz career. This will be far removed from the fan magazine approach to the problem, Sussan said.

Also on the agenda is "Psychoanalysis," during which an actual analysis will be aired "live." In this instance the producers are huddling with leading medical authorities including the celebrated Menningers and it may take well over a year to tape the entire case history. A colorful spectacle from India is also to be included in one of the upcoming "Kaleidoscope" programs.

Not all of these projects however may materialize this season. There are approximately 14 different ideas in the hopper, all to be hammered out with new video approaches, according to Sussan, none of which he thinks will prompt the opposition to say: "This reminds me of so and so!"

Lurking in the wings, perhaps as the next to closing act, according to Sussan, is the transmission of the first live pictures from the Far East on "Kaleidoscope" in the spring of 1960 or possibly earlier.

"Some of our ideas will come off well, some won't," Sussan said, "but we'll undoubtedly contribute many new techniques to video story telling. The 'Kaleidoscope' series will continue whether it is sold or not."

Most of the news shows in the "Kaleidoscope" series will be produced by Chet Hagan under supervision of Bill McAndrew, veep in charge of news. Sussan will handle the rest of the series. Ted Rogers, former producer of "Wide Wide World," is one of several staffers working closely with Sussan in realizing the ambitious experimental series.

TV Turkeys

Continued from page 1

of late spring and early summer activity) to fill the upcoming gaps. Take, for example, Bulova Watch, which bought alternate weeks up to Jan. 1 on a headachy parlay—"Dragnet," "M Squad" and Wynn (sharing latter with L&M). Then there's R. J. Reynolds, which bought alternate weeks on a short-term deal on the Sunday 7:30 "Northwest Passage." This poses a double problem, both for the client, which wants out; and NBC, which is committed to 26 weeks. NBC's problem is the toughest—for how do you resell a turkey? The answer lies in the fact that the network will shift the show to Monday 7:30 sustaining as replacement for "Tic Tac Dough." It's currently mulling an expansion of the Steve Allen entry to 90 minutes).

General Foods bought Bob Cummings until the first of the year. Bell & Howell has short-term money riding on "Cimarron City" and "Ellery Queen." RCA dittoed with a big block of NBC shows, including "Northwest Passage," "Ellery Queen" and "Cimarron City." In addition, both RCA and L & M are only committed to the Eddie Fisher-George Gobel alternating hours until Feb. 1, with option time due shortly. Mennen Co. has an alternate-week short-term deal on CBS-TV's "Pursuit." Shulton and Campbell Soups have a late February writeoff date on ABC-TV's "Donna Reed" show.

But unlike previous years, the unprecedented November selling & buying season poses a critical problem for the networks in view of the fact that so many of these shows are riding with low ratings. It's one thing to buy a pilot at the start of a season, for where there's only a pilot there's always hope. But when you have to sell on a show's record, and when the record is bad, as in so many present instances, the chances are that the networks may not even be able to given them away in exchange for time costs. For example, how do you convince a client that a Bob Cummings show is still a good buy with a 13.5 rating, when the opposition entries, Red Skelton and "Naked City," register a 24.0 and 20.0, respectively.

All of which could portend a critical first quarter period in '59 for the networks, unless they can move in with better replacement shows. Ironically, it comes at a time when the economy has improved. Business is good and advertisers have money to spend. But they're only interested in buying shows with a guaranteed circulation.

BPA Elects Wilson As Prexy as Rump Movement On Kiss' Behalf Fails

St. Louis, Nov. 25.

Charles A. Wilson of WGN Inc., Chicago, was elected president of the Broadcasters' Promotion Assn. here last week after a closed-door junior-grade donnybrook.

Wilson was the choice of the BPA nominating committee, but for several days before the voting last Tuesday (18), a rump group headed by Bruce Wallace (WTMJ, Milwaukee) distributed unsigned mimeographed sheets urging the election of James Kiss (WPEN, Philly).

After Wilson's formal nomination by Gene Godt (WCCO, Mpls.), Wallace took the podium to pitch Kiss for prez. Godt and Wallace got into personalities (mainly their own). Godt rebutted Wallace's talk with a lengthy spiel in favor of Wilson, pointing out that Kiss is a one-man publicity-promotion department at WPEN.

On the other hand, Godt said he had contacted WGN g.m. Ward Quaal after the committee had selected Wilson, and was told that because of the extra work involved as BPA prexy, Quaal would add another man to Wilson's WGN promotion department if he were elected.

Dave Partridge (Westinghouse, N.Y.), first president of the organization, ended the imbroglio by stating that it would be impossible for a one-man operator to do justice to both BPA and his station, and urged the election of Wilson and the rest of the slate.

Kiss, however, after his nomination for the top spot in the group, withdrew as candidate for the committee's recommended slot as 2d v.p.

In addition to Wilson, the following were elected: Godt, 1st v.p., and Burt Toppan, 2d veep; and as directors, Walton Smith (WROC, Rochester, N. Y.), Janet Byers (KYW, Cleveland), Harvey Clarke (CFPL, Toronto), Austin Heywood (KNXT, L.A.), and Don Curran (KTVI, St. Louis).

Philadelphia and Chicago were the only contenders for next year's meeting place, and Philly won by a single vote.

New CBS-TV Slot For Harvey Struthers

Harvey Struthers has been named director of station services for CBS-TV Stations Division. Struthers will be liaison between stations and other departments of division, CBS-TV Network and such service areas as General Engineering, Building and Construction and Labor Relations.

Struthers starts his new assignment Dec. 8. He'll report to Craig Lawrence, veep in charge of CBS owned tv outlets. Previously, Struthers was general manager of WHCT, CBS owned tv outlet in Hartford, which was recently sold to Edward D. Taddei of New Haven.

Gen. Sarnoff: 'I Never Said That'

The Fortune magazine article lambasting television, among other things, quotes RCA board chairman David Sarnoff as having told N.Y. Herald Tribune tv critic John Crosby: "We're in the same position as a plumber laying a pipe. We're not responsible for what goes through the pipe."

Gen. Sarnoff vehemently denied to VARIETY having ever made such a statement. His official comment: "Referring to the quotation in Fortune allegedly made by me, I never made such a statement to John Crosby or to anyone else—either as to the words or the meaning. The quotation is false and untrue and is in direct conflict with my conviction and record."

NBC made efforts to obtain from the magazine the source for the General's quote, but the network says it was told that the Fortune staffers were under strict orders not to discuss it.

In a letter sent to Luce yesterday (Tues.) Gen. Sarnoff protested: "Never have I disclaimed or questioned the broadcaster's responsibility for the programs he transmits. To suggest that I have done so is to fly in the face of the consistent record of my words and deeds over more than 50 years of my career in radio and television.

". . . My recognition of the responsibility of broadcasting goes back to its early days, when I brought to the National Broadcasting Co. Dr. Walter Damrosch and his Music Appreciation Hour, grand opera from the Metropolitan Opera House, Dr. James Rowland Angell, former President of Yale University, to direct NBC's educational programs and Maestro Arturo Toscanini to lead the NBC Symphony Orchestra, the first such orchestra especially created for network broadcasting.

". . . The same recognition of the broadcaster's responsibilities continues to the present day, and is fully shared by the management of the National Broadcasting Co. NBC assumes full responsibility for programs broadcast over its facilities. This responsibility encompasses maintenance of a balanced schedule, consisting not only of broad appeal entertainment programs, but also presentations designed for specialized intellectual and cultural interests. In the latter field, the NBC management consistently encourages and presents such programs as Continental Classroom, The NBC Operas in English, Meet the Press and a wide range of special presentations embracing great music, the classics of literature, science, news and public affairs. This is the kind of programming that 'goes through the pipe,' and NBC is responsible for it.

". . . Unfortunately, Fortune did not trouble to solicit my views about broadcasting, or even to check with me before quoting me. Had it done so, I would have had the opportunity to correct this obvious misstatement, to present my convictions, and to show how they have been fulfilled in practice. Since this opportunity was not offered me, I request that you publish this letter in full in your next issue so that your readers may be disabused of a false and unfair impression."

Fortune's Hatchet Job on TV

Continued from page 25

gramming), the networks are wholly convinced that this is part of a concerted campaign by top national mags to get subscription tv off the ground and arrest the development of free sponsored television.

But the networks are disturbed on other counts as well. They recognize that the magnates who are Fortune readers for the most part dictate how big business shall spend its advertising dollar; that an appraisal of the medium as set forth in the magazine can only do irreparable harm. It's been estimated that, at the rate of tv's growth, something like a billion and a half dollars will be spent in tv in '59 (a figure disclosed at the Four A's annual conclave two weeks ago). With such an unprecedented figure at stake, the networks realize all too well the impact of such an article on Fortune's influential readership. But even more disturbing is the conviction of the webs that the Fortune mag piece merely sets the tempo for an all-out campaign on the part of top national mags to "do a job" on television in a bid to recoup lost advertising dollars.

Fortune has thus tossed the ball to the tv networks. The question now being asked is: "What are they going to do about it?" NBC, for one, may retaliate pronto; is seriously considering taking over an hour segment of its Sunday afternoon "Kaleidoscope" program to probe into Henry R. Luce's Life-Time-Fortune mag dynasty.

Last week at the annual convention of the Broadcasters Promotion Assn. in St. Louis, Donald H. McGannon, prexy of the Westinghouse Broadcasting Co., berated the radio and tv industry for failing to properly tell its story, warning that as tv billings increase the critics of television, notably the printed media, will step up their attacks to win back advertisers. The answer apparently came sooner than was expected—in the new issue of Fortune.

A few months back, NBC board chairman Robert Sarnoff, in dedicatory ceremonies at a Syracuse tv affiliate, took a swipe at the printed media (chiefly aimed at the dailies) for negative treatment of television in its news columns. Generally, the Sarnoff claim was pooh-poohed by publishers and editors who expressed the opinion that tv was suffering from hallucinations. Nothing much else was done about it, even though the quiz scandal gave the dailies and the mags a field day.

It's long been recognized within the industry that, public relations-wise, tv is still in its infancy. While occasionally a Frank Stanton or a Sarnoff will personally step into the breach, and while an NBC has its Ken Bilby and the corporate CBS its Kidder Meade, both recognized as superior talent in their "one-network" thinking and accomplishment, as an overall industry need the lack is still apparent.

The networks meanwhile, are asking: How does a Luce square such a "hatchet job" on tv with the fact that the Time-Life owned & operated tv stations reap an annual revenue harvest from the self-same shows now under attack?

WCBS, Dell Publishing, NYU Team in Three-Way TV Series, Book Venture

Dell Publishing Co., one of the major paperback publishing outfits; New York Univ., and WCBS-TV, producers of "Sunrise Semester" have made a deal whereby the publishing house will issue a specially-boxed set of "great books" titles to be used in conjunction with one of the new series of programs starting in February, 1959.

The course, tagged "Literary Heritage," will be given by Dr. David H. Greene, associate professor of English at NYU, and will concern itself wth some eight outstanding novels in English literature. Seven of the paperback titles, with the exception of James Joyce's "Ulysses," will be sold via the Dell imprint, with all concerned reportedly sharing in revenues. Publishing outfit figures on pricing the complete set of books at $4.95.

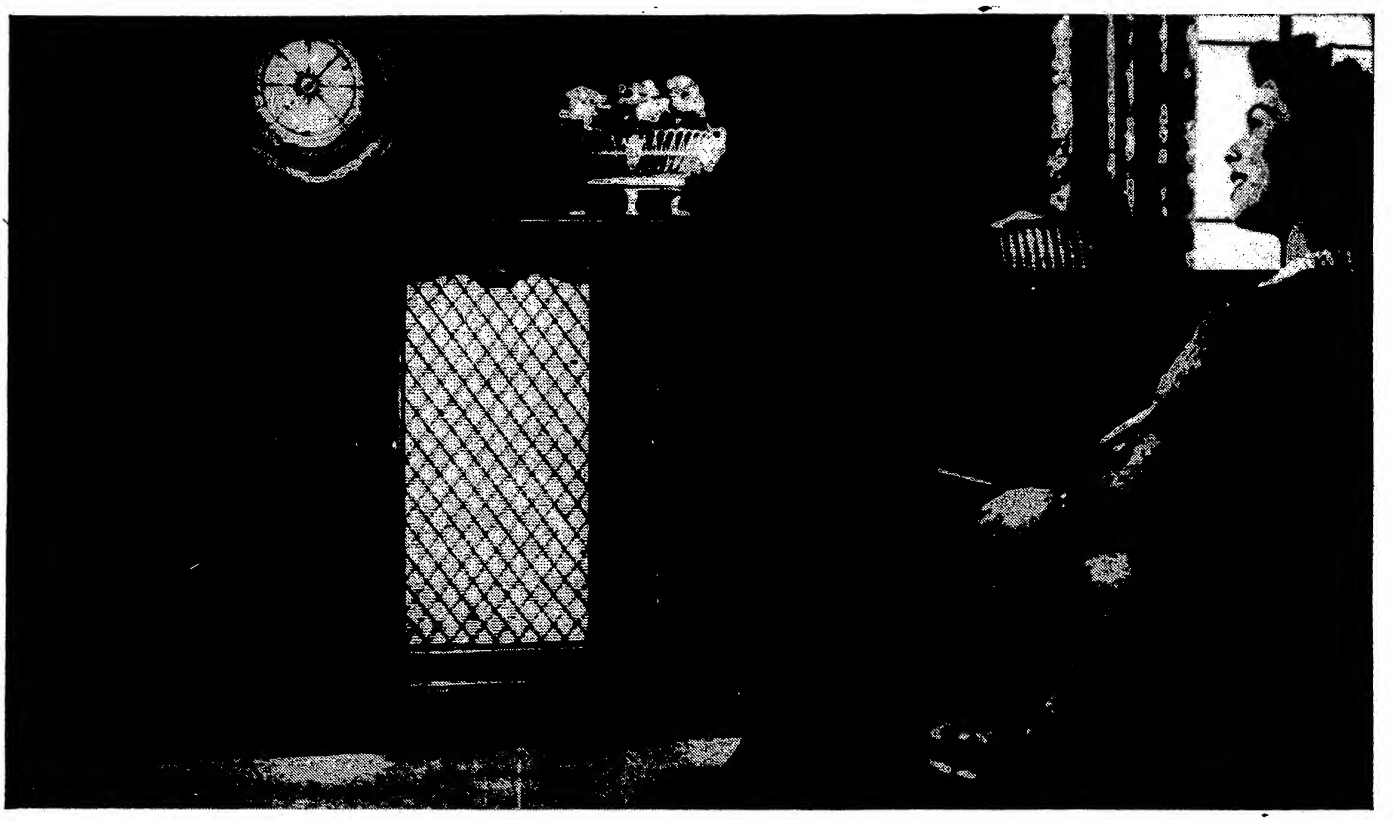
It is understood that revenues accruing from sale of books, may help in videotaping of series for wider distribution among tv outlets in other parts of the country.

The "great books" in the upcoming "Sunrise Semester" will carry special introductions and special covers with WCBS-TV "Sunrise Semester" plugs designed for those in attendance at the rise-and-shine classrooms. This marks Dell's first major tie-up with a university-tv outlet-produced series of educational programs.



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ZENITH

AFTRA-Network Dickers

Continued from page 25

staff announcers could be cut almost in half by having the remaining announcers, in the course of an eight-hour day, prepare all the day's blurbs and lead-ins and lead-outs on tape.

This point was discussed at the last dicker only as a principle. Money has not yet become an issue.

Networks came up with a demand, too. They want the right to syndicate web tape video programs in non-network markets without paying any additional fee. AFTRA insisted after the network demand was made that the program fees only entitled the webs to one usage and that any kind of syndication whatsoever, even in so-called non-network markets, called for additional fees on programming made originally for network use.

Union is understood retaining its demand that network affiliates, which are struck by AFTRA, shall not be fed network programming during the period of strike. When this came up initially during early web-union contract talks, the networks firmly resisted the demand, at one point, calling it unconstitutional.

The remaining major point seems to be over a change in paragraph 89 of the AFTRA tv Code. The paragraph, which seems to have been called paragraph 88b at one time, concerns independent packages on network airtime. The contract now calls for indie producers to sign the Code when the networks use their live shows. The exact nature of the present hassle has not been determined, but it has been guessed by some sideliners that AFTRA wants the networks to assure that all tape video packagers sign. This would cross with those indies who are Screen Actors Guild signatories.

Before the informal sessions held Friday night (21) and Saturday (informal, someone explained, to keep the meetings from being encumbered by the traditionally large number of people at formal dickers), AFTRA was asking $425 for 13 weeks use of one video tape spot for the entire U.S. By the time the six-man (three network and three AFTRA) talks were over, a tentative agreement was reached giving AFTRA blurb pitchmen $312 for a commercial for an on-camera appearance and $205 for off-camera work. Then there is the additional 5% for pension and welfare. This compares to the $260 and $170 for comparable work under SAG jurisdiction.

The spot rates also include a provision, upon which there was reportedly agreement, that if either N.Y., L.A. or Chicago carry a video tape spot, a rate comparable to that for a spot used in six to 20 cities will be paid. Any two of the three major cities, and the networks have to pay the entire national rates of $312 and $205. There was also an increase in rehearsal fees, with an hour going from $6.25 to $6.75.

Chi's Status

Continued from page 25

film activity continues to earn the Windy City the designation of a national production centre.

As Walt Schwimmer says, "Some day the line will disappear between filmed and live programming. All of it will be known as programming, for television, and maybe then the label 'from Chicago' on the film shows will be noticed."

Schwimmer, without De Met, is piloting championship bridge and horseracing vidseries currently. Max Cooper, whose p.r. firm was retained by the De Met-Schwimmer combine for promotion, admits he is hatching a new sports syndication idea too, not on film but on video tape.

This is not to mention a number of fringe and smallfry producers of vidfilms in the Windy City, who concentrate on wrestling shows and the like for syndication. And there's a long list, besides, of commercial film outfits, which account for around 35% of the nation's blurb production. Schwimmer feels there's a great unawareness to Chi's influence on tv today.

De Met and Schwimmer, together or separately, are exploring unusual ideas for tv, mainly in the realm of sports. Sports, they feel, have a lasting universality vis-a-vis westerns and whodunits, which are subject to trends. With their close business relationship, De Met, Schwimmer and Goltz can bring in a pilot for as low as $25,000, a factor which makes the product itself comparatively inexpensive. F'rinstance, Schwimmer says he can sell a full hour sports film at a price that is slightly below what a good firstrun half hour vidfilm sells for.

Schwimmer's philosophy, in a nutshell, is to respect the obvious. "Instead of trying to gimmick up a sporting event for television," he says, "our object is to play the game as most people are accustomed to playing it. In the bridge shows, our experts won't be playing match-point duplicate but common household rubber bridge, the kind that all bridge players understand."

Chet Huntley

Continued from page 28

special on Brazil's new capital, Brazilia.

Huntley, Kitchell, writer Bill Hill and Chicago cameraman Bruce Powell, also plan a detailed job of five scheduled missile firings at Cape Canaveral and a possible interview with Maj. Gen. Donald Yates for the Dec. 21 "Chet Huntley Reporting."

Civil Rights Commission hearings in Montgomery, Ala., Dec. 7 to 9 will be covered by NBC newsman Frank McGee, Maurice Levy and Robert Blair.

In addition to "Chet Huntley Reporting" filming, producer Reuven Frank also has shooting schedule for Jan. 25 "NBC Kaleidoscope" on Brookhaven atomic lab in Long Island. Huntley will do the commentary and Jack Sughrue will direct.

For its year-end lineup of specials, NBC News is bringing in six of its overseas correspondents the day after Christmas. They are Joseph C. Harsch, London; Edwin Newman, Paris; Welles Hangen, Cairo; John Rich, Berlin; Irving R. Levine, Moscow, and Cecil Brown, Tokyo.

Major program is "Projection '59" set for Dec. 28 as part of "NBC Kaleidoscope" series. Overseas bunch will be joined by U.S. based David Brinkley, Robert McCormick, Ray Scherer and Frank McGee. McGee will be anchorman.

Other aspects of homecoming schedule include appearances on "Today" and "Hot Seat" and personal appearances by newsmen in 24 cities before civic and service groups. Climax is appearance of all newsmen in Washington Jan. 8, and at Foreign Policy Assn. gathering in N.Y. Jan 9.

Omaha — Steve Shephard, who came to Omaha several years ago as KOIL sportscaster, last week resigned from a similar post at KMTV to become general manager of KOIL. Joe Patrick of KFAB will replace Shephard at KMTV, doing double duty as sports editor of both the video and radio outlets.

Headaches

Continued from page 28

counsel told him it was his legal duty to break the commission deadlock.

There have been two changes on FCC since the channel 13 decision. Ex-chairman George C. McConnaughey and commissioner Richard A. Mack have been replaced as FCC members by Frederick W. Ford and John S. Gross. Both McConnaughey and Mack were, with Craven, among the four voting for Crosley.

In ordering new arguments, FCC said Crosley can continue operating WLWI pending the case's outcome. Commission rejected the request of the only remaining competing applicant, WIBC, Inc., that both companies operate it jointly under a trusteeship awaiting final disposition of the case.

There were originally four applicants for channel 13, but Indianapolis Broadcasting and Midwest TV Corp., have both dropped out.

All three dissenters to Crosley having the channel in the 1957 decision are still commission members, Robert E. Lee, Rosel H. Hyde and Robert T. Barley.

Ralph Nelson

Continued from page 29

"Playhouse 90" show, then some other "90's" before being recalled to N.Y. for the Rodgers & Hammerstein "Cinderella." Then back to the Coast for a short spell as producer of "Climax," and now back to special assignments for the web. Nelson prefers a producer-director assignment; doesn't like straight producing because "there's too much administrative work," but likes a combination of both "because then you get a chance to fight with the network and the agencies for the things you believe in."

Between the two coasts, at least as far as CBS is concerned, Nelson prefers New York; "they let you alone there." In Hollywood, "everyone from (Bill) Dozier down is riding on your back all the time, sitting and watching rehearsals on their monitors and ordering changes which it's too late to make anyway. If they were that interested they should have come down to the rehearsal hall a week earlier when the changes could have been made. Here, they're just in the way."

British ATV

Continued from page 29

former BBC-TV chief, who was one of the first advocates of commercial tv and whose holding of deferred stock rises from just over $6,100 to above $1,400,000; Prince Littler, ATV chairman, whose stock soars from $2,500 to $560,000; Val Parnell, whose holding rises from $2,800 to over $600,000; Lew Grade, whose stock jumps from $3,500 to $778,000; and Phil and Sid Hyams, whose modest investment of $280 each will be worth over $61,000.

ATV's ordinary stock, with a par value of $2.80, has been quoted on the Stock Exchange under a special rule since last July. It was first priced at $16.80 and has increased steadily in value and is now changing hands at or around $40.

TRIANGLE ACQUIRES FIFTH VHF STATION

Triangle Publications has just bought its fifth VHF station. Outfit, which already owned V's in Philly, Binghamton, N. Y., Altoona, Pa., and New Haven, has closed a $3,000,000 deal for KFRE-TV-and-Radio in Fresno, Calif.

KFFRE-TV is on Channel 12 and KFRE-AM is a 50,000-watter and both have CBS affiliations. The deal by Triangle, negotiated through broker Howard E. Stark, was made with Paul R. Bartlett, who owned KFRE and started the tv outlet approximately two-and-a half years ago.

Par's Met. Stock

Continued from page 24

trol the MB operation, and that also seemed a likelihood before Buckley put on the screws. Buckley sold WNEW Radio to MB only shortly before the KTLA merger was to take place. With the sale of the successful radio operation, Buckley obtained slightly under 10% interest in MB plus a substantial cash payment for his station. Simultaneously, he became an influence in the combined radio-tv operation, and the reason for Par's failure to continue controlling the situation was attributed to his presence.

As a matter of fact, Bernard Goodwin, who is now prexy of MB and was then concurrently an employee of Par, was asked to make up his mind whether he wanted to become a fulltimer at Metropolitan or return to Par. He chose to stay with MB, where he shares many of the toplevel functions with Buckley, who is program-sales veep. Among Goodwin's chief jobs, it's told, is the search for fresh station acquisitions. Hence, Par was frustrated even administratively in MB.

Since the KTLA merger failed, it is understood that Par offered to sell the Los Angeles tv indie to MB on a straight sales arrangement. This offer was rejected, too.

Mary Martin

Continued from page 1

applied to her other tv clicks, "Peter Pan" and "Annie Get Your Gun."

NBC bought the Easter "matinee & night" as a package, representing a $665,000 investment. In addition, there's $300,000 in time costs to be applied. Although it's still nearly half a year away, NBC has made it the No. 1 target on the sales agenda, with a couple of sponsor nibbles already in the house. Kid show and the nighttime entry will be sold separately.

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Ralph Cohn on Soviet TV

Continued from page 26

labors. Coin they get from video goes to support their own government-owned setup.

Video stations, Cohn said, were already producing film, much of it for daily telecasts. Russian television's own film product is not on an ambitious scale yet, but the SG prexy was informed that the stations are building their own elaborate studio setups and will ultimately produce their own celluloid product.

Cohn estimated there are 400,000 to 500,000 tv sets in Moscow and 2,500,000 sets throughout Russia, and officials there claim they "can't keep up with the demand for sets."

At the official rate of exchange (four rubles to the U.S. dollar) it costs Russians between $350 and $450 for a video receiver, about the equal of two months salary to the average Russkie, Cohn estimated.

American group, which included Mike Wallace, whom the others elected their chairman, representing ABC, Jerry Danzig of NBC, Ralph Harmon of Westinghouse Broadcasting, and Dr. Burton Paula of the U. of Minnesota, plans in the near future to make a written report on the state of USSR video to the U.S. State Department. Cohn explained that each member of the group is taking a different aspect of the industry and is to write his own report, after which all five men will "sit down and edit each other."

Group visited Moscow, Leningrad, Tblisi (yclept Tiflis) and Kiev. Trip took 19 days.

The things which Cohn called commercials cost, he said, 100 rubles a minute or $25. Total Russion blurb gross is a "very small amount," said Cohn. Cohn noted that in Leningrad alone did the station charge two rates—a regular charge for everyday commercials and 50% of the maximum amount for a "culture" pitch. As in other countries, the Russians charge a periodic fee (in this instance, a monthly fee) to own a set, and in that way principally does Russia support its video operations, Cohn said. The fees on both radio and tv "vary from place to place," he added, and it is paid through the Post Office system, which is under the Ministry of Comunication in Russia.

Cohn explained that Moscow radio broadcasts approximately 16 hours every day and that the capital city's two tv stations do about seven hours a day each, six days a week.

"The Russians evidenced no interest in talking directly to us about purchase of American product," Cohn said. "Frankly, there's no money in this." The exchange of programming for tv is being worked out through the State Department and the Russian government, and Cohn viewed any prospective change of product as "basically for propoganda purposes." Russian tv experts are expected to come to the U.S. to see video here, but Cohn didn't know when.

Russian tv actors get residuals, too. Setup is as follows, according to Ralph Cohn:

Russkies get a half-day's salary for each rehearsal, 100% of salary for dress rehearsal plus 200 to 300% of base one-day wages for the actual show. This refers to a live tv performance. If the show is filmed or kinescoped, the Russian thesp receives 50% of entire fee up to that time, which entitles the producer to rights in perpetuity.

Mike Wallace, will be interviewed tomorrow (Thurs.) night by Ben Hecht, whose show Wallaces produces on WABC-TV, N. Y.



SERGEANT PRESTON of the YUKON

Leads the Rating Race in Market after Market!

ATLANTA
Pulse, June, 1958
SERGEANT PRESTON.....20.0
State Trooper.....19.5
Honeymooners.....19.5
Silent Service.....12.5
Sea Hunt.....11.7

BOSTON
Pulse, March, 1958
SERGEANT PRESTON.....24.5
Harbor Command.....23.5
Sheriff Cochise.....22.5
Highway Patrol.....22.2
State Trooper.....21.2

BURLINGTON
ARB, April, 1958
SERGEANT PRESTON.....43.8
Whirlybirds.....34.4
Sea Hunt.....29.3
Highway Patrol.....29.1
Silent Service.....13.8

DAYTON
Pulse, May, 1958
SERGEANT PRESTON.....31.0
Highway Patrol.....29.5
Silent Service.....29.3
State Trooper.....27.8
Sea Hunt.....19.8

JACKSONVILLE
ARB, March, 1958
SERGEANT PRESTON.....39.1
Sea Hunt.....32.6
Sheriff of Cochise.....31.6
Whirlybirds.....24.9
Silent Service.....21.3

LOS ANGELES
ARB, April, 1958
SERGEANT PRESTON.....15.3
Honeymooners.....13.0
Sea Hunt.....12.4
Highway Patrol.....9.0
Silent Service.....4.6

SAN LUIS OBISPO
ARB, March, 1958
SERGEANT PRESTON.....44.4
Harbor Command.....43.8
Highway Patrol.....41.9
Sheriff of Cochise.....35.0
Sea Hunt.....31.9

ITC INDEPENDENT TELEVISION CORPORATION
488 Madison Ave. · N.Y. 22 · Plaza 5-2100

Ziv Int'l

Continued from page 26

ond year "Sea Hunt," and third and fourth years of "Highway Patrol."

In Manila, "West Point," "Men of Annapolis," "Corliss Archer," second year "Science Fiction Theatre," "Boston Blackie" and "The Unexpected," "Eddie Cantor," and "Yesterday's Newsreel" have been sold.

In Latin America, eight series have been signed for airing in Argentina. The Lima, Peru, station purchased four skeins, while the San Salvador tv operation signed for an additional year of "I Led Three Lives." In Europe, the German-language version of "Tombstone Territory" has been bought by NWDR for televising on the northern German tv chain and "Mr. D. A." was bought by Baden-Baden.

Prop 25 Series

Continued from page 26

ing "Flight," is finalizing plans for a pair of additional syndicated shows this week. Gross-Krasne-Sillerman will use their California Studios for the first time in years in a return to Hollywood production with "Fate," slated to start in January. Hal Roach Jr., currently seeking a syndication outlet for his wares, has gone ahead with production on "The Veil" and the new Guy Madison stanza in advance of finalizing a syndication outlet. ABC Films is in second-year production on "26 Men" and is planning other projects. And Dick Powell once again is talking syndication and is prepping a series based on the Malibu Beach Patrol and a western. Andrews-Spears-Wolper is filming "Divorce Hearing" for Interstate TV.

Then there's United Artists Television, which is producing a minimum of 39 on each of the five series already set, and in the event of missing a national sale, will put its show into syndication. Similar question mark obtains at Metro-TV, which has been mulling entry into syndication and might steer some of its new product into that channel if it doesn't set network deals. And KTTV is filming "Parole" for Telestar and taping "Divorce Court" for Guild Films.

Five-Man Panel Starts Study On Spectrum Space

Washington, Nov. 25.

The federal study of spectrum space is underway her, but it is going to have to limp before it can walk.

The Office of Civil and Defense Mobilization has set up a five-man study panel called the Special OCDM Advisory Committee on Telecommunications which is supposed to look carefully into the complicated spectrum and come up wth recommendations by the end of the year. That is only six weeks away.

Best guess here is that the special committee will conclude that the subject is too vast to undertake so quickly and recommend that a high level federal commission be established to do a thorough job.

The whole thing is along the line of the Potter resolution which passed the Senate but died in the House last summer after the White House proposed changes in its provisions.

Later, the White House kicked around the idea of setting up a Presidential commission to tackle spectrum space problems—including the rivalry between civilian broadcasters and the military for space. Legislative authority is not necessary if the President wants to create such a commission to give him advice.

But the plan was junked in favor of an inital study on a lower level. The OCDM committee is the result.

Tasks assigned to the OCDM committee include examination of government policies, use of facilities and procedures for allocation of the spectrum for government and non-government use.

The new advisory group, named by OCDM Director Leo A. Hoegh, is headed by Victor E. Cooley, former Board Chairman of Southwestern Bell Telephone Co. and Deputy Director of the Office of Defense Mobilization from 1953 to 1958.

The others are: Irvin Stewart, former FCC Commissioner, past President of West Virginia U. and chairman of the Presidential Communication Policy Board in 1951; Frank Gregg Kear, consulting radio engineer in private business; William Glasgow Thompson, retired Assistant Vice President of American Telephone and Telegraph; and retired Maj. Gen. W. Preston Corderman, former Deputy Chief Signal Officer of the Army Signal Corps.

FCC OKAYS SALE OF TWO N. O. STATIONS

Washington, Nov. 25.

Federal Communications Commission has okayed sale of two New Orleans radio stations.

Connie B. Gay, country music impresario, acquired WYLD for $170,000 from Robert W. Rounsaville. Rounsaville, in turn bought WTPS from the Times-Picayune Publishing Co. for $170,000. Times-Picayune agreed to sell radio operation following talks with Justice Dept. when it purchased only competing New Orleans daily newspaper. Company owned AM Times-Picayune and PM Daily States and acquired PM Item.

Both Gay and Rounsaville have multiple radio properties. Gay owns AMs in San Antonio; Ashland, Ky.; and Kinston, N.C. Rounsaville has AMs in Atlanta, Cincinnati, Tampa, Miami Beach, Louisville and Nashville.

Tele Followups

Continued from page 33

plied. "It seemed to do a great deal of good in the business in that it evaporated some fear which to me seemed irrational. People were quite literally fearful of Jack and I think they're less so now."

Regarding Jack Gould of the N. Y. Times, Hecht thought the newspaperman had " a real rage against anything funny." Allen replied he had respect for Gould "and yet occasionally I have had something like this reaction you have."

Hecht thought the use of the arts to sell polish and beer was dangerous. "Beauty lies down with the beast once too often and rises cock-eyed," he said with a flourish. Allen didn't agree with him.

Hecht salivates too much on the show. He should learn to wipe his chin before airtime. As for the Pepto-Bismol commercial on the program, it was one of the worst yet seen on the video lanes. Both Hecht and Allen tried to laugh it off. *Rans.*

Donna Reed Show

If the quality of last Wednesday night's show can be maintained and ABC could do something about an earlier period and away from the stifling competition on the rival webs, Donna Reed will show up much better in the ratings. Pitted against Milton Berle and "The Millionaire" there's little audience left for her after they get theirs. It's a delightful family show with deft touches of humor supplied by a brace of journeymen, Alan Lipscott and Bob Fisher.

With the cast peopled by subteeners, who supply most of the motivation, it's geared for the family trade. The elders play along for the laughs and it all wraps up as a pleasant session at the set. The situations never get out of line and there's no forced pressure for the sake of a laugh.

Story line had Miss Reed arranging a benefit for a hospital and coveting a concert pianist, who is taking a brief respite in town. Her rival, Mary Shipp, wants her own play for the benefit. The kids have a problem of their own—they want to raise money to buy a tackling dummy. All three are played off against the other but the youngster works up a romance with the pianist's young daughter and saves the day for mom. Sure he'll play the benefit but for the tackling dummy and what's left, for the hospital.

Just a simple little plot and with some gifted youngsters to carry it out. Commendable in the roles to abet Miss Reed and Carl Betz were Paul Peterson, Reba Waters, Shelley Fabares, Mary Shipp, Ricky Klein, Hugh Corcoran and Stephen Pearson. Well rounded in every respect and ably directed by Oscar Rudolph Packager and exec producer Tony Owen should press ABC for an earlier time or another night. The kids would revel in it before they're put away for the night. Miss Reed and Betz are as typical family heads as you'll find in your block. *Helm.*

RKO Shorts

Continued from page 27

thus leaving TI's staff with a relatively large sales potential for the shorts.

Fox has actually had the shorts for the last couple of weeks. According to him, Guild is only cleaning up remaining work on the contracts it made prior to turning the product over to TI. The TI chief said Guild only handled the RKO shorts on a straight distribution basis.

Meantime, Guild, which is now located in 13,000 feet of space on Park Ave. and 57th St., is on the lookout for smaller offices. Much of the space, leased when Reub Kaufman was head of Guild, was originally used by Vitapix and more of it was subleased to other companies. But Cole said Guild no longer needs that much floor space and when possible the company will find new quarters.

Houston — Bob Caffey, newsman on the staff of KNUZ, has resigned. He stated that he is considering some job proposals here. Caffey is in the Universial film, "Damn Citizen," currently being shown at several local theatres. He portrays the role of a district attorney in story of corruption and cleanup in Louisiana.

Webs Now Tangle With Directors

Radio & Television Directors Guild begins contract talks with the networks on Monday (Dec. 1). Contract ends Dec. 31.

First demands by the Guild will be in behalf of tv directors, radio directors and associate radio directors and tv program assistants. Union said it was holding up demands for video associate directors and stage managers until results of an NLRB election among those units. The video A.D.'s and stage managers are voting on whether or not they wish to remain under RTDG jurisdiction, and, according to the Guild, the vote outcome should be known on Dec. 5.

Michael Kane, RTDG national prexy; Thomas Donovan, Gotham local prez; Seymour Berns, Hollywood prez; Clifford Braun, Chicago local prexy, and Richard Cox, Washington prez; Newman (Nicky) H. Burnett, national exec director; general counsel Mortimer Wolf, and Nora Fadway, Hollywood exec secretary, will act as negotiators for RTDG.

Columbus, O.—F. Geer Parkinson, formerly program director of WBNS here, has been named general manager of WCAE, Pittsburgh, ending a 24-year association with the Columbus radio station, which he joined in 1934 as a staff organist. Parke Blanton has been named program director of WBNS, effective Nov. 24.

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Linkletter Wows Em at Fair

IN FINE FORM
Linkletter Big Hit With Fair Crowds

By BOB THOMAS
AP Motion Picture Writer

Art Linkletter was in fine form before 5,500 citizens at the Arizona State Fair.

Linkletter Lure
Attendance At Fair Up 35,000 Over '57

U.S. Watches Linkletter In Arizona

THE EYES of the nation will be focused on Arizona today, when Art Linkletter's daytime television show House Party begins its five-day stand at the Arizona State Fair.

Featuring highlights of Arizona and the state fair in addition to Linkletter's popular interviews with youngsters, housewives, and celebrities, House Party will be broadcast over CBS television and radio networks from 12:30 to 1 p.m. from the state fair grandstand.

ON THE opening show, Linkletter will receive keys to Phoenix from Mayor Jack Williams, introduce the Santa Fe Indian Band from Winslow, and interview an Arizona oldtimer, Manfred Cartwright.

EVENING TRIBUNE
SAN DIEGO, CALIFORNIA
Thursday, Sept. 4, 1958

LINKLETTER'S FRIENDS—A crowd of more than 8,000 attended yesterday's Art Linkletter "House Party" program at Westgate Park. John Guedel, producer of the show, said it was the largest crowd to witness a "House Party" in 13 years. Today the show played aboard the aircraft carrier Kearsarge. Tomorrow Linkletter will appear at Convair. He also appears nightly to open "The California Story."

TV AND RADIO

By DONALD FREEMAN
The San Diego Union's Radio-TV Editor

And now turning, as the newscasters say, to the lighter side of the news—it was, I would say, a bright and engaging Art Linkletter "House Party" show which unfolded over CBS yesterday aboard the carrier Kearsarge at North Island.

But then, "House Party" has always been a bright, an engaging and — to summon up a word too often ignored in connection with it—an intelligent show, one with a formidable aura of quality about it.

* * *

Intelligence and quality—let's face it—aren't necessarily confined to your Sunday afternoon seminars on TV. And yet, despite an abundance of these qualities, "House Party" never has attained the stature it deserves partly because of its time slot—weekday afternoon shows are just not supposed to touch the mind—partly because of its title, partly because of its geniality in tone, an enormous asset in other ways.

I do think it's a shame, though. Intelligence and quality aren't exactly plentiful on TV's fun shows and such things shouldn't by rights pass along year after year without recognition.

THERE'S FUN, EXCITEMENT AND ATTENDANCE RECORDS
ON THE ROAD with
ART LINKLETTER'S CBS-TV & RADIO "HOUSE PARTY"
A JOHN GUEDEL PRODUCTION
SAN DIEGO, FIESTA del PACIFICO, SEPT. 1-9. PHOENIX, ARIZONA STATE FAIR, NOV 3-7

WB Shows the Way

Continued from page 27

the space. Also, despite the boast of the majors of their extensive facilities, props, wardrobe departments, etc., the tendency of studio brass to look down their noses at tv is reflected down the line by the property master, the wardrobe mistress, etc., who don't always give a full measure of cooperation to the telefilm maker.

On the other hand, when a company has a lot of its own telefilm production in work, the indie can usually expect more awareness of his own problems from studio personnel, along with a greater respect and understanding of the peculiarities of telefilm production.

Blow-By-Blow

Here's the picture on studio-by-studio telefilm activity:

Metro—Currently in production on one series, just finished another. Will have some pilots in work, and attitude is undergoing a change, with possible largescale production by next fall. Two rental deals current, both below-the-line pacts.

20th—Lotsa activity in store for next year, with tv vet Martin Manulis now heading the television arm. No production yet at the main Westwood plant, but the Western Ave. studios are full-up with six rentals, keeping that facility's overhead covered.

Universal — Two below-the-line rentals here, with some additional pilot filming, helping to cover the inactivity in theatrical production. Also, heavy tv commercial production.

Paramount — No telefilm work on the main lot, but the reactivated Paramount-Sunset Studios has a pair of rentals, and is beginning production on three shows of its own.

Republic—Strictly a rental proposition, with Revue Productions by far the mainstay. What happens if MCA consummates its purchase of the U-I lot a big question mark in Republic's future. Other big tenant is Jack Webb's Mark VII Ltd.

Disney—Has a fair share of his own production going, with the hourlong "Walt Disney Presents" and "Zorro," providing a nice balance to his theatrical production.

Among the others, Goldwyn has one tv film rental, the Loretta Young show; Hal Roach Studios, primarily a telefilm plant, has pulled a switch and is moving into theatrical production to help cover its overhead on lagging telefilm production and rentals.

In terms of actual coin, how much does telefilm production mean to a major? Strictly in terms of overhead, a below-the-line deal, involving all facilities including crews, runs $18,000-$20,000 per half-hour show. In an instance where a half-hour series goes 39 episodes, this means a total gross income to the studio of up to $800,000 per show. Total of five shows in concurrent production could then mean some $4,000,000 a year in studio overhead income, a big help in the overall financial picture.

On a straight-rental, sans crews, average is $750 a day, or in a five-day week, $3,750. This can vary; producers may pay a straight office rent, plus the hefty daily rental only when actively shooting. But again, this can provide up to $150,000 per show for a 39-week series. For the major, the below-the-line deal is vastly preferable. Yet, when it involves a smaller lot which has been in disuse, the straight-rental deal can even prove profitable for the studio.



Mgt. William Morris Agency

SAG Merger

Continued from page 27

commercials. SAG is now the largest actors union in the U. S. according to treasurer George Chandler, with 12,457 paidup members as of Oct. 31, with 8,726 or 70.05% in Hollywood, 2,960 or 23.76% in N. Y., balance in other cities.

Newly-elected prexy Howard Keel took over from retiring prexy Leon Ames, who remains on board. Others elected: MacDonald Carey, first v.p.; James Lydon, second v.p.; Rosemary DeCamp, third v.p.; Robert Keith, recording secretary and George Chandler, treasurer.

Triple Exposure

Continued from page 26

of October, according to the monthly average of Arbitron.

Larger question, it's pointed out, is how to service a national client in the N.Y. market. Ratings show a whole series of coaxial network shows from "Wagon Train" to "Perry Como" to "Red Skelton" doing poorer in N.Y. than their national rating. This occurs despite the fact that the coaxial web shows ride on the top rated N.Y. stations.

NTA Film Network, cognizant of the problem and riding with the newest station in the market, its basic WNTA affiliate, decided to triple expose to gain the maximum circulation in the market. Initial ratings indicate that it has succeeded in getting greater rating mileage.

The fourth show in the lineup, the stripped "TV Hour of Stars," with a total rating for the three stations in October of a 3.8, outrated the entire ABC daytime network lineup for the 11 a.m. to 4 p.m. period, it's pointed out.

In response to the recent article showing WNTA-TV coming out second best in the rating derby, although it has first crack at most of the filmed web shows, the indie station issued this statement: "It is true that WOR-TV, in October was the number one station in two of the three half-hour shows, and in averaging the three half-hours came out in top. But, in looking at the first two weeks of November, we find a completely reverse picture. During this period, WNTA-TV was the number one station on two of the three half-hours, and when the three half-hours were averaged, WNTA-TV was again number one. The Arbitron breakdown gave the following average rating breakdown: 3.6 for WNTA; 3.1 for WOR-TV and 1.8 for WPIX.

Electronic Journalism Requires Many Talents, Sez CBS-TV's Mickelson

San Diego, Nov. 26.

Essentials necessary for a career in electronic journalism were spelled out last Friday (21) by Sig Mickelson, veep of CBS Inc., and general manager of CBS News, in a speech delivered at the national convention of Sigma Delta Chi, professional journalism fraternity.

Mickelson said that tv news called both for general aptitudes needed in all news media and special aptitudes required by tv itself. "Many highly skilled newspapermen," he said, "would be a flop in tv news, and—of course—vice versa."

He listed the requirements for a successful career in tv news as integrity, education, training, awareness, curiosity, objectivity, zeal, ingenuity, introspection and stamina. He said a successful tv newsman must be able to relate "a complex story in the simplest and most concise way; of sensing the drama of news and communicating it through word and picture and of getting through to the mass audience without talking down to them."

KTLA'S $600,000 RASH OF NEW BIZ

Hollywood, Nov. 25.

In a rash of midseason sales activity, KTLA has racked up $600,000 worth of new business within the past two-week period. Included in the sales spurt are six new purchases by advertisers of entire programs; five renewal orders for complete shows; five part-sponsorship sales and one renewal; and 48 new participation deals.

Participations purchased number 14 new sales for two of the station's moppet entries, nine new sponsors for its various "Court" shows, 17 for Larry Finley's "Strictly Informal" late-late strip, and seven for the early-ayem "Red Rowe Show."

CBS-TV 'Lawyer' Series

Houston, Nov. 25.

Cameron Mitchell, actor, and a CBS-TV production crew are here shooting background footage for the pilot film of a new tv series, "I'm a Lawyer." The series, which will be set in Houston, probably will have its debut after the first of the year.

Director is Richard Whorf and producer is Julian Claman. Patricia Barry will costar.

Parkyakarkus Fatally Stricken

Continued from page 2

come veiled with the pall of mortuary.

Danny Thomas, who was to have followed Parkyakarkus, spoke but a few serious words extolling Desi and Lucy. He said, "Even if nothing had happened I couldn't hope to top Harry." He then added, "The final comedic action on this dais tonight was presented by Parkyakarkus." Sammy Davis Jr., was introduced but, under circumstances, did not perform. At this time everybody on the dais intermittenly was still trying to cheer up the audience by saying "he's alright; he's alright."

When Linkletter introduced Desi Arnaz the audience unmistakably got the message. Arnaz said: "This was an evening that comes to you once in a lifetime. It meant so much, then all at once it doesn't mean a damn thing." Arnaz then closed with a request that the audience pray for health.

Miss Ball eschewed her prepared material; she pleaded with the audience to forgive her for being unable to speak. Linkletter then presented them with the Friars medallion for showmanship and citizenship. That wrapped up the dinner.

$50-$200 A Plate

Up ahead of and during Parkyakarkus' turn on the dais, the $50 to $200 per plate dinner had been a roaring success. After Barry Mirkin led in singing the Friars song, George Murphy delivered what was scheduled to be the only serious speech in praise of Desi and Lucy for whom he is now public relations counsellor. Linkletter then took over the mike. Excusing his presence by explaining Jessel coudn't make it because he "is rehearsing for a lead in the Yiddish Theatre version of 'Lolita'." Linkletter then said there was another purpose for the dinner, "You are the first people to get on inside of 525,000 shares of Desilu stock." Linkletter expressed happy surprise at Desilu's fabulous success, saying "when I first met Desi he owed the Gould Investment Company $37."

Berle said that "Levant was going to be here tonight, but he couldn't make it. He's feeling good." He added that "Desi and Lucy were America's answer to Frick and Frack" and that Desi had perfect elocution because he had "taken diction lessons from Akim Tamiroff." He then added, "we may laugh but some day he will buy the whole country and we'll be talking funny."

George Burns admitted a mixed audience "puts a crimp in my style," but he was funny, if brief, with some sexy jokes. Of Burns, Linkletter said, "he's a comedian's comedian; he's the piece de resistance, which, in French, means 'A girl who says No.'"

Parky's Great Monolog

Then came Parkyakarkus, with the funniest monolog of all, most of it ribbing the Friars. He said it isn't easy to get into the Friars. All a prospective member must prove is "that he's either a resident of Los Angeles or a non-resident of Los Angeles—and he must be vouched for by two men whose names are in phone book." He said the membership included "many prominent business men, several fine judges and quite a few defendants." He added that the Friars had just completed a new library and "some day soon he hopes to get a book." Parkyakarkus said Friars membership includes many interesting people and several birdwatchers. "No matter what time of day it is," he said, "you'll always find a couple of members standing around looking for pigeons." He also said the club had the largest pool in the area—"not a swimming pool; a football pool."

When he finished to an ovation, Linkletter asked, "Why isn't this man on tv in prime time?" Parkyakarkus had just reached his seat and replied with question, "Yeah, why aren't I?" He then turned to Barry Mirkin, in charge of the banquet, and asked "was everything alright?" He had been worried and nervous about following Berle. A moment later he suffered the heart attack, his second in recent years. Some years ago Parkyakarkus was also bedded for months and partially paralyzed by a serious spine operation.

Mrs. Einstein was the former Thelma Leeds, actress who starred with Parkyakarkus, Berle and Joe Penner in "New Faces of 1937" for RKO. Funeral services were held this afternoon (Tues.) at the Home of Peace here, George Jessel delivering the eulogy.

1-Minute Yen

Continued from page 27

tions. Curtis mentioned that Brylcreem, while it has recently gone into network, was active for several months in spot placements in syndicated programs. Ditto several others, Curtis notes, who are still buying.

Curtis feels that the switch from the shorter blurb forms to one-minute spots is due to the fact that the commercial lines of most sponsors have become more complex, that more and more of a "story" is being told in the pitches.

This was borne out dramatically last week when the ABC-TV affiliates forced the network to give up more one-minute spots during "Operation Daybreak." Actually, the affils were willing to relinquish 30 seconds in each quarter-hour in order to get two one-minute spots per hour. The head of the affiliate body informed reporters that stations weren't able to sell the 10s and 20s that once filled up the 30-second local cut-ins, except perhaps in the "top 10" markets. Now, he said, the only thing advertisers want—"the only thing we can sell"—is the one-minute spot.

Curtis wound up his own observations by noting "there was a distrust of syndicated product a few years ago, but today it stands up, even against network shows. And because they've gotten good, and advertisers know it, stations readily pick up alternate weeks so that national and regional advertisers only have to buy 26 weeks. That way stations are happy, advertisers are happy and we're happy too."

Omaha — Lyle DeMoss, 35-year vet of the broadcasting field, last week resigned as assistant general manager of Meredith WOW to become a partner in the Allen & Reynolds ad agency here. DeMoss, manager of WOW-TV, since the outlet opened a decade ago, will be in charge of radio & tv for the agency.

PUBLIC NOTICE

NINETEEN FIFTY EIGHT (PRODUCTIONS) LIMITED
(Members' Voluntary Winding-up)

NOTICE is hereby given that the above-named company (whose former name was INCORPORATED TELEVISION PROGRAMME COMPANY LIMITED and whose address was Regent House, 235-241, Regent Street, London, W. 1.) is being wound-up voluntarily and THAT CREDITORS of the company ARE REQUIRED ON OR BEFORE THE 31ST DAY OF JANUARY, 1959, being the day for that purpose fixed by the undersigned GEORGE ERNEST RICHARDS of Price Waterhouse & Co., 3, Frederick's Place, Old Jewry, London, E. C. 2 the liquidator of the said company, to send their names and addresses and particulars or their debts or claims and the names and addresses of their solicitors, if any, to the undersigned and, if so required by notice in writing from the said liquidator, are personally or by their solicitors to come in and prove their said debts or claims at such time and place as shall be specified in such notice, or in default thereof they will be excluded from the bnefit of any distribution made before such debts are proved.

NOTE: The company which is being wound-up has sold its business as a going concern as at 1st October, 1958, to an entirely separate body corporate which has adopted the name "Incorporated Television Programme Company Limited" which company has undertaken to pay all liabilities (including those under existing contracts) of the company which is being wound-up.

DATED this 14th day of November, 1958.

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JAZZ DOUBLING IN 'SHEET'

Pepsi-Cola Ready to Bankroll Disk Academy 'Oscar' Video Spec

With the first awards by the National Academy of Recording Arts & Sciences to be handed out next spring, the Pepsi-Cola company is now in the picture as the most likely bankroller for a video spectacular to showcase the event. The Pepsi-Cola execs are currently talking with NARAS exces on the Coast about the specific details of a deal. It's figured that the tieup of the soft drink company with a disk industry event of this type is a natural.

The top awards in the NARAS "Oscars" are expected to be "best single of the year," "best album of the year" and "best song of the year." There will probably be about two dozen categories getting awards, covering such matters as recording technique, album art, and other artistic and technical phases involved in disk production.

Membership in NARAS has been limited to the creative end of the business, such as the singers, songwriters, artists & repertoire staffers, musical directors and supervising engineers. In many respects, the disk setup parallels that of the Motion Picture Academy of Arts & Sciences.

While some operational problems involved in the voting for the final choices are still to be ironed out, the Coast chapter of NARAS has already come up with a workable plan. A couple of dry runs have been held on the Coast and members of the Academy are satisfied, on the basis of the tests, that the nominations and final winners will be an honest reflection of the industry's tastes.

Paul Weston, who's chairman of the Coast NARAS chapter, is currently in New York and has met with the New York chapter about shaping up the organization for the awards next spring. It's expected that about 700 members will be in the Academy, eligible to vote, when that time rolls around.

Att'n Richard Wagner

Bayreuth, Nov. 18.

Composer Richard Wagner would probably flip into the ring of the nibelungen if he could see how his heirs are carrying on over jazz here.

The Wagner family, who have reorganized the summer Richard Wagner Festival, are not letting their musical tastes go strictly longhair. They've just given part of their historical house, the Villa Wahnfried, over to the members of a local jazz club. Cellar has been redecorated with pictures of leading jazz musicians, and the members meet once a week in the room.

House belongs to Winifred Wagner, Richard's daughter, and it is her two sons, Wieland and Wolfgang, who have revolutionized their grandad's idea with modern staging and dramatizing of his operas at their annual summer fests.

Col Promotioneers Touch Bases With The Broadcasters

A promotion man has to be more than a disk-carrier. That's the peg evolved from Columbia Records' meeting of promotion men and representatives from radio stations held in New York last week.

Meet was called by Col's sales execs as a starting point in a move to lift its promotion men in the field from the role of "plugger" to that of "programmer." The station people were in agreement that they needed help from the diskery reps in the field in lining up the

(Continued on page 60)

COLIN PUBBERY UPS 'CROSSOVER'

The jazz upsurge is now spreading into the sheet music field. According to the publishers, it's part of the ruboff of the jazz boom in festivals, concert halls, small night clubs, books and disks.

Market for the "written-down" jazz music is building steadily with strongest pull centering in the field of modern and/or progressive jazz. Heretofore, students, teachers and aficionados were content just to listen to the music, live or recorded, but now they want it on paper so they can attempt to duplicate their jazz hereos.

Spotlighting the sheet sales upbeat in the jazz idiom is Charles Colin's publishing activities. Via his operation, Colin is publishing and distributing jazz folios in tieups with publishers who have jazz copyrights in their catalogs. The folios are priced between $1.25 and $1.50 each with the original publisher in for 10% of the selling price. Colin's profit is about 15c to 17c a copy.

An average initial print run, according to Colin, comes to about 1,000 copies on each folio but he expects it'll get begger as more and more music store outlets in the U.S. and overseas start pitching in the orders.

Many of Colin's jazz folios are developed from the jazzsters' diskings. He has a staff of arrangers to transcribe the music note for note, off the disk and on to the music sheet. In many cases record store retailers tip him on the disks that get customer quries as to whether there's any corresponding sheet music available.

The deal with the publisher of the music that Colin has to transcribe is the same as the one in which the publisher already has a sheet copy printed. Seeco Records' Bronjo Music firm, for example, gave Colin's firm the rights to transcribe disks that were turned into folios of the works of Stan Getz, Charlie Perry and Jimmy Rainey.

Some of Colin's other ties include Chuck Darwin's Lively Arts

(Continued on page 60)

Form Country Music Assn. at Tenn. Meet; Prez Gay Raps 'Fast-Buck' Ops

Nashville, Nov. 25.

Out of the assemblage of some 2,000 country disk jockeys, record execs and artists who converged here for the seventh annual folk fest, a new organization, the Country Music Assn., has emerged to represent all facets of the industry. New organization replaces the Country Music Disk Jockey Assn. which went out of business some months ago.

Connie B. Gay, prexy of the Town & Country network of Arlington, Va., was named prexy of the new outfit. Other officers are singer Eddy Arnold and Harold Moon, representing BMI of Canada, vice-prexies; Mac Wiseman, or Dot Records, secretary; and Hubert Long, talent manager, treasurer. A board of governors representing such phases as artists, deejays, recording execs, etc., were also elected as an overall directing body.

While an undercurrent of gripes about the lack of cuffo disks to many smalltown country jocks were voiced at several of the meetings, the conclave generally was a swinging affair tied in with WSM's "Grand Ole Opry," the longtime bailiwick for many of the top artists in the field. The usual kudos to country music were voiced by guest bigwigs and such politicos as Gov. Frank Clement of Tennessee and Sen. Albert Gore, also from Tin Pan Valley.

One of the dramatic highlights of the two-day affair occurred at

(Continued on page 62)

The 'Dooley' Story

Washington, Nov. 25.

Even if the spelling is off, there's as much truth as tune to the big hit number, "Tom Dooley," says disk jockey Fred Fiske of WWDC Radio.

The song, Fiske relates, is really about a man named Tom Dula who fought with Zeb Vance's cavalry in Gettysburg and who was hanged in 1868 for the murder of his sweetheart, Laurie Foster, whom he believed had been untrue to him while he was off fighting. Fiske got the information from John Dildine of West Hyattsville, Md., who uncovered the facts in research at Statesville, N.C.

Legend has it, Fiske says, that Dula wrote the song in prison and sang it on the cart ride to the gallows.

RCA's Sholes Puts 'Old' C&W in Crypt At Nashville Meet

Nashville, Nov. 25.

Oldfashioned country music, untouched by current trends in the pop field, is a thing of the past, according to Steve Sholes, RCA Victor's pop artists & repertoire chief. Sholes said that despite requests from the hinterlands, Victor and other diskers have discovered that the market for the old-style disks has all but disappeared. Sholes was to have spoken before the disk jockey convention here over the last weekend, but he was taken ill at the last moment and his speech was read to

(Continued on page 62)

HOFFMAN-MANNING'S BRIT. 'MR. PARLIAMENT'

A couple of veteran Tin Pan Alley cleffers, Al Hoffman and Dick Manning, who have been angling for a Broadway legit assignment for some time, have finally landed a musical—but in England. Hoffman and Manning were inked last week to write the score for a musical titled "Mr. Parliament," to be produced by Jack Hylton, who's currently represented on Broadway with the French revue, "La Plume De Ma Tante." Don Appell, another U.S. writer who has been working in television, wrote the book for "Mr. Parliament," which will have the British comic, Arthur Askey, in the top role.

"Mr. Parliament" was originally titled "Mr. Congressman" by the team of U.S. writers. But with the shift of locale to England, the play was retitled and some songs had to be revised. The musical is due to start rehearsals early next year. Hylton is dickering for Michael Kidd to direct the show and Thelma Ritter to costar with Askey.

MGM-MARVELA IN DEAL FOR PUERTO DISK SWAP

A reciprocal disk-trade agreement between the U.S. and Puerto Rico has been set by MGM Records here and Marvela Records in P.R. Deal was made by MGM prexy Arnold Maxin who returned from a quickie trek to Puerto Rico over the weekend.

Pact calls for an exchange of MGM and Marvela disks as well as for Marvela to press the MGM platters in P.R. During his stay there Maxin also acquired several P.R. artists whom he'll put into the groove under the MGM banner.

Bigger Average Checks, Grove Rebooks Lombardo

Los Angeles, Nov. 25.

Guy Lombardo's recent engagement at the Cocoanut Grove proved so lucrative to the nitery that Gus Lampe, entertainment director, will bring him back next fall for four weeks instead of his past stand of three. Covers on the second and third week exceeded those of the first and, according to Lampe, the tabs ran higher than with most previous acts, indicating that Lombardo brought in the spenders.

Lombardo orch's recent click Grove stand, marked his first return to the Ambassador Hotel spot in 10 years. In the three weeks, the band drew an average of $10,000 in covers ($2 and $2.50) each week, better than average for Grove headliners.

Chi's Garmisa Expands

Chicago, Nov. 25.

Indie record distributor Lennie Garmisa has opened a Milwaukee branch. New office will be headed by John O'Brien.

Labels handled by Garmisa include ABC-Paramount, Jubilee, Apt, Elektra and Love.

Decca's N.Y. Shift From Old Stand to U. Bldg.

Decca Records is due to shift its operational base from its old headquarters on West 57th St., N.Y., to the Universal Bldg. at 445 Park Ave. within the next couple of months. Due to cutbacks at the picture company, which is owned by Decca, a full floor has become vacant. Decca is planning to transfer about 90% of its staff to the new building, but will retain the recording studios in the 57th St. building.

Decca's lease on 57th St., where it occupies most of the floors of the 16-story building, runs out shortly.

Suit Charges Lift Of E. German Nat'l Anthem

Berlin, Nov. 25.

German composer Peter Kreuder has filed suit against Hanns Eisler, creator of Soviet Germany's "national anthem," for plagiarism.

Kreuder claims that Eisler's creation bears a striking resemblance to his "Goodbye, Johnny" song from the 1938 Hans Albers film, "Water for Canitoga."

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Xavier Cugat Orch (RCA Victor): "GEZUNDHEIT" (Iris-Trojan†) a swinging Latin instrumental, has a laugh-getting idea that should nab it plenty of spins on all levels. "BILLY'S CHA CHA" (Conquest†) is another strong entry in the cha cha cycle.

Trude Adams (20h Fox): "YOU CAN SURE PLAY THAT PIANNA" (Delstone†), an oldfashioned ragtime number with a good lyric, gets a fine atmospheric rendition by this songstress. "THE POWER OF LOVE" (Delstone†) is a ballad with a pretentious lyric.

Bill Doggett (King): "RAINBOW RIOT" (Arnel*) is a two-sided instrumental with a driving beat which the dancing kids can easily latch onto. Bill Doggett's combo rocks solidly but not noisily.

Rusty Draper (Mercury): "WITH THIS RING" (Eden†), a big romantic ballad with a marriage ceremony motif, gets a firm, straightforward workover by Rusty Draper. One of his best sides in some time. "SHOPPIN' AROUND" (Alamo*) is a cute rythm idea.

Eddie Barnes (Clock): "SWEET GIRL OF MINE" (Lowell†) rocks along at a bright clip via Eddie Barnes' excellent bluesy-voiced slice. "JUST TO KNOW" (Lowell†), a torch song with a beat, also gets a standout performance by Barnes.

Sylvester Bradford (Atco): "LIVE JUST TO LOVE YOU" (Vanderbilt-Walden*) is a catching rocking entry with a cute lyric delivered stylishly. "I LIKE GIRLS" (Vanderbilt-Walden*) is a bright, simple item which the kids might go for.

The Cloverleafs (MGM): "SILVER DOLLAR" (Hampshire House*) is a clever ballad smoothly projected by this combo. Fine change-of-pace material. "THE MARDI GRAS MARCH" (Feist*), from the Jerry Wald pic, gets the plug across in rousing style.

Ray Stevens (Capitol): "THE CLOWN" (Lowery†), a maudlin rocking ballad, is handled with the usual note-bending tricks by this singer. "SCHOOL" (Lowery†) is a fair teenage-angled side.

Connie Freed (Challenge): "THINGS THEY DON'T TEACH YOU IN SCHOOL" (Spartan-Taj*) is an above-par rocking ballad with a strong peg for the juve crowd. This songstress belts it very effectively. "WHEN YOU FALL" (Western-Spartan*) is a pretty tune using a flock of girls' names in the lyric.

Jim Backus (Jubilee): "WHY DON'T YOU GO HOME FOR CHRISTMAS" (Feller†) a good comedy Xmas item, is dished up by Jim Backus in his Mr. Magoo voice. "CAVE MAN" (Budd*) also has an amusing script.

Machito Orch (Roulette): "CHEEK TO CHEEK" (Berlin†), still another standard to get the cha cha treatment, is bounced crisply by this crew. "CATHY CHA CHA CHA" (Patricia†) is a new instrumental in a similar groove.

Boots Brown (RCA Victor): "TROLLIN' " (Michele†) is a nifty instrumental with a beat and sound slated for big impact. "JIM TWANGY" (Michele†) is a more frantic, but less effective side.

Johnny Cash (Sun): "IT'S JUST ABOUT TIME" (Clement†), a good country tune, gets a simple, catching vocal by this folksinger. "I JUST THOUGHT YOU'D LIKE TO KNOW" (Hi Lo†) is another standard piece of backwoods material.

Norman Petty Trio (Nor Va Jak): "DOWN FROM THE CLOUDS" (Nor Va Jak†) is a lushly-styled ballad well done by this combo with a wordless choral bit and a piano-organ setup. "LITTLE BLACK SAMBA" (Nor Va Jak†) is a bright Latin-styled instrumental.

Best Bets

THE FOUR VOICES ..... **THE BOX**
(Columbia) ..... **Each Time You Kiss Me**

The Four Voices' "The Box" (Witmark) is a standout novelty idea due to repeat the click of "The Thing" of some years ago. "Each Time You Kiss Me" (Witmark*) is a good ballad also with chances.*

* * *

MICKEY & SYLVIA ..... **"OH YEAH! UH UH"**
(RCA Victor) ..... **To The Valley**

Mickey & Sylvia's "Oh Yeah! Uh Uh" (Ben-Ghazi†) is a fresh-sounding rocking entry which should put this duo back into the hit lists. "To The Valley" (Ben-Ghazi†) is a less effective ballad.

* * *

CONNIE FRANCIS ..... **NEVER BEFORE**
(MGM) ..... **My Happiness**

Connie Francis' "Never Before" (Saunders), from the "Whoop-Up" legit score, is a first-rate class ballad projected in a style that the disk-buying juves will go for. "My Happiness" (Happiness*) is another ballad side, done with multiple-tracking, with solid potential.*

* * *

ANDY WILLIAMS ..... **THE HAWAIIAN WEDDING SONG**
(Cadence) ..... **The House of Bamboo**

Andy Williams's "The Hawaiian Wedding Song" (Pickwick), an adaptation of a traditional native song, registers as a nifty pop entry done for maximum returns by this stylish performer. "The House of Bamboo" (Criterion*) is an interesting piece of material with a Latin beat for more specialized impact.*

* * *

BILL PARSONS ..... **THE ALL-AMERICAN BOY**
(Fraternity) ..... **Rubber Dolly**

Bill Parsons' "The All-American Boy" (Buckeye), dedicated to Elvis Presley, has a clever lyric which is sold with dry humor by this singer. Could be one of those left-field hits. "Rubber Dolly" (Buckeye*) is routine rocking stuff.*

* * *

RUTH BROWN,
MAMA, HE TREATS YOUR DAUGHTER MEAN
(Atlantic) ..... **I'LL STEP ASIDE**

Ruth Brown's "Mama, He Treats Your Daughter Mean" (Marvig) is a powerful rhythm workover of a blues standard due for another big round of spins. "I'll Step Aside" (Brenda-Progressive†) is a good torchy rocker also belted strongly by this songstress.*



LAWRENCE WELK Presents
THE LENNON SISTERS
Cubby, Brian and Junior Band in
"ALL AROUND THE MERRY XMAS TREE"
B/W "Outer Space Santa"
(Coral No. 9-62053)

Christmas Disks

"RUDOLPH THE RED NOSED REINDEER" (St. Nicholas*), the perennial seasonal hit, turns up in slick cha cha versions this year via **Hugo Winterhalter** orch's slice for RCA Victor and **Hernando Hopkins'** orch by ABC-Paramount. Both may get the moppets swinging their hips.

Among the more promising new seasonal entries is "OL' FATSO" (Shapiro-Bernstein*), a bright novelty nicely handled by **The Four Aces** on Decca and **Augie Rios** for Metro. Latter also has a standout Xmas entry in "DONDE ESTA SANTA CLAUS? (Ragtime*), a Latin-styled number with a appealing lyric partly done in Spanish.

On the Kapp label, **Bing Crosby** does a more traditionally patterned holiday ballad in "HOW LOVELY IS CHRISTMAS" (Berry†), a standard-type programming item.

Another standard entry is "THE CHRISTMAS CONCERT" on the Disneyland label, an EP featuring several familiar numbers, like "Jingle Bells," "Winter Wonderland" and some hymns, as played and sung by an "all-mouse" symphony and orchestra. A cute appeal to the pre-school kids.

*ASCAP. †BMI.

Extended Play Disks

"ELVIS SAILS" (RCA Victor): This is an offbeat entry presenting the interviews with Elvis Presley shortly before he sailed for Germany. Presley comes across as a bright, frank youngster with a sharp sense of humor.

Album Reviews

Robert Prince: "N.Y. Export: Op. Jazz"-Ballet Mush From "West Side Story" (Warner Bros.) This is ballet music—hep style. On one side, Robert Prince's opus from "Ballets U.S.A.," which scored at the Brussels Fair and on Broadway, is a complex, richly textured work in four parts done in swinging modern idiom. It's consistently interesting music, which is rarely true of the longer jazz composition. The other side of this LP presents Leonard Bernstein's ballet music for the musical, "West Side Story," in a crisp performance, also under Prince's baton.

Bing Crosby-Rosemary Clooney: "Fancy Meeting You Here" (RCA Victor). Two savvy singers team up in a charming rundown of a dozen numbers for a pop set with adult appeal. Bing Crosby, whose freelancing has turned his name up on a flock of labels recently, and Rosemary Clooney, who also did this as a one-shot for Victor, work together easily on a songalog that includes such oldies as "On a Slow Boat to China," "I Can't Get Started," "How About You," "Say Si Si" and a couple of neat newies, the album's title song and "Love Won't Let You Get Away." Billy May's orch supplies quiet, capable backing.

"Raymond Scott Conducts the Rock 'n' Roll Symphony" (Everest). This is an offbeat package, blending a lush string orch with a moderated rock 'n' roll beat on a group of fine oldies. Sam (The Man) Taylor, the tenor saxist who usually blows up a storm on his regular pop sides, here plays with a restrained, pretty sound to match the surrounding decor. Basically, this is mood music with which to wean kids from rock 'n' roll. Numbers are of the "Stardust" and "Deep Purple" type.

Jonah Jones Quartet: "Swingin' At the Cinema" (Capitol). The light touch of trumpeter Jonah Jones and his combo, which have made him a standout package name, is again evident here in another swinging set. Jones' muted horn dishes up a flock of pic songs including "True Love," "Tammy," "Three Coins in the Fountain," "Lullaby of Broadway."

Metropolitan Jazz Quartet: "Great Themes From the Classics" (MGM). A new jazz combo headed by pianist Lou Garisto, the Metropolitan Jazz Quartet plays in a modern groove with a definite melodic accent. This package, one of five in an unusual sendoff by the label, uses some of the better known longhair themes for takeoffs into the jazz stratosphere. While the combo is a tightly organized unit, it's Phil Booner's work on the woodwinds, playing clarinet, sax and flute, which is of chief interest.

Camarata: "The Happy Wanderer" (Disneyland). A varied program of songs with overseas settings is slickly served up by an orch under Tutti Camarata and the Gloria Wood Choir. The tunes range from "Midnight In Paris," through "Funniculi-Funnicula" to "The Heather on the Hill" for a tuneful Cook's tour with each country rating a medley of its own.

"Mae Barnes" (Vanguard). A veteran songstress who is currently enjoying a new vogue in Greenwich Village spots, Mae Barnes is a standout stylist who can torch, swing, or rock or shout, or do everything at once. She is superb on numbers like "Blues in My Heart," "They Raided the Joint," "Old Man River" (in a decidedly fresh arrangement) and "True Blue Lou," among others. A jazz combo featuring Buck Clayton on trumpet supplies ace backing.

Chaino: "Jungle Mating Rhythms" (Verve). This is an item for the "beat" generation. Chaino, an Afro-Cuban percussionist-singer, illustrates a wide variety of native rhythms in a virtuoso display on the congos, bongos, et al. The "songs" include such items as "Love Chant of the Mau Mau" and "Jungle Crazy Maze Bongo."

Helmut Zacharias Orch: "Smorgasbord for Strings" (Decca). Helmut Zacharias' Continental orch, which specializes in schmaltz fiddle and accordion music, gives the lush treatment to a group of Scandinavian melodies. The repertoire includes some familiar works like "Rustle of Spring," "Grieg's "Solveig Dance" and Frank Loesser's "Wonderful Copenhagen." Some of the native songs have a catching lilt.

Bobby Montez Quintet: "Jungle Fantastique" (Jubilee). This is another facet of Afro-Cuban rhythm —the type you can dance to if you can. This Coast combo plays an intense style of south-of-the-border music which, on occasion, builds into powerful tempos.

Al Melgard: "At the Chicago Stadium Organ" (Audio Fidelity). The giant organ of the Chicago Stadium, reputed to be the largest theatre pipe organ in the world, is brought to bear on a repertoire that doesn't really need the full works. It's a lightweight song program which organist Al Melgard plays colorfully. The best organ showcase is "I've Been Working on the Railroad." Other tunes include "Parade of the Wooden Soldiers," "Heartaches," "Asleep In the Deep," "On the Road to Mandalay" and "Battle Hymn of the Republic."

Johnny Richards Orch: "Experiments in Sound" (Capitol). A big band with a new sound, the Johnny Richards orch impresses with a series of fresh arrangements and sound effects. Pretentiousness is not wholly escaped in the results, but that's the risk of taking chances. Numbers include "What Is There to Say," "Theme From the Concerto to End All Concertos," "How Are Things in Glocca Morra" and some Latin-styled pieces.

Jimmie Rodgers: "Train Whistle Blues" (RCA Victor). A legendary country singer who is one of the alltime bestselling disk artists, the late Jimmie Rodgers is heard again via this collection of old sides made from 1928 to 1933, shortly before his death. As heard on this fascinating LP, Rodgers registers as a remarkable artist with a sensitive folk and blues style. The repertoire is, unfortunately, uneven, ranging from the superlative title song to a typically maudlin number like "Treasures Untold" and some mediocre blues tunes like "High Powered Mama." But in numbers like "No Hard Times" and "Jimmie's Texas Blues," the Rodgers legend is shown to have a basis in fact. *Herm.*

VARIETY 10 Best Sellers on Coin Machines

1. TOM DOOLEY (6)	*Kingston Trio*	*Capitol*
2. IT'S ONLY MAKE BELIEVE (7)	*Conway Twitty*	*MGM*
3. TO KNOW HIM IS TO LOVE HIM (2)	*Teddy Bears*	*Dore*
4. IT'S ALL IN THE GAME (11)	*Tommy Edwards*	*MGM*
5. CHANTILLY LACE (5)	*Big Bopper*	*Mercury*
6. BEEP BEEP (2)	*Playmates*	*Roulette*
7. I GOT STUNG (1)	*Elvis Presley*	*Victor*
8. TOPSY (9)	*Cozy Cole*	*Love*
9. THE END (5)	*Earl Grant*	*Decca*
10. PROBLEMS (1)	*Everly Bros.*	*Cadence*

Second Group

LONESOME TOWN	*Ricky Nelson*	*Imperial*
I'VE GOT A FEELING	*Ricky Nelson*	*Imperial*
DAY THE RAINS CAME	*Raymond LeFevre* / *Jane Morgan*	*Kapp* / *Kapp*
A LOVER'S QUESTION	*Clyde McPhatter*	*Atlantic*
TEA FOR TWO CHA CHA	*Dorsey-Covington*	*Decca*
CIMARRON	*Billy Vaughn*	*Dot*
OLD BLACK MAGIC	*Prima-Smith*	*Capitol*
LOVE IS ALL WE NEED	*Tommy Edwards*	*MGM*
JEALOUS HEART	*Tab Hunter* / *Fontane Sisters*	*WB* / *Dot*
I'LL REMEMBER TONIGHT	*Pat Boone*	*Dot*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Longines' Albums for Col Sans Piastro, Who's Decca

The Longines-Wittnauer radio-tv groups are going into the groove via Columbia Records. Diskery has set two albums for the tieup.

One album released in the regular Col line will be tagged "Presenting the Longines Symphonette & The Wittnauer Choraliers." It'll contain selections from the 90th anniversary broadcast of 1956. Other package, set for Col's low-price Harmony label, will be "The Wittnauer Choraliers Sing." Both sets have been recorded without group's maestro, Mishel Piastro, who is a Decca pactee.

L-W is prepping an in-store promotional push on the packages via jewelry shops around the country.

Pop Pubs' Sheet Music Hypo

A new attempt on the part of the pop publishers to spark sheet sales is in the works via a committee headed by Herbert E. Marks, E. B. Marks Music prexy. Marks was named chairman of the investigating group at last week's meeting of the Music Publishers Protective Assn. Serving with him are Sal Chiantia (Leeds Music), Irving Brown (Chappell), Ira Wiegard (Bregman-Vocco & Conn) and Lou Silbering (Paramount-Famous).

The last attempt to crack the mystery of declining sheet music sales was made about eight years ago when Lou Levy, head of Leeds Music, came up with the proposal for the industry to subsidize a $99 piano. At that time, there were also recommendations that more sheet music outlets be found. Subsequent studies, however, showed that more outlets don't mean more sales, but more returns.

Steel Decision Frees Judge Weinfeld To Hear BMI Motion Vs. Cleffer Suit

The decision in the Bethlehem-Youngstown Steel proposed merger case last week paved the way for a relatively early hearing of the motion to dismiss the $150,000,000 antitrust suit brought by 33 ASCAP songsmiths against Broadcast Music Inc. and the major networks. N.Y. Federal Judge Edward Weinfeld, who sat in the steel case and indicated to the music biz litigants a couple of months ago that this suit had priority, now is free to handle the BMI motion to dismiss.

The BMI motion was brought on the grounds that the ASCAP songwriters are not the proper parties to sue, even if the proposition that a conspiracy existed against ASCAP music is true. Under antitrust law, the defendants claim, only parties directly injured have the right to sue. In the case of the tunesmiths, it was argued that they were only indirectly injured since they had transferred their publication rights to publishers and their performance rights to ASCAP.

The plaintiffs argued, however, that ASCAP is only a collection agency acting in behalf of individuals. The songwriters also claim that writing songs is more than publishing or licensing and that the alleged conspiracy has damaged them in their total songwriting activities.

Original argument on the motion to dismiss was made a couple of months ago before Judge Weinfeld. Last week, both sides filed their answering brief which substantially reiterated the original positions of both defendants and plaintiffs with regard to the motion for summary judgment.

45s Odds-On Favorite To Make 78s Just A Memory in Gt. Britain

London, Nov. 25.

As each official list of disk sales and production in Britain is released, the record revolution which is sweeping aside 78s in favor of 45s becomes more apparent. From January to September, production of 45s at just below 17,000,000 was almost double the figure for the same period last year. At the same time, production of 78s fell by almost 14,000,000.

But though the sales of 45s are shooting up, and LPs, too, have added well over 1,000,000 to the current total against the first nine months of 1957, total disk production is down by slightly below 4,500,000, and sales value, excluding sales tax, dropped by $260,000.

Total disk production for the first nine months of this year was 50,359,000, worth $26,334,000. 78 rpm disks totaled 22,445,000; 45's, 16,997,000; and LPs, 10,917,000.

Sales, at 5,928,000, were down by 1,334,000 in September but because of the upsurge in 45s, sales value was $3,500,000—$143,000 up on September, 1957.

'Jazz for Moderns' Hot $5,100 in Cleve. 1-Stop

Cleveland, Nov. 25.

"Jazz For Moderns" package pulled a solid $5,100 gross for a one-nighter in Masonic Auditorium here last week. House was scaled to a $4.50 top.

Dave Brubeck's quartet, Sonny Rollins, Maynard Ferguson and the Four Freshman comprise the unit.

Phil Harris' RCA Album

Hollywood, Nov. 25.

Phil Harris, for a long time on the shelf as far as the entertainment field is concerned, is coming out of his hideaway in Palm Springs. Harris has cut a new album for RCA Victor which is slated for release next year.

Label is keeping the session under wraps, but it shapes as RCA's top novelty package of the new year.

RCA Gives Blessing To Pat Suzuki to Beat 'Drum' for Col Album

RCA Victor has given Pat Suzuki the okay to appear in the original cast album of "Flower Drum Song" for Columbia Records. Giving Col the greenlight on Miss Suzuki marks a switch in Victor's previous practice of loanouts. Last season Victor nixed the deal for Abbe Lane to record Col's original cast version of "Oh Captain" and Columbia was forced to groove Eileen Rodgers on the songs sung by Miss Lane in the tuner.

Columbia plans to cut "Flower Drum Song," the new musical by Richard Rodgers & Oscar Hammerstein 2d, in New York Dec. 7. Show is slated to open on Broadway Dec. 1. In addition to Miss Suzuki, cast features Miyoshi Umeki, Juanita Hall, Keye Luke and Larry Blyden.

Columbia also is playing the good disk-neighbor policy this season with its pactee Sylvia Syms. Thrush is now appearing in the Moose Charlap-Norman Gimbel tuner "Whoop-Up," currently in its out-of-town tryout, and MGM is set for the original cast album treatment. Col okayed Miss Syms' shot in the package for the MGM label.

ARWIN-NIGBERG TIE ON SIX C&W DISKS

Hollywood, Nov. 25.

Arwin Records, coast indie label headed by Marty Melcher, is branching out into the country & western field with six oatune disks slated for recording in January. Decision was reached to expand into the c&w field after a series of confabs between Melcher and Nat Nigberg, exec producer of KABC-TV's "Country America" show.

According to Melcher, Nigberg will work along with Arwin on the recordings in an advisory capacity. Joe Lubin, Arwin's a&r director, will supervise the sessions and work along with Nigberg in the signing of new western talent.

Scopp O'seas for Big 3

Mickey Scopp, veepee-general manager of the Big Three (Robbins, Feist & Miller) is currently in London to handle firm's affairs with British publishers, indie film producers and studio representatives whose works the Big Three reps in the U.S.

Also on Scopp's agenda are huddles with Big Three affiliates in London and Paris. The Big Three is associated with the Fred Day interests in Affiliated Music Publishers Inc., the holding company for Robbins Music Corp., Ltd., B. Feldman & Co., and Francis, Day & Hunter Ltd., all of whom have subsidiary branches throughout Europe.

'Canzonissima'—in Any Spelling It Still Means Plugging Songs to Death

Rome, Nov. 25.

A recent attempt to run a weekly Italian television show based on a popularity poll of Italian songs has backfired on its producers.

"Canzonissima," slated to run through the holiday season, vaguely resembles the American "Hit Parade" but as set up was to spotlight the top seven songs as voted from among 7,000 Italian viewers in a poll (1,500,000 votes so far) involving Italo lottery tickets as well.

While first show came off perfectly, with top singers singing the mailed-in selections, followups have been drastically handicapped by fact that first five weeks have seen no change whatsoever in top seven songs.

Felt that various causes could be blamed: unclear wording of regulations, making people vote only for songs they saw; "bought" votes by traditionally active and business-minded Italian song publishers; "local" favoritism (especially Neapolitan) for songs of certain areas or cities, etc.

Whatever the reason, it's given producers a big headache, and it's probably that the setup will be changed, perhaps by announcing winning songs, then staging others to give audiences a respite from monotony.

Latest kick has come from song publishers. They claim that numbers are being sung to death on the show.

Incidentally, an interesting cross-section of Italian tastes in pop Italian songs emerges from the poll, conducted by the Italian television network, RAI-TV.

Results of poll, which encom-

(Continued on page 57)

EMI's $14,902,000 Profit for Year, But Blasts Tax

London, Nov. 25.

Electric & Musical Industries Ltd. has upped its trading profit in the year to June 30 by $1,652,000 over the previous year, with a grand total of $14,902,000.

A large portion of this increase must be attributed to EMI's Records Division. J. F. Lockwood, chairman of the company, reports that during the year the outfit's sales of disks in the U.K. was 23% higher than in the preceding year, though exports were slightly down.

Lockwood, still with disks, makes an attack on the government for what he calls its "tax on culture," in which he deplores the fact that while the Chancellor of the Exchequer cut sales tax on a large number of products, he left records subject to the highest rate of 60%.

"I find it very difficult," he says, "to understand the principles—if, indeed, there are any—on which this new classification of goods for purchase tax has been made. Can it be fairly argued that enjoyment of music in the home is less a necessity, or more a luxury, than the pleasures of personal adornment?"

He adds: "The record is as much a part of the country's cultural life as books, or the theatre, or the concert hall. Can it really be thought by the Treasury that listening to recorded music is something to be deprecated and discouraged? If so, it reveals an extraordinary sense of values. Frankly, I see no justification for any purchase tax at all on records, let alone the highest rate."

Joe Cain Joins Seeco As Package Producer

Joe Cain has joined Sidney Siegel's Seeco Records as an LP producer. Cain, who produced the "Great Bands Go Latin" LP for Seeco, will confine his activities to the Latino field.

Before going into the disk biz, Cain had been trumpeter with the Noro Morales and Miguelito Valdes bands and has been assocated with musical shows on CBS and NBC.

Price and Lack of Mass-Phono Gear Dip Disks in Europe; Stereo 'Waiting'; Video Spurs Market: RCA's Prutting

By HERM SCHOENFELD

Paralleling the U.S. pattern, the European disk biz, which has been booming for the past half decade, tapered off this year and may even fall below 1957 levels. George Prutting, manager of disk sales for RCA International and just back from a five-week o.o. of the European scene, stated that an anticipated last-quarter spurt in platter sales may yet brighten the 12-month picture. The only areas that are definitely ahead of last year are Italy and the Scandinavian countries.

The main obstacles to the development of real mass market, Prutting stated, were the continuing high prices for disks and the lack of mass-produced phonograph equipment. He pointed out that an LP which sells for $5 in England, relative to earnings there, is equivalent to about $20 in the U.S. The high price pinch has cued companies like British Decca, via its Ace-of-Clubs label, and RCA, through its Camden label, to issue LP lines which are about 25% lower in cost than the standard platters.

Prutting stated that stereo was at least a year away from achieving even the start-off impact that it now has in the U.S. While the disk companies are preparing to get into the market, they are not ballyhooing stereo too much this fall in order not to hurt the current holiday business. Once again, the biggest stumbling block to stereo's development is the paucity of stereo palyback equipment, now priced very high.

Video's impact on the disk market is sharply felt, Prutting stated.

(Continued on page 60)

Keating G.M. of 'Col Club'

Columbia Records' disk club bolstered its managerial staff last week with the appointment of Neil Keating as general manager. Formerly general attorney for Col in charge of its legal department, Keating had been associated with the diskery since 1956. In the new spot he reports to Norman A. Adler, club's v.p.

Keating's post as general attorney will be taken over by Harvey Schein who had been associated with the law film of Rosenman, Goldmark, Colin & Kaye.

Jazz as Jazz, Not Mere 'Device,' in Mandel Score For 'I Want to Live' Pic'

Chicago, Nov. 25.

Musician-arranger Johnny Mandel, who cleffed the all-jazz score for the Figaro-United Artists "I Want to Live!" picture, sees it as a cinema milestone in terms of its total reliance on the jazz idiom for accomp. "Heretofore," he said, "jazz has been a 'device' and not a complete framework."

Composer believes pic marks the first time jazz has been used as a "complete working base for a (feature) picture without resorting to a symphony underscore," such as was the case with "Sweet Smell of Success" and "Man With a Golden Arm." And, he adds, "They gave me carte blanche. It was the first time we didn't have to water down jazz for a film."

Mandel was in town several days last week in behalf of the picture, which preemed at the State-Lake. UA has him on the bally trail (New York is next) primarily to excite interest in the soundtrack LP which its subsid label has just issued, out as part of a broader campaign to win Oscar attention for the score.

This isn't Mandel's initial picture stint, although his previous efforts were done as a "ghost." The tunesmith commented on the "extra pressure they put on you because they want you to think in terms of 'hit tunes.' It's tough on the composer." Besides writing it, Mandel conducted the pic's score.

'NO GO' IN HAL ROACH DEAL FOR TOPS LABEL

Hollywood, Nov. 25.

Negotiations for the buyout of Tops Records by Hal Roach Studios have fallen through after several weeks of discussion. Carl Doshay, Tops prexy, ended the dickering with a statement: "We see no basis for a deal."

Tops, headquartered here, is one of the leading low-priced labels in the field and has wrapped up a substantial part of the supermarket and syndicate store disk biz.

Hal Roach Jr., who is currently in New York, is still interested in getting into the recording field.

WB's Jukebox Stereo EP's

Hollywood, Nov. 25.

Warner Bros. Records this week is releasing 18 stereo EPs especially designed for jukebox operation. The disks will be sold at the current $1.29 market price of regular recordings.

Disks include sessions by Gus Bivona, Ira Ironstrings, Buddy Cole, Geri Galian, George Greeley, Matty Matlock, Raoul Meynard, Chico Hamilton, Tab Hunter, Tommy Morgan, Warren Barker, the Outriggers, Marvin Wright, Alton Purnell and the Gene Loweli Chorus. The EP's were culled from WB's previous LP releases.

Frank Houser, new concertmaster of the San Francisco Symphony, succeeding the ailing Naoum Blinder.

SOMAC, New Cleffer Org, Pitching for Membership; Name Wayne Exec Sec

The Society of Music Authors & Composers (SOMAC) is pitching for membership via a canvassing letter sent to tunesmiths last week. The drive is the first step in preparation for a general meeting to be held this month.

At the meeting of the SOMAC board of directors recently, Bernie Wayne was elected exec secretary and Eleanor Steele was named publicity director. Org is prexied by Larry Coleman. It's now predominantly led by Broadcast Music Inc. writers.

The membership pitch was directed along following lines: 1) That songwriters should be able to collaborate with whomever they please, whether they are affiliated with ASCAP or BMI; 2) Songwriters do not receive sufficient public recognition for creating songs; 3) The maximum share for songwriters should be 50% of the statutory rate; 4) That it is for the best interests of songwriters to develop a recommended standard form of songwriter's contract with all publishers, suitable and adequate for either ASCAP or BMI affiliates; it will be for the good of the entire music industry to have forums and open meetings at which songwriters can meet with members of the press, artists, publishers and representatives of record companies to discuss various industry problems.

Irv Jerome Roading To O.O. Roulette Wings

Irv Jerome, veepee in charge of sales at Roulette Records, is hitting the road this week on his first cross-country tour of diskery's distributor network.

The initial visit is mainly to make overall reappraisal of sales operation in regard to Roulette's singles and primarily in terms of albums. Diskery is planning a heavy sales campaign between now and the end of the year on both monaural as well as stereo LPs. To get the new program rolling Jerome also will huddle with dealers, operators and one-stop operators.

Desmond, Gretchen Wyler, Les Brown, Elgart, Barbara Carroll in New Deals

Johnny Desmond has been added to Columbia Records roster. A longtime Coral pactee, Desmond recently went over to MGM for a cha cha version of his old "C'est Si Bon" click.

Crooner currently is appearing on tv on "Your Hit Parade" (CBS) and on Broadway in "Say, Darling." Desmond, incidentally, was grooved by RCA Victor in the original cast album of "Say, Darling."

Gretchen to Jubilee

Gretchen Wyler, who's appeared in legituners, tv and niteries, is now moving into the disk field via Jubilee Records. Morty Palitz, Jubilee's veepee-artists & repertoire head, will preem Miss Wyler in an album slated for February release. The orch will be conducted by Shepard Coleman, Miss Wyler's husband.

Thrush has upcoming nitery dates at the Royal York Hotel, Toronto, the Shamrock Hotel, Houston, and the new Diplomat Hotel, Hollywood Beach, Fla.

Les Brown's Coral Return

Hollywood, Nov. 25.

Les Brown, former Coral Pactee who existed that label to join Capitol Records, is returning to Coral, where he cut shellac for four years.

Eartha Kitt also was reported ready to join the Decca subid.

Larry Elgart Orch to RCA

Larry Elgart and his orch have been wrapped up to a longterm deal by RCA Victor. Elgart, an alto saxist who has done a considerable amount of recording with his brother Les, has been touring the college circuit with his band recently. Deal was made by Steve Sholes, Victor's pop artists & repertoire chief.

Kapp's Barbara Carroll

Barbara Carroll, jazz pianist, who had been with RCA Victor for a couple of years, has joined the Kapp Records roster. As her initial assignment for Kapp, she's due to cut an album with a large orch next week. It'll be the first time that she has worked with a large group.

Everest's Additions

Raymond Paige and his Radio City Music Hall Symphony orch and singer Gloria Lynne have been added to the new Everest label. Both pactees will record albums for release shortly after the first of the year. The Everest label is a division of Belock Recording Co. and is distributed via Decca.

Seeco's Pacts

As part of its surge into the pop field, Seeco has inked Keefe Brasselle, the Laurie Sisters and Suzie Lee.

Brasselle will record singles and albums under his new Seeco arrangement. The Laurie Sisters, who recently etched for Mercury, will be out with their first Seeco slice this week, a coupling of "Blue and Broken Hearted" and "Tell Me, Tell Me." Suzie Lee's first single pitch will be on "In His Convertible."

WB Pacts David Allen

David Allen, Coast crooner, has joined Warner Bros. disk label. He'll be recorded by George Avakian, diskery's artists & repertoire chief.

Allen previously recorded for World Pacific under Avakian before latter exited WP for WB.

Tex Williams to Shasta

Hollywood, Nov. 25.

Tex Williams has been signed by Jimmy Wakely's Shasta Records. The oatune vocalist was at one time under pact to Capitol and Decca.

Williams' initial disk for Wakely will be "Shakespeare Cha-Cha" b/w "I Think I Better Pray."

Reverence New Diskery

A new label, Reverence Records, has been set up in New York to specialize in religioso releases for youngsters. First LP release will be a dramatization of the life of Christ.

Richard Henschel heads the operation.

Pat Hand in Jazz

Corpus Christi, Tex., Nov. 25.

Red Camp, a jazz pianist who resides here, uses playing cards to improvise music. After shuffling a pack of cards he deals himself a five-card hand to use for a theme. Each card, with the exception of the king, signifies a particular note.

If he wants a secondary theme he shuffles the deck again, dealing a second hand.

Camp was recently announced as the first jazz soloist ever to be named for a civic Music Assn. tour. He will perform during the 1959-1960 season. In the past the association programs have always been classical.

Local 47 Prexy Race Down to 2 Candidates

Hollywood, Nov. 25.

Race for prexyship of Local 47, AFM, has been cut to two candidates, following withdrawal of John te Groen, onetime prexy who was running on an independent ticket. Te Groen will now throw his support to John Tranchitella, running for head man on the administration slate.

Second candidate is Ray Toland, a spokesman for the opposing Musicians Guild of America.

British Disk Bestsellers

London, Nov. 25.

Hoots Mon...Rockingham XI (Decca)
It's All In Game ....Edwards (MGM)
Bird Dog .....Everly Bros. (London)
A Certain Smile.....Mathis (Fontana)
More Than Ever..M. Vaughan (HMV)
It's Only Make Believe Twitty (MGM)
Come Prima .....Marini (Durium)
Move It .....Richard (Columbia)
Stupid Cupid .....Francis (MGM)
King Creole .....Presley (RCA)

Britain's Chris Barber, Woody Herman Band Swap

Hollywood, Nov. 25.

Chris Barber and his band, one of England's more popular jazz groups, will make a tour of this country in April. Booking is a result of Britain's Musicians' Union decision to try out an Anglo-American band exchange as discussed at the recent meeting of the National Jazz Federation.

In return, the American Federation of Musicians has okayed an April tour of Woody Herman's band in Great Britain. Arrangements are underway for a second American band to tour the Continent at the same time.

Barber's orch was recently spotlighted in the Warner Bros. film, "Look Back in Anger," which just completed shooting in London.

Inside Stuff—Music

When Steve Lawrence, now a GI, was picked for the vocalist spot with the U.S. Army Band, Elvis Presley, also with the Armed Forces serving in Germany, wasn't even in contention for the job. A contrary impression may have stemmed from the P. 1 story in VARIETY last week. Presley supporters have been emphatic pointing out that the singer refused an assignment with the Army's Special Services division, where he would have been used to entertain the troops, for a spot with the tank corps.

Mrs. Luther Jones, widow of the locomotive engineer who was immortalized in the "Casey Jones" ballad, never had that song on her personal hit parade before her death at 92 in Jacksonville, Tenn., last week (21). She resented the last verse of the ballad which goes: "Mrs. Casey sat on her bed a-singin,' just received a message that Casey was dyin,' said, 'Go to bed, children, and hush your cryin, 'cause you got another papa on the Salt Lake Line.'" Mrs. Casey, who never remarried, said she avoided hearing the ballad whenever possible.

An LP disk of famous love letters, recited by author-actor John Fostini on the Jubilee label, has sparked a book in the same groove. Fostini has assembled 54 letters by historical personal ties, ranging from Henry VIII to Sigmund Freud for his "Love Letters" volume, being published by Robert Speller & Sons. In February, Fostini opens his first lecture tour under the management of Giesen & Boomer.

MGM Records has tied in with the 1959 Heart Fund Drive and has prepared special disks by Maurice Chevalier and Connie Francis. The platters will be shipped to disk jockeys in time for the February drive of the American Heart Assn. The disks will carry plugs for Miss Francis' and Chevalier's albums. The special disks are being sent to 2,000 jockeys by the Heart Assn.

Floyd Kershaw has been set as manager of Columbia Records' production and sample service divisions. It's a newly created post. Major responsibility of Kershaw's new spot will be the coordination and speeding of production activity of all departments and to administrate all sample services from all company locations. He had been responsible for diskery's sample service for the last five years.

Robert B. Weiss, managing director of Edwin H. Morris' international division, went to Berlin a few weeks ago to negotiate with top German music publishers on acquisition of domestic songs and possible purchase of music catalogs. Among others, Weiss looked up Willi Kollo, composer-publisher-son of the late Walter Kollo, city's top composer (besides Paul Lincke) of the first quarter of this cen-

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RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music	Chicago—(Hudson-Ross Music)	Detroit—(Harper Music Shop)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Jenkins Music Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	3	**KINGSTON TRIO** (Capitol) **Tom Dooley**	3	1	6	..	1	4	6	2	7	6	..	4	3	4	6	1	9	1	1	1	5	138
2	1	**TEDDY BEARS** (Dore) **To Know Him Is To Love Him**	4	2	2	..	2	5	3	8	..	1	1	..	2	1	..	..	7	2	5	5	2	124
3	2	**CONWAY TWITTY** (MGM) **It's Only Make Believe**	1	3	7	..	7	..	1	5	3	3	5	10	4	5	..	3	..	4	3	7	..	105
4	5	**PLAYMATES** (Roulette) **Beep, Beep**	8	4	4	..	4	8	4	1	4	..	3	..	8	..	5	2	..	..	..	3	3	94
5	4	**COZY COLE** (Love) **Topsy**	2	9	..	..	5	7	2	6	1	..	7	2	1	2	..	..	..	..	..	9	..	79
6	6	**ELVIS PRESLEY** (Victor) **I Got Stung**	..	..	..	..	9	..	..	..	2	7	2	..	..	..	1	6	..	..	7	4	1	60
7	10	**ELVIS PRESLEY** (Victor) **One Night**	..	7	3	9	..	..	..	9	..	..	..	1	..	3	..	..	..	6	..	..	9	41
8	8	**TOMMY EDWARDS** (MGM) **It's All in the Game**	5	..	..	..	..	2	..	..	..	2	..	..	..	..	..	..	6	7	..	..	10	34
9A	12	**RICKY NELSON** (Imperial) **Lonesome Town**	..	..	..	..	8	..	..	4	..	9	..	..	5	8	..	..	..	..	..	..	4	29
9B	19	**PLATTERS** (Mercury) **Smoke Gets in Your Eyes**	..	..	1	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	29
11A	7	**DORSEY-COVINGTON** (Decca) **Tea For Two Cha Cha**	6	8	..	..	..	3	..	10	..	8	..	6	..	..	..	..	..	..	..	..	..	25
11B	14	**PRIMA-SMITH** (Capitol) **Old Black Magic**	..	..	..	3	..	..	..	..	..	..	..	..	6	..	2	..	..	..	9	..	..	25
13	15	**EVERLY BROS.** (Cadence) **Problems**	..	..	..	5	..	..	..	..	..	..	..	..	9	..	8	..	8	..	..	8	6	22
14A	9	**BIG BOPPER** (Mercury) **Chantilly Lace**	7	..	..	..	..	..	..	9	..	..	..	..	..	6	..	..	..	..	2	10	..	21
14B	..	**JACKIE WILSON** (Brunswick) **Lonely Teardrops**	..	..	..	1	6	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	21
16	13	**EARL GRANT** (Decca) **The End**	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	5	4	6	..	19
17	21	**FOUR COINS** (Epic) **The World Outside**	..	..	..	..	..	6	..	..	6	..	10	..	..	..	4	..	..	..	..	..	..	..	18
18	11	**BOBBY DARIN** (Atco) **Queen of the Hop**	..	5	..	6	10	..	..	..	..	..	8	..	..	10	..	..	..	..	..	..	..	..	16
19	..	**FATS DOMINO** (Imperial) **Whole Lotta Lovin'**	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	12
20A	..	**AMES BROS.** (Victor) **Pussy Cat**	..	..	..	..	..	9	..	7	..	..	..	..	..	..	10	..	..	..	..	..	..	7	11
20B	..	**EVERY BROS.** (Cadence) **Love of My Life**	..	..	..	..	..	..	9	3	..	..	..	..	..	..	..	10	..	..	..	..	..	..	11
20C	23	**RICKY NELSON** (Imperial) **I Got a Feeling**	..	..	9	..	..	..	..	..	..	..	9	..	..	..	..	4	..	..	..	..	..	..	11
20D	17	**JOHNNY MATHIS** (Columbia) **Call Me**	10	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
20E	22	**ROYALTONES** (Jubilee) **Poor Boy**	..	..	..	..	..	..	..	..	..	4	..	..	..	..	7	..	..	..	..	..	..	..	11
25	16	**APPLEJACKS** (Cameo) **Mexican Hat Rock**	..	..	..	..	..	10	..	5	..	..	..	..	..	9	..	..	..	..	..	..	..	..	9

Israel, Too, Has Its Record Club

Tel Aviv, Nov. 18.

The Record Club setup has spread to Israel. A few months ago, a first start was made jointly by the Ha'arez, a newspaper, and Symphonia, local agents for British Decca and London Records, who placed two series of 12 records on sale for subscribers at reduced prices.

Now, the Musical Masterpieces Society has entered the field; it is an offspring of similar societies now active all over Europe. The first batch of 24 records, pressed in Israel from European masters, will be available at about half the ordinary list price of LP records in Israel, which at the moment has reached the alltime high of almost $9.50—mainly owing to high taxation. The first ad inserted by the new Society brought enrollment of 2,000 subscribers.

The local organizers of the Society hope to get tax reduction or cancellation from the Israeli Ministry of Finance, claiming that theirs is a non-profit project of cultural importance and educational value. The Society's Josefevich family has agreed to all royalties remaining in Israel in frozen accounts.

Pye Has an Eye on LP Of 'Sacrilegious' Brit. Tuner That EMI Waved Goodbye

London, Nov. 18.

The EMI combine has thumbed-down an option to make an LP disk of the songs from Sandy Wilson's new musical, "Valmouth," current click at the Lyric Opera House, Hammersmith. "Valmouth," based on a novel by the late Ronald Firbank, has a number of songs in it which EMI regards as sacrilegious and which might offend churchgoers.

The Lord Chamberlain had no qualms about licensing the musical and author Wilson denies that it makes fun of religion, but admits that it pokes kindly fun at the trappings and idiosyncrasies of the Roman Catholic Church.

The rival firm of Pye Records is now considering making the LP. A representative was sent to see the show and could find nothing offensive. A Pye spokesman said: "We are definitely interested in the project. But there is a time factor involved. The musical has only seven weeks to run at Hammersmith." The implication is that Pye will step in where EMI fears to tread, provided the show gets a West End transfer.

BMI-TIED WE THREE INC. SET UP BY SPIER GROUP

A new BMI-affilated publishing firm, We Three Inc., has been set up by Belle Nardone, Larry Spier Jr. and Hal Webman. The trio is jointly associated in the ownership and operation of the various firms controlled by Larry Spier Inc. and Greenwich Records.

The We Three firm is teeing off with two songs, "Richer Than I" and "Don't Pity Me." "Richer" has been etched by Teddy Randazzo (ABC-Paramount), Ray Peterson (RCA Victor) and Ed Townsend (Capitol). "Don't Pity Me" got its first grooving from Dion & The Belmonts on the Laurie label.

Meanwhile, the Spier combine is rolling with "The Mocking Bird" via the Four Lads on Columbia, "It's Too Bad We Had To Say Goodbye" via Little Joe on Okeh, and the Emjays' recording of "This Is My Love" on Greenwich.

Waring Fat $9,900, Pitt

Pittsburgh, Nov. 25.

Fred Waring's "Hi-Fi Holiday" did just a shade under capacity in a one-nighter last week at Syria Mosque, getting $9,900 at $3.95 top in 3,800-seat music hall.

Waring date was another promotion for Lenny Litman, local nitery owner (the Copa), who had another big winner, a short time ago with the Dave Brubeck-Four Freshmen-Maynard Ferguson-Sonny Rollins "Jazz for Moderns."

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	2	KINGSTON TRIO (Capitol)	Tom Dooley†
2	1	CONWAY TWITTY (MGM)	It's Only Make-Believe†
3	3	TEDDYBEARS (Dore)	To Know Him, Love Him†
4	6	ELVIS PRESLEY (Victor)	I Got Stung* / One Night†
5	9	PLAYMATES (Roulette)	Beep Beep†
6	4	COZY COLE (Love)	Topsy*
7	5	TOMMY EDWARDS (MGM)	It's All In The Game* / Love Is All We Need*
8	7	RICKY NELSON (Imperial)	I've Got A Feeling† / Lonesome Town†
9	8	BIG BOPPER (Mercury)	Chantilly Lace†
10		EVERLY BROS. (Cadence)	Problems† / Love Of My Life†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†TOM DOOLEY	Beechwood
2	2	†TO KNOW HIM IS TO LOVE HIM	Warman
3	3	†IT'S ONLY MAKE BELIEVE	Marielle
4	4	*IT'S ALL IN THE GAME	Remick
5	5	*TOPSY	Cosmopolitan
6	7	*BEEP, BEEP	H&L
7		*I GOT STUNG	Gladys
8		*DAY RAINS CAME	Garland
9	..	*THE END	Criterion
10	6	†CHANTILLY LACE	Glad

* ASCAP † BMI

Fed'l Judge Throws Suit On 'Sands' to State Court

Memphis, Nov. 25.

Federal Judge John D. Martin threw a temporary barrier on the lawsuit battle here over the authorship of the 1957 song hit, "White Silver Sands."

The suit field by Mrs. Gladys Reinhardt against Clarence G. (Red) Matthews, both of this city, should be tried in the State Chancery Court, Judge Martin ruled. Mrs. Reinhardt contends that she penned all the music and part of the lyrics. Matthews later put the song on the market "without my knowledge," she charges.

Mrs. Reinhardt said that record sales have topped the million mark on "Sands," and she told the court that there were "some $1,217,500 in gross proceeds with most of it going to out-of-state record firms." She claimed a share of more that "$50,000 in royalties" for her end. Grover McCormack, her attornev, said "We'll take this to chancery or any other state court."

Della Reese Back To Gospel Concertizing

Della Reese, pop thrush, is spreading into the faith and gospel field. Concerts are being lined up by Tim Gayle, veepee of General Artists Corp., in conjunction with Lee Magid, warbler's manager and Morty Palitz, veepee of Jubilee Records, her disk affiliation.

The first concert is being scheduled for New York's Town Hall in mid-January. At one time Miss Reese sang with Mahalia Jackson's Group and the Clara Ward Singers.

Italo Song Poll

Continued from page 55

passed Italian songs of all times, find "Edera" in the top position, followed by "Nel Blu."

Other tunes, in order, are: "Vuria," "Come Prima" (For the First Time); "Lazzarella," "Tuppe Tuppe Mariscia," "Mamma," "Ti diro," "Signorinella" and "Arrivederci Roma."

Eleventh position is filled by "Suonno a Marechiaro," followed by "Guaglione," "Resta Cumme" and Torneral."

Interesting to note that three of Top 7 and six of Top 14 songs are Neapolitan in origin and styling. Only three of the 14 are songs dating back anywhere from 15 to 30 years ("Mamma," "Tornerai" and "Signorinella"). Also, three of the Top 14 are by Domenico Modugno, who besides "Nel Blu" has "Lazzarella" and "Resta Cumme" in the all-time top 14 Italo songs.

Harris Heads Hub Local; Reelect Tesar in Omaha

Boston, Nov. 25.

Samuel Marcus, prexy of Boston Local No. 9, American Federation of Musicians, was ousted in the annual election. George Harris was elected prexy by a vote of 723-633.

Gus Fischer was reelected secretary treasurer.

Omaha's Voting

Omaha, Nov. 25.

Lad V. Tesar last week was reelected prexy of Local 70, AFM. Also renamed were George P. Casey, v.p.; Carl Lamp, treasurer; Bobby Bowman, exec secretary and biz agent; and Louis Hahn, sergeant-at-arms.

Other Companies Also Etched National Anthem

The Warner Bros. diskery's claim that it's out with the first recording of "The Star Spangled Banner" in 25 years is being disputed by several recording companies.

Columbia Records, for example, issued the National Anthem in July of this year on a single with an orch conducted by Mitch Miller, diskery's pop artists & repertoire chief. And under the Mercury banner two years ago, Frederick Fennell conducted the Eastman Symphonic Wind Ensemble on the Anthem in an album titled "Ruffles and Flourishes—Music For Field Trumpets and Drums." RCA Victor pact the Anthem in the groove with the Boston Symph and the Chicago Symph for the American Heritage Foundation.

Thelonius Monk Out On Bail in Narcotics Case

Wilmington, Del., Nov. 25.

Thelonius Monk, 38, jazz pianist, was fined $123.50 at a hearing in New Castle, Del., on disorderly conduct and assault charges stemming from his Oct. 15 arrest on a narcotics rap.

The musician appeared at the hearing accompanied by a phycian and sat through the proceedings in what Magistrate Samuel Hatton described "as a daze." The pianist did not testify.

State police stated Thelonius put up a fight when he was arrested on the narcotics charge along with Charles Rouse, 35, a musician, and Baroness Kathleen Annie Panononica Rothschild de Koenigswater. All three gave New York addresses and are currently out on $5,000 bail awaiting trial.

There's Disk Club In MGM's Future

MGM Records looks likely to be the next diskery to move into the record club business. According to MGM prexy Arnold Maxin, the company is now exploring all the possibilities of a disk club operation and will definitely make its club debut within the near future.

Maxin figures that before MGM makes its move into a club operation some new values and new ideas have to be developed. He realizes that right now it would be foolhardy to pit MGM's catalog strength against the three majors who are now actively in the club business. Maxin, for the time being, is keeping his approach to the disk club business under wraps.

The majors' move into such operations was sparked several years ago by Columbia Records. RCA Victor followed with a Book-of-the-Month Club tie and Capitol joined the trend soon after.

Critics' Convention Pan Of Acoustics Bringing New Shell to Ford Aud.

Detroit, Nov. 25.

A $115,000 acoustical shell, designed to enclose the Detroit Symphony in such a way as to beam its music throughout the auditorium without distortion of sound or flat spots, will be installed at the newly built Ford Auditorium. Shell will be 66 feet wide, 35 feet high and 35 feet deep.

The acoustical problem was brought very much to the surface a year ago by the nation's music critics whose association convention was held in the auditorium. They said in no uncertain terms that the hall's acoustics were terrible, a condition which localites without tin ears had been saying ever since the hall was built two years ago. With the expenditure of $115,000 now set for a shell, it is obvious that someone goofed badly in designing what was termed an "acoustically perfect" auditorium.

'NEW YEARBOOK OF JAZZ' A GOOD FEATHER WORK

The jazz scene gets a nifty updating in Leonard Feather's "The New Yearbook of Jazz" (Horizon Press; $4.95). It's the third volume in author's "Encyclopedia of Jazz" series and brings the jazzophiles up to the developments in the jazz world through mid-1958 via text and pictures.

Feather has arranged it craftily and without the pomposity that usually takes over in the jazz-writing field. His "Jazz U.S.A." round-up is precise and clear and so are his editorial assists from Benny Green on Great Britain, Daniel Filpacchi on France, Carl-Erik Lindgren on Sweden and Joachim E. Berendt on Germany. Bill Russo's "Jazz and Classical Music" and Martin Williams' "Jazz and the Other Arts" are other texts that help clear the picture.

The photos, the biographies, the bibliography all help to bring the new jazz scene into proper focus.

Gros.

Bill Nielsen Heading Sales for Urania Label

Bill Nielsen has joined Urania Records as director of sales. He replaces David Rothfeld who recently shifted to Korvette Stores as record buyer and merchandiser.

Prior to his Urania tie, Nielsen had been general manager of Epic Records, a Columbia subsid. He was associated with Col for 12 years in the sales division. He exited Epic a couple of months ago, being replaced there by Al Shulman.

Rosner's Victor Post

Ben Rosner, formerly general manager of the Vik label which RCA Victor folded a couple of weeks ago, has been named to newly created post of manager of radio and tv relations. In his new spot, Rosner will be trying to get airtime exposure for Victor's artists and products.

He'll work under William I. (Bill) Alexander, Victor's advertising-promotion topper.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter Tripp—WMGM—New York	Bill Sheridan—WICH—Norwich	Ed Reilly—WBRY—Waterbury	Milton Q. Ford—WOL—Washington	Frank Sweeney—WLAM—Lewiston	Norm Prescott—WBZ—Boston	Tra Taylor—WSAR—Fall River	Dick Smith—WORC—Worcester	Bob Gardon—WKBR—Manchester	Nick Nickson—WBBF—Rochester	Earle Padney—WGY—Schenectady	Jerry Glenn—WARD—Johnstown	Bud Brees—WFEN—Philadelphia	SOUTH: Dick Doty—WTRL—Bradenton	Paul Drew—WGST—Atlanta	Earl Q. Womack—WSAV—Savannah	Jim Martin—WIST—Charlotte	John Wrisley—WIS—Columbia	Sonny Sievers—KCIT—Gonzales	Rex Miller—KILT—Houston	Roger Clark—WGH—Norfolk	Joe Murray—WLEE—Richmond	MIDWEST: Eddie Hubbard—WGN—Chicago	Buck Leigh—WTRC—Elkhart	Roy Fox—WIKY—Evansville	Bill Diehl—WDGY—Minneapolis	Gene Platt—WOW—Omaha	Will Lenay—WSAI—Cincinnati	Bill Dawson—WLMJ—Jackson	Joe Augello—WOHO—Toledo	Robb Thomas—WEMP—Milwaukee	FAR WEST: Jack Shefrin—KMAP—Bakersfield	Al Radka—KFRE—Fresno	Bob Crane—KNX—Hollywood	Don Lamond—KFOX—Long Beach	Dick Sinclair—KFI—Los Angeles	Ted Randal—KPIX—San Francisco	Len Ross—KDB—Santa Barbara	Russ Hickman—KLAS—Las Vegas	Paul Coburn—KLUB—Salt Lake City	TOTAL POINTS
1	1	8	Kingston Trio	Capitol	†Tom Dooley	3	1	3	1	7	4	6	..	..	8	..	8	1	1	1	3	1	10	6	..	1	6	..	1	1	4	..	1	..	5	..	1	..	3	..	..	1	1	..	2	217
2	4	7	Teddy Bears	Dore	†Know Him is Love Him	4	..	1	..	5	5	..	1	..	1	..	..	9	5	4	2	..	4	2	4	3	1	..	3	5	..	..	3	..	6	..	5	..	..	..	..	2	..	..	1	166
3	3	10	Conway Twitty	MGM	†It's Only Make Believe	1	..	2	..	4	3	10	9	..	7	..	6	4	2	5	1	..	1	4	2	..	8	..	2	2	..	..	..	..	1	..	6	..	..	..	..	4	..	2	..	156
4	6	4	Playmates	Roulette	†Beep, Beep	10	..	4	..	..	..	4	5	9	..	..	4	..	..	..	..	4	..	7	1	..	..	..	..	7	3	..	2	..	3	..	3	..	..	4	..	..	..	..	3	103
5	11	4	Ricky Nelson	Imperial	†Lonesome Town	8	..	..	..	6	..	5	10	..	..	..	5	..	..	..	..	7	..	..	7	..	3	1	6	8	5	1	9	1	8	..	..	..	..	..	..	6	..	..	..	91
6	10	7	Four Lads	Columbia	*Mocking Bird	..	..	7	..	2	..	2	..	..	..	5	3	..	..	..	6	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	1	2	..	..	2	1	..	..	89
7A	2	12	Cozy Cole	Love	*Topsy No. 2	2	..	6	..	..	..	..	..	..	..	..	..	2	3	10	5	3	2	..	9	..	..	..	4	3	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	84
7B	9	3	Elvis Presley	Victor	†One Night	..	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	7	1	3	..	2	..	..	..	1	..	4	2	..	..	2	..	..	..	..	..	..	..	..	84
9A	22	3	Elvis Presley	Victor	*I Got Stung	..	..	5	..	3	..	3	..	..	..	..	2	..	..	..	..	6	..	..	..	4	..	..	7	9	6	..	..	..	9	..	..	9	..	..	7	..	..	..	..	62
9B	7	11	Earl Grant	Decca	*The End	..	7	..	..	..	..	..	..	..	..	10	..	..	8	7	4	9	3	..	..	..	..	10	..	..	..	5	..	6	..	..	8	3	..	..	9	3	..	..	..	62
11	8	7	Dinah Shore	Victor	*Scene of the Crime	..	9	..	..	1	..	1	..	..	..	..	1	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	1	..	1	..	..	..	..	61
12	18	8	Johnny Mathis	Columbia	†Call Me	..	4	..	3	..	7	..	..	2	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	4	..	..	..	5	..	4	59
13	19	8	Nat King Cole	Capitol	†Non Dimenticar	..	6	..	..	..	..	..	..	..	1	..	3	6	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	7	3	..	9	..	6	58
14	12	13	Dorsey-Covington	Decca	*Tea For Two Cha Cha	7	5	..	..	..	..	..	1	..	..	..	..	10	..	..	..	..	..	..	..	..	..	3	10	10	..	7	..	..	..	4	..	5	..	..	4	..	..	55
15	5	14	Tommy Edwards	MGM	*It's All in the Game	5	2	..	..	..	..	..	..	..	..	..	..	9	..	..	..	5	..	10	..	..	..	..	8	4	..	2	..	..	..	..	..	..	..	..	..	3	..	..	51
16	29	4	Prima & Smith	Capitol	*Old Black Magic	..	..	8	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	8	..	2	..	..	..	..	..	9	..	6	..	..	2	9	..	6	..	44
17	27	2	Everly Bros.	Cadence	†Problems	..	..	..	..	8	..	9	..	7	..	..	7	..	..	3	..	8	9	..	8	..	10	..	..	..	2	..	8	..	..	..	..	..	..	..	..	..	..	..	42
18	14	4	Tommy Edwards	MGM	*Love is All We Need	..	..	..	..	..	..	..	3	4	..	..	..	10	..	..	..	..	..	..	..	..	..	4	..	..	..	..	7	4	..	..	..	..	..	..	..	5	..	..	40
19	25	5	Four Coins	Epic	*The World Outside	..	8	..	..	10	..	7	..	..	3	..	9	..	..	8	..	5	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	9	36
20	28	13	Big Bopper	Mercury	†Chantilly Lace	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5	5	..	..	6	..	..	..	..	7	..	..	..	..	8	..	..	..	..	31
21	13	10	Joni James	MGM	*There Goes My Heart	..	3	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	2	..	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	30
22	..	10	Tony Bennett	Columbia	*Firefly	..	..	..	2	..	..	..	6	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	4	..	..	..	..	29
23	..	4	Doris Day	Columbia	†Tunnel of Love	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	7	2	..	..	..	..	25
24A	40	4	Bobby Darin	Atco	*Queen of the Hop	6	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	23
24B	..	1	Fats Domino	Imperial	†Whole Lotta Loving	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	3	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
26	31	6	Frank Sinatra	Capitol	*Mr. Success	..	..	9	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	1	..	..	..	..	..	22
27	..	5	Johnny Nash	ABC-Par	*Almost in Your Arms	..	..	7	..	9	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	20
28	42	7	Perez Prado	Victor	*Guaglione	..	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	6	..	..	19
29	..	1	Dorsey-Covington	Decca	*Want Be Happy Cha Cha	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	2	..	10	..	..	..	4	..	..	18
30	..	6	Esquires	Paris	*Hideaway	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	17
31	21	2	Jimmie Rodgers	Roulette	*Bimbombey	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	..	7	..	..	..	..	..	8	..	15
32A	23	7	Perry Como	Victor	*Mandolins in Moonlight	..	..	..	6	..	10	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
32B	32	3	Clyde McPhatter	Atlantic	†A Lover's Question	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
34	16	4	Pat Boone	Dot	*I'll Remember Tonight	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	11
35	..	3	Donnie Owens	Guyden	†Need You	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	10
36A	36	10	Jane Morgan	Kapp	*Day Rains Came	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	10	..	9	..	..	..	..	..	..	9
36B	..	1	Jimmy Clanton	Ace	†Letter to An Angel	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	9
38	..	1	Platters	Mercury	*Smoke Gets in Eyes	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
39A	..	8	Gordon MacRae	Capitol	†The Secret	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8	..	7
39B	..	1	June Valli	Victor	*The Wedding	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	5	7
41A	..	1	Roy Hamilton	Epic	†Pledging My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	6
41B	15	4	Royaltones	Jubilee	†Poor Boy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	6
43A	..	1	Polly Bergen	Columbia	*Come Prima	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	5
43B	..	1	Peggy Lee	Capitol	†Light of Love	..	..	..	..	..	..	..	..	..	..	8	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
43C	..	1	Gaylords	Mercury	*Flamingo L'Amore	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5

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Watch for these NBC-TV shows, in color and black and white; PERRY COMO SHOW, ELLERY QUEEN, GEORGE GOBEL SHOW, NORTHWEST PASSAGE. They're all sponsored by RCA VICTOR!

Ellington's Riot-Less German Tour; Old Fogies Dig Duke Quiet-Like

By HAZEL GUILD

Frankfurt, Nov. 18.

Just two weeks after the windup of the Bill Haley rock 'n' roll concert tour of Germany, which ended with $25,000 damage to concert halls and equipment and with several dozen injured patrons, Duke Ellington and his 15-man band is winding his concert tour of Germany, playing the same cities and in some cases the same concert halls—without a single riot or incident.

Ellington's calm, quiet but highly successful tour may be a step in saving jazz concerts in Germany, because many concert hall owners and managers had threatened to ban the music after the r&r riots marring Haley's tour.

How does Ellington explain the different reaction of the German fans to his music as against that of rock 'n' roll?

"We haven't got a gimmick," admits the 58-year-old Ellington. "Rock 'n' roll has gotten such a bad reputation because of all the publicity that people feel they are expected to riot to show they like it. It has an ill reputation—which it doesn't deserve—but the rioters don't realize that."

He feels that undoubtedly in some instances the same juveniles who crashed chairs over each other's heads at the Haley events attended his concerts without stirring up a ruckus. But, he adds, "Our audience embraces three generations—the oldtimers who want to hear our classics like 'Mood Indigo' and 'Sophisticated Lady' and the new gang wants to hear numbers from our last Newport Jazz Festival and our drum solo 'Hi-Fi-Fo-Fun.'

"When you have the older folks in the audience, it keeps things calmer. Our music doesn't have a specific mark of identification like rock 'n' roll or jazz, but it includes a lot of different styles."

As a measure to avoid any riots or disturbances in the concert halls, whose owners were understandably nervous over the arrival of another jazz man, Ellington planned a special dramatic pace to the concerts to slot one fast number between a pair of smoothies—"So the crowd doesn't build up a lot of feeling," he explained.

Haley was sold out in every city. Ellington, under the managemcnt of Norman Granz, did extremely good but not SRO business (his second show at Frankfurt's 1,880-seat Congress Hall was nearly filled, with a few more empties for his earlier 6:15 performance).

"Maybe our audience isn't the biggest in the world, but at least it's sincere and doesn't riot," he added.

Col Promotion

Continued from page 53

platters for their shows and they'd rely on them more if the field force boys had a knowledge of national trends, local sellers, programming problems and radio ratings. Main pitch is to increase Col's effectiveness at radio station level.

Col's plan now is to broaden the activities of its field men to give them a wider view of the industry operation as a whole. They'll continue to call on the disk jockeys, radio station managers and librarians, says Bill Gallagher, Col's national sales chief, but they will now move into such other fields as tv promotion, merchandising at retail store level, etc. Gallagher's first step in the "broadening operation" is to abolish the "promotion man" label for the more inclusive "promotion manager" label.

Representing the radio stations at the meet were Bill Randle, deejay at WERE, Cleveland; Martin Block, ABC deejay; Tony DeLuca, librarian at WFIL, Philadelphia; Bob Sadoff, NBC programmer, and Steve Lubunsky, general manager of N. Y. indie WMCA. Col brought in 14 men from the field for the indoctrination course.

Prutting

Continued from page 55

Perry Como, for instance, has been having a field day in disk sales since his tv program began showing abroad. Similarly, Pat Boone's popularity has climbed to new heights via his tv exposure.

Regarding the RCA label's impact in Europe, Prutting stated that in the two years since it has been introduced overseas, it has become the No. 1 American label in Europe. Names like Como, Harry Belafonte and Elvis Presley have given the RCA label a tremendous impetus even though it was deprived overseas of the Little Dog trademark. While still used by Victor in the U.S., the Little Dog trademark reverted back to the British His Master's Voice label two years ago when RCA ended its association with the EMI group.

In France, the RCA affiliate, AREA (Applications et Realisations Electriques and Acoustiques), is building one of the most modern pressing plants in the world to accommodate the new business. New factory, in Burgundy, will have complete facilities for every stage of the disk-making process, from mixing the compound to manufacturing the jackets.

Decca Distributing Gets Caedmon Line in 27 Cities

In a move to broaden its sales coverage, Caedmon Records' sales manager Dick Weddell has set Decca Distributing to handle the line in 27 cities.

The Caedmon tie with Decca is on a coast-to-coast hookup. Other distributor ties set by Weddell include Trans-Disc, Boston; Arc Distributing, Detroit, and J&F Distributing, Baltimore. The Caedmon distribs retained are Stanley-Lewis, New York; O. Asher, Chicago; New Sound, San Francisco; Universe Record Distributing, Los Angeles, and Great Western for Salt Lake City and Denver.

Jazz Doubling

Continued from page 53

Publication for folios by Zoot Sims, Mat Mathews, Milt Hinton and Oscar Pettiford; Bill Grauer's Jazz Standard Music Publication, for folios by Sonny Rollins and Thelonious Monk; Bill Simon's Thornwood Music for folios by Charlie Christian, Dizzy Gillespie, Don Elliott and John Coltrane; Elliot Lawrence Music for a Gerry Mulligan book, and Joe Puma's Juma Music for folios by Herbie Mann and Candido.

Biggest folio call, said Colin, now comes for the works of jazz performers who score on the various trade and magazine polls as well as for the jazzsters who come up with a clicko LP.

Colin himself publishes through two firms, New Sounds & Modern Music (ASCAP) and Charles Colin Music (Sesac).

Inside Stuff—Music

Continued from page 56

tury. Weiss acquired Walter Kollo's "Was eine Frau im Fruehling traeumt" (What a Woman Is Dreaming in Spring). Latter, a 34-year-old hit tune, has long become a German evergreen.

Weiss is currently in the U. S. on family affairs, attendant to his father's death last week. He's staying for a couple of weeks to huddle with Buddy Morris on the oversea operation.

Edward W. Tan, who does the "Dragon Show," one-hour daily shortwave deejay program over the Voice of Free China, counterpart of the Voice of America, is appealing to American record companies for platters. Tan, resident correspondent in Taipei, Taiwan, for the New York Times and other U. S. and European publications and a stringer for CBS Radio News, does the deejay show, "for kicks" with no financial returns. He is assisted by an American freelance girl journalist.

Chuck Minogue, former music editor in the radio division of United Press International, has quit the press service to become a fulltime jazz musician. He's currently appearing with the Joe Zack Quartet in Chicago, and is shartly embarking on an overseas tour. Minogue is also in the process of writing a book.

Davison Woos U.S. Stars

London, Nov. 25.

There's an impressive lineup of American musical talent being paged for 1959 by British agent Harold Davison, who's currently in the States on a business visit. Davison, kingpin in Anglo-U. S. band swaps, is seeking concert tours for Louis Armstrong, Ella Fitzgerald, the "Jazz At The Philharmonic" outfit, Buck Clayton's All Stars, and the Modern Jazz Quartet.

To set his concert season swinging here, the agent will present the Count Basie band in a nationwide tour which kicks off in February.

Seeco's Siegel Heads For O'seas Affil Powwows

Sidney Siegel, Seeco Records prexy, heads for Europe at the end of November for a month of meetings with labels that press and distribute for Seeco in England, France, Italy and Spain. First stop for Siegel will be England where the Seeco line is affiliated with Oriole. From there Siegel heads for France (Vogue Records), Italy (Durium) and Spain where he recently signed a new deal with Telefunken of Madrid.

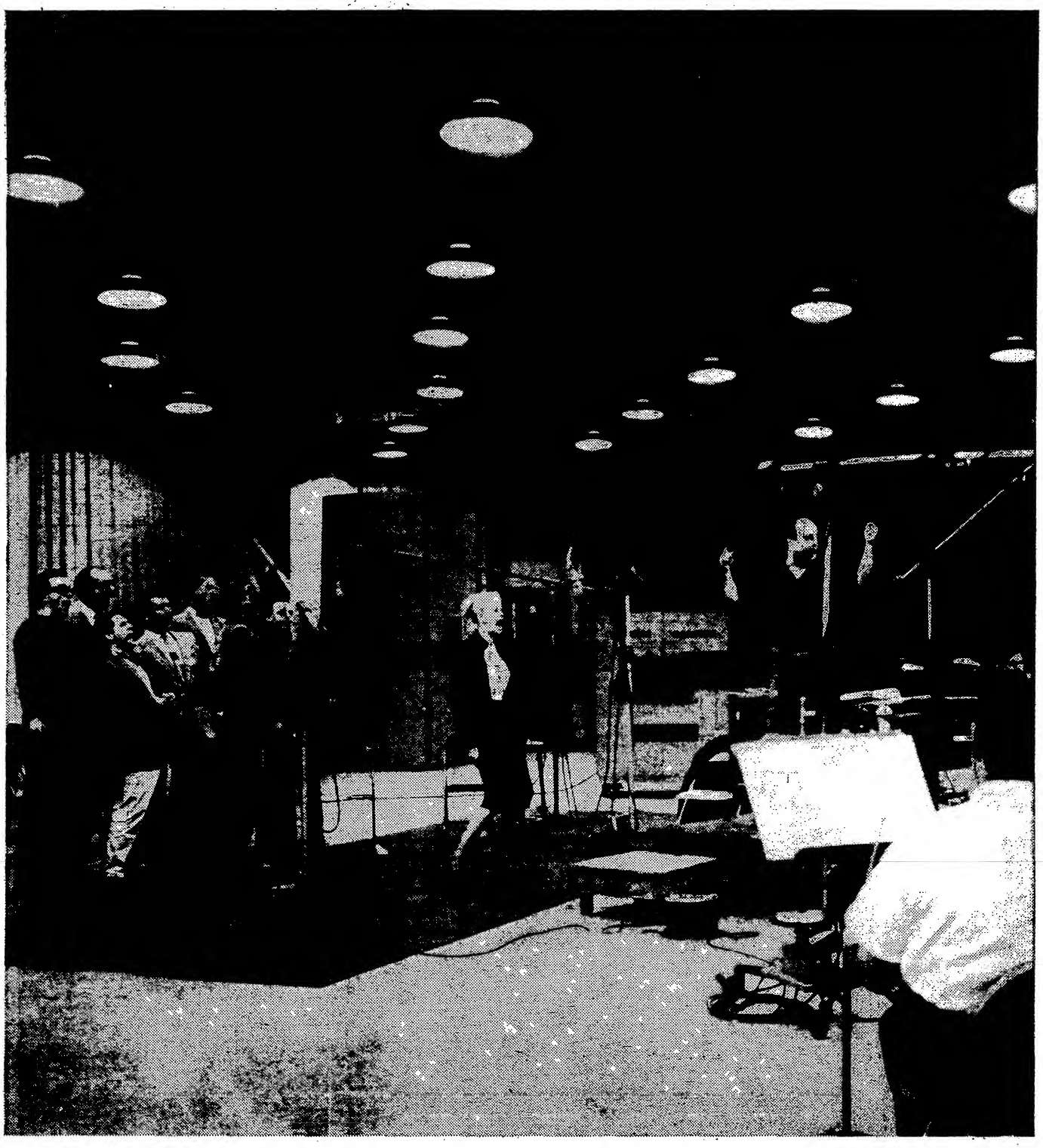
He's also scheduled a number of recording sessions including Aimable and Lise Rollin in France and Lola Flores and Frederico Moreno Toroba in Spain.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—R. H. Macy)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(John Wanamaker)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton's)	Memphis—(Trent Wood Records)	Minneapolis—(Dayton's Dept. Str.)	Indianapolis—(Ayres)	Cleveland—(Highbee's)	Kansas City—(Katz Drug Co.)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Only the Lonely** (W 1053)	8	3	4	2	1	1	4	1	1	4	5	1	2	9	3	5	9	..	..	3	..	132
2	2	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1160)	..	..	1	8	2	4	2	2	3	..	..	5	..	8	2	1	..	..	4	..	1	100
3	3	**SOUTH PACIFIC** (Victor) **Sountrack** (LOC 1932)	1	7	8	..	6	6	6	5	2	..	..	2	..	..	1	4	..	2	..	..	5	88
4	4	**KINGSTON TRIO** (Capitol) **Kingston Trio** (T 996)	2	..	..	..	9	..	..	8	..	9	4	9	..	2	..	..	10	1	1	2	2	73
5	5	**GIGI** (MGM) **Soundtrack** (E 3641)	9	1	2	..	7	3	7	6	..	..	..	..	..	..	6	3	..	..	3	..	7	67
6	6	**VAN CLIBURN** (Victor) **Tchaikovsky Concerto** (LM 2250)	3	..	..	3	..	..	..	3	7	..	..	3	..	..	4	..	7	4	..	..	3	62
7	9	**MITCH MILLER** (Columbia) **Sing Along With Mitch** (CL 1243)	..	..	..	..	4	..	1	..	..	..	..	..	..	1	..	2	..	10	..	..	6	42
8	14	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	6	..	..	9	..	7	6	8	..	..	..	..	..	7	6	..	6	5	..	..	39
9	8	**JOHNNY MATHIS** (Columbia) **Swing Softly** (CL 1165)	..	..	..	9	3	..	8	9	5	2	..	6	..	..	..	..	..	9	..	..	..	37
10	11	**RAY CONIFF** (Columbia) **Concert in Rhythm** (CL 1163)	..	..	..	1	8	..	..	4	..	6	..	..	..	..	9	..	4	..	..	9	..	36
11	10	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	4	..	9	10	5	..	3	..	10	..	..	..	10	..	10	..	6	..	..	..	9	34
12	7	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1135)	..	..	3	..	..	8	..	..	..	..	..	..	..	..	..	8	2	..	..	6	..	28
13A	15	**HARRY BELAFONTE** (Victor) **Sings the Blues** (LC 1006)	..	2	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	5	..	7	8	23
13B	20	**MANTOVANI** (London) **Gems Forever** (LL 3032)	7	8	..	..	..	..	9	..	..	..	..	..	1	..	..	7	..	..	..	..	..	23
15	24	**PAT BOONE** (Dot) **Stardust** (DLP 3118)	..	..	..	6	10	..	..	..	8	..	..	..	..	..	8	..	1	..	..	..	..	22
16A	13	**MY FAIR LADY** (Columbia) **Original Cast** (CL 5090)	5	..	..	7	..	7	..	..	..	..	7	..	..	..	..	10	..	..	..	..	..	..	19
16B	12	**PEREZ PRADO** (Victor) **Dilo** (LPM 1883)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	2	..	..	19
18	..	**LAWRENCE WELK** (Brunswick) **Presents Dick Kessner** (BR 54044)	..	..	..	5	..	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	10	18
19	16	**SOUTH PACIFIC** (Columbia) **Original Cast** (B 2575-80)	..	..	10	..	..	..	..	..	..	5	..	..	..	4	..	..	..	8	..	..	..	17
20A	21	**DAKOTA STATON** (Capitol) **Dynamic** (T 1054)	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	3	..	..	..	..	15
20B	..	**TAB HUNTER** (WB) **Tab Hunter** (W 122)	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	15
20C	22	**AHMAD JAMAL** (Argo) **Ahmad Jamal** (LP 636)	..	..	..	..	2	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
23	..	**MANTOVANI** (London) **Film Encores** (LL 1700)	10	4	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	13
24A	..	**NAT KING COLE** (Capitol) **Cole Espanol** (W 1031)	..	5	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	11
24B	23	**FOUR FRESHMEN** (Capitol) **Voices in Love** (T 1074)	..	..	..	..	..	..	..	..	..	..	8	..	3	..	..	..	..	..	..	..	..	11



NOBODY BOUGHT TICKETS TO THIS PERFORMANCE OF "GOLDILOCKS"—BUT MILLIONS WILL HEAR IT ON COLUMBIA RECORDS! YEAR AFTER YEAR, HIT AFTER HIT, THE FINEST OFFERINGS ON BROADWAY REACH BY FAR THEIR LARGEST AUDIENCE THROUGH ORIGINAL CAST RECORDINGS ON **COLUMBIA** ®

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OL 5340

On The Upbeat

New York

Tom Reilly & Tom Cats recorded first tune written by N. Y. Post columnist **Earl Wilson** and his son Slugger for Time Records . . . Carlton Records' "Philadelphia U.S.A." party, a promotion for its Nu Tornados disk, will be held in N. Y. Dec. 9 with Philly's **Mayor Dilworth** and city representative **Fred Mann** attending . . . **Frankie Avalon** guests on the Dick Clark Show (ABC-TV) Saturday (29) . . . Jester Record and Music Co. launching its 10th anni year with **Buzz Roberts'** "It's Gonna Happen" and "Things Go Wrong" . . . **Terri Stevens**, Felsted thrush, opens at the **Town House**, Pittsburgh, Friday (28) for a week . . . **Sandu Scott** moves into Le Cupidon Dec. 2 . . . **Wally Gingers** orch returns to Roseland Dance City for the month of June . . . Roulette's CoStar albums will be placed in the files of the Chicago public libraries.

Monroe Golden, of Music Publishers Holding Co. professional staff, recuperating at home after minor surgery . . . **Roberta Stevens** has shifted her keyboard stint from the Park Sheraton's Mermaid Room to the Roger Smith . . . **Conway Twitty**, who clicked on MGM with a single slicing of "It's Only Make Believe," cutting his first LP for the label . . . **Alan Fredericks** leaving his deejay slot WGLI, Babylon, to work exclusively on WHOM's "Night Train." He also plans to go into the management and recording field . . . **Walter Spriggs** is forming a new instrumental group which he'll take on a national tour.

The French tune "Melodie Perdue," bought for the U.S. by Shapiro-Bernstein, cut by **Monte Kelly** for the Carlton label . . . **Paul Badura-Skoda & Joerg Demus** will present a recital at Carnegie Hall Jan. 7, followed by performances at the Library of Congress, Washington, Jan. 9; Chicago, Jan. 11; Winston-Salem, N.C., Jan. 13, 13, and Los Angeles, Jan. 25 . . . An exhibit by manufacturers of professional sound equipment will be part of the sixth annual western convention of the Audio Engineering Society at Los Angeles' Biltmore Hotel Feb. 17-20 . . . **Burl Ives** named chairman of the theatre division for the New York Arthritis & Rheumatism Fondation . . . **The Four Voices** at the Town House, Pittsburgh, until Saturday (29) . . . **The Rover Boys** set for the Beverly Hills Club, Cincinnati, for two weeks beginning Dec. 19.

Pinky Herman has made a deal with MGM Records for the latter to handle distribution of the Pinky label's release, "It's A Wonderful, Wonderful Feelin'," written and sung by Johnny Andrews, who has his own Sunday morning show on WRCA-TV, N.Y.

Hollywood

Capitol Records veep **Lloyd Dunn** back at his desk following a biz trek to Gotham . . . Vet songwriter **Harry Tobias** was feted at the Eldorado's Songwriter Night Monday (24) . . . **Milton DeLugg** is writing lyric to the previous strictly instrumental **Duke Ellington** tunes which the **Mills Bros.** will wax for Dot . . . **George Jessel** has completed his "The Last of the Minstrel Men" album for Design Records. **Charles Pallos** conducted-arranged the session under **Harold Spina's** supervision . . . Comics **Rowan & Martin's** initial Imperial album will be tagged "For Adults Only" . . . **George Duning** and **Ned Washington** will pen three tunes for "Magoo's Arabian Nights" at Columbia.

Chicago

Cy Coleman makes his London House debut tonight (Wed.) for three rounds. Upcoming at the Michigan Ave. jazzery are **Gene Krupa** (Dec. 17), **Jonah Jones** (Feb. 4) and **Carmen Cavallaro** (March 18) . . . **Somethin' Smith & The Redheads** start a two-weeker tomorrow (Thurs.) at the Dallas Statler, with a Feb. 20 date at Eddys' in Kansas City . . . **LaVern Baker** to the Orchid Room, St. Louis, Dec. 23 for two . . . **Meg Myles** signed by the Cliche, Detroit, Dec. 2 . . . **Charlie Applewhite** to the Metropole, Windsor, Ont., Dec. 8 for a fortnight . . . **Lonnie Sattin**, just out after a month at the Chi Cloister, set for the Key Club, Minneapolis, Dec. 11 for three frames . . . **Betty Johnson** will be clubdating for a week or so in Chi area starting around Dec. 1 . . .

Philadelphia

Showboat owner **Herb Keller** took his first plunge as an impresario to sponsor the **Dave Brubeck-Four Freshmen** twin bill at the Academy of Music (23) . . . **The Dukes of Dixieland** play Sunnybrook Ballroom Nov. 29 . . . **Sunny Gale** slated for the Erie Social Club Nov. 29-30 . . . **Dakota Staton** and **Ahmad Jamal** work the Thanksgiving Nite Dance at the Broadwood Hotel . . . **Georgia Gibbs** failed to arrive for opening two days at the Latin Casino. She was caught in the Arizona blizzard. **The Four Voices** subbed . . . **Bill Haley & His Comets** wound up a 10-week tour of Europe and arrived here Nov. 18 . . . **Four Ink Spots** current at Sciolla's.

Pittsburgh

Andrial Bros., until recently a two-act, now heading a seven-piece combo at Riviera Lounge in Las Vegas. They're booked solid in Nevada until April at Vegas, Reno and Elko . . . **Joe Negri**, guitarist, has exited Penn-Sheraton Hotel's Harp & Crown to devote his time to teaching. **Bobby Cardillo**, pianist, and **Tony Mara**, harpist, remain. . . . **Allen Shine** has augmented his small orch to 11 men for **Jimmy Rodgers'** current engagement at Copa . . . **Artie Arnell** band signed for third straight year to play Youngstown, O., Hospital dance at Idora Park Dec. 13 . . . **Marty Irwin** soloing at piano in lounge of Chateau with opening there of **Ciro Rimac** for a month. Irwin previously had a trio in the main room . . . **Lady Holland** had her option picked up at Gold Key Room for additional two weeks . . . **Elmer Willett** has signed 15-year-old singer **Kenny Ambrose** to Dot recording contract . . . **Continentals** into new Stardust Lounge for an indefinite stay.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Pied Piper Music)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	San Francisco—(Pac. Coast Music)	Los Angeles—(Freeman)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	†**Tom Dooley** (Beechwood)	4	4	2	1	1	8	2	2	1	2	1	1	5	107
2	3	†**Know Him** (Warman)	2	..	7	2	4	..	1	4	2	4	4	4	2	85
3	2	***It's All in Game** (Remick)	7	3	4	5	2	..	3	1	..	8	..	3	4	70
4	5	***Day Rains Came** (Garland)	3	6	..	..	9	..	8	8	4	1	2	2	1	66
5	4	†**Non Dimenticar** (Hollis)	1	..	3	..	5	5	10	..	7	..	..	6	10	41
6	7	***The End** (Criterion)	..	..	5	10	..	2	9	9	3	6	..	9	..	35
7	..	***World Outside** (Chappell)	8	2	1	..	8	6	..	..	..	..	..	..	..	30
8	6	***Topsy** (Cosmopolitan)	..	..	..	..	..	1	4	..	..	..	9	..	6	24
9A	9	***There Goes My Heart** (Feist)	9	..	9	..	6	..	..	..	..	5	3	..	..	23
9B	8	***Near You** (Supreme)	..	..	..	..	10	..	..	3	..	7	7	5	..	23
11	12	***Tea for Two** (Harms)	..	..	..	..	..	..	6	5	9	..	8	10	7	21
12	15	†**Call Me** (Meridian)	..	..	..	8	..	3	..	..	..	..	..	7	9	17
13	11	†**Chantilly Lace** (Glad)	..	..	..	9	7	..	5	..	..	..	..	8	..	15
14A	..	†**It's Make Believe** (Marielle)	5	..	..	..	..	..	..	..	..	..	5	..	..	12
14B	..	***Chase Moonbeam** (Witmark)	..	1	..	..	..	9	..	..	..	..	..	..	..	12

Merc's Ambassador Label Pending Buck Ram Tieup

Mercury Records is readying a new diskery subsid to be known as Ambassador Records. Deal for the new label is being negotiated between Merc prexy Irving Green and songwriter-manager Buck Ram.

The plans call for Ambassador to release all talent now recorded by Ram on his indie Antler label. Until deal is consummated, the disks will continue to be released under the Antler banner and distributed through Mercury's outlets.

Covers (5) on 'Porgy'

Hollywood, Nov. 25.

Samuel Goldwyn's filmization of "Porgy and Bess" will receive aid in exploiting the pic via the recording industry with five major labels covering the score of the George Gershwin music with disk releases.

Columbia is releasing the official soundtrack score but minus Sammy Davis Jr.'s voice. Latter will not be heard in the LP because he is under contract to Decca which plans to release its own "Porgy" version and nixed Columbia's request for the use of Davis' voice on the soundtrack. Latter sings four tunes in the films, which will be either substituted or cut from the soundtrack disk.

Other diskeries planning to cash in on the "Porgy" music are Verve, Capitol and Dot. Latter is cutting a Bob Crosby rendition of the score, while the Norman Granz label will release a "Porgy" album featuring Louis Armstrong and Ella Fitzgerald. . . . [illegible]

RCA's Sholes

Continued from page 53

the conclave by Victor's sales exec, Jack Burgess.

Sholes pointed out that country music changes under the influence of changing conditions. "The little red schoolhouse is no more," he said. "It has been replaced by the big rural school centres and when the kids began to cross geographical boundaries, they also began to cross musical boundaries. Television, too, has had its impact; musical tastes have been broadened, perhaps not for the better, but that's the way it is."

Sholes credited the backwoods for creating the current rock 'n' roll cycle. The "big beat," he said, comes from gospel music, the "emotional, uninhibited, joy-of-living kind of singing that has been going on for generations, as well as rhythm & blues music."

Under the impact of various economic and social changes, as well as the advent of the disk jockey, Sholes said that the country artist has changed. "The country artist works much harder, rehearses more, and he's learning to read music at sight. In other words, he's becoming more self-disciplined." Other improvements in country music involve a greater variety in harmonizing of the ensemble groups, plus the technical advances in the instruments. All of these have freed the country writer, Sholes said, from past limitations in the expression of his musical and lyrical ideas.

As for the country disk jockeys, Sholes stressed that this was one segment of the trade which is free of the "top 40" domination. The country jocks, he said, represent one of the "last frontiers of freedom in music presentation."

Country Music

Continued from page 53

the Saturday (22) breakfast thrown by Broadcast Music Inc., in honor of the late Fred Rose, songwriter of many hits and co-founder of Acuff-Rose Music, which is headquartered here. Guest of the meeting was Johnny Marks, a one-time collaborator with Rose and now a board member of the American Society of Composers, Authors & Publishers. The fact that an ASCAP exec was present and spoke at a shindig dominated by a form of music generally known as "BMI music" was unexpected. Also in town for the convention was ASCAP prexy Paul Cunningham, but he did not attend any of the sessions.

One of the hardest-hitting speeches was delivered by Connie Gay who rapped the "fast-buck" operators in the country field. Gay lashed out at the broadcasting "geniuses" who would force upon us the bleached blond bellowers, the screaming wild-[illegible], the idiotic pitchmen, and the phony giveaways. Most of these 'Martini millionaires' know nothing about the problems of country music and care less. These are the fast-buck boys who do more in 13 weeks to ruin a good piece of talent or a good format than most of us can build in a lifetime."

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Thanks, also, to Morty Craft and Leroy Holmes for a wonderful session



AGVA Rules a Nat'l Board Member Cannot 'Sit In' on Exec Committee

Question of whether a member of the national board of the American Guild of Variety Artists should serve temporarily on the union's executive committee was resolved at last week's exec committee confab in which it was ruled that such procedure isn't constitutional.

Question is likely to figure importantly in the future inasmuch as it can be used to determine whether certain actions taken by the exec committee in the past are valid.

The problem arose last week when Paul Valentine, a national board member known to be at variance with the administration, attempted to sit in on the executive committee. Pro-administration members objected, whereupon the entire question of sit-ins was gone over. Committee found that there was no basis in the AGVA constitution for substitutions of board members for executive commitee members.

AGVA president Penny Singleton, who presided at the meeting, had long held this to be the case. She refused to attend the Mexico City convention in June on the ground that she was improperly placed into office when president Georgie Price's resignation was accepted by the executive committee on which national board members were sitting. Miss Singleton was censured by the convention, controlled by AGVA's national administrative secretary, Jackie Bright, for this stand.

Globetrotters' Thin Gate At Segregated Atlanta; Can't Play With Whites

Atlanta, Nov. 25.

Abe Saperstein's Harlem Globetrotters (No. 3 unit that's headed for South America) played to a sparse 3,000 segregated customers last week in a one-nighter at 5,000-seat Atlanta Auditorium.

Heretofore, Trotters have performed here before to turnaway business, but that was back in days of incomparable Goose Tatum. Clown J. C. Gibson is with this unit.

Trotters have been doing their stuff against Philadelphia Sphas, who travel with them, but whites against Negroes are not allowed under Georgia segregation laws, and Sphas had to square off against Hollywood Queens, femme basketeers who are part of Trotters' troupe. That made it necessary for Atlanta promoters to scare up a team to play Trotters. A squad of dribblers from Atlanta's Negro YMCA bounce ball teams was assembled in a hurry to oppose Trotters. It was, of course, no contest, 77 to 44, for visitors.

Trotters warmed up for their night performance with a game in the afternoon before a crowd of 2,600 cheering fans, none of whom shelled out a kopeck to see the basketeers. In fact, they were a captive audience in more ways than one—they are in residence at the U. S. Penitentiary here.

Sixteen years ago, Globetrotters played a similar engagement at the U. S. Prison on McNeil Island, where Fred Wilkinson was the warden. Wilkinson now is chief at Atlanta's Big House and through his friendship with Saperstein the exhibition game was arranged for inmates. Harry Hannin, promotion director, was in charge of Globetrotters' Atlanta appearance.

EDITH PIAF'S DATES AFTER WALDORF IN JAN.

Edith Piaf is having a series of hotel and nitery dates lined up for her during her forthcoming trip to the U.S. Singer is now sufficiently recovered from the effects of an automobile accident in France several months ago. Mishap caused the postponement of her date at the Waldorf-Astoria Hotel, N.Y., where she was slated to open the season.

Instead, she'll open her tour at the Waldorf on Jan. 26 for five weeks, and will follow with El Morocco, Montreal, March 3; La Porte St. Jean, Que., March 20, and the Fairmont Hotel, San Francisco, April 9. It's not yet definite whether other dates will be set.

Gaynor Gets Triple At Sonny Boys AA in Pitt

Pittsburgh, Nov. 25.

Steve Gaynor, who just closed as m.c.-host-singer at New Arena downtown after a year and a half, is sticking around town to take over in same multiple capacity at a private membership spot in East Liberty. It's the Sonny Boys Athletic Assn., a plush nitery previously known as the Bachelors Club when it had gambling and played names.

Gaynor will be the room's only entertainer and is being taken on as a goodwill ambassador as well, assigned to stimulate membership rolls. Sonny Boys AA operates only three nights a week, Friday, Saturday and Sunday.

He has been temporarily replaced at the New Arena by Chuck Walsh, vocalist featured on WIIC's daily audience participationer, "Luncheon at the Ones."

AGVA in Push Vs. 'Police Card' Acts

The American Guild of Variety Artists has started a move to eliminate police registration of performers working in cabarets. A committee made up of members of the New York branch has been appointed to work for the repeal of the statute. Committee comprises Orson Bean, Murray Lane and Tommy Spencer.

A membership meeting tentatively scheduled for Dec. 4 will then map plans to get other craft unions to work for elimination of the cabaret registration laws which they term "discriminatory and degrading to the profession."

Musicians, also hit by the statute, have been waging a running battle against this legislation. There is now a court case involving musicians on the docket to test the constitutionality of the law.

MIAMI BEACH VICTIM OF AIRLINE STRIKE

To the uncertainty of the weather has been added another hazard for the Miami Beach hotel and cafe operators. The strike of flight engneers and mechanics on Eastern Airlines cancelled all flights on this line which is the largest carrier to the resort. Should this be a protracted strike, business in Miami Beach would suffer heavily.

Bulk of the Florida business by air goes to Eastern and the balance to two other lines, National and Northeast.

Eastern is the second airline with labor difficulties. Trans World Airlines is also crippled by a strike, and American Airlines is on the verge of going out. Latter two seriously hit the New York to Los Angeles circuit, while Eastern, which operates in 15 states, affects largely the eastern seaboard trade to the Florida resorts and Puerto Rico.

Fla. Copa City Bowing Jan. 20 With Duke-'Jump'

The Copa City, Miami Beach will open for the season Jan. 20 with "Jump for Joy," the Sid Kuller show with Duke Ellington topping the cast. Joe Glaser of Associated Booking Corp. set the deal which is for four weeks and options.

Copa City deal marks the end of indecision as to whether that spot would light for the season. Owner of the spot, Lou Chesler, a Canadian investor, and Oscar Markewitch, concessionaire, will helm the operation.

Last year, the spot was operated by Lou Walters as the Cafe de Paris. Walters did the top nitery business of the area until the opening of Milton Berle at the opposition Latin Quarter.

Chi IBEW Sets Names For Annual Yule Show

Chicago, Nov. 25.

Frank Darling's annual Christmas show for the membership of Local 1031, International Brotherhood of Electrical Workers, this year will headline Billy Eckstine, Jane Kean, Senor Wences, and Frank Marlowe. Darling, prez and business manager of the local, tosses a vaude spectacular every Yule season out of union funds. Members, of course, are admitted free.

This year's show will run 11 days, Dec. 4-14, to accommodate the local's membership of nearly 40,000. Final performance will be open to the public at $6 top, the proceeds going to chairity.

Chi Ambassadors' Operas to Pops For New Dancery

Chicago, Nov. 25.

Windy City's plush Ambassador Hotels are cutting a cross-section of contemporary show biz with the four performers engaged for the Dec. 5 unveiling of Guildhall, glittery ballroom going up as a new wing of the Ambassador West. Talent lineup is a melting pot of Wagnerian soprano Elisabeth Schwarzkopf, musicomedy warbler Carol Channing, British actor Brian Aherne, and pops pianist Roger Williams.

The four will participate only in the opening night celebration. Aherne will be dressed as Beau Richard Nash, who emceed the divertissements at the original Pumpt Room at Bath, England, 200 years ago. Miss Schwarzkopf will sing exerpts from "Marriage of Figaro." Miss Channing showtunes from "Gentlemen Prefer Blondes" and "Wonderful Town," and Williams will ripple off "Autumn Leaves" and other disk hits as the entr'acte.

Schine Hotels' 3 Motels Encompassing 450 Rooms With Others Blueprinted

Albany, Nov. 25.

Schine Hotels, which last summer opened their first airport hotel at Bradley Field, Windsor Locks, Conn., will build three motor inns next spring in Chicopee, Mass., and Syracuse and Massena, N.Y.

The Chicopee installation will contain 200 rooms; Syracuse, 150 rooms; Massena, 100 rooms. Schine circuit operates theatres in Syracuse and Massena (centre of the Seaway construction).

All inns are expected to be ready for occupancy by next August.

Others reportedly are in the planning stage. When the Schine Airport Hotel was formally opened—with film personalities on hand—G. David Schine, president of Schine Enterprieses, said, "A string of such hotels and inns will be built."

The Schines also operate the Roney Plaza in Miami Beach; the McAllister (apartments and villas) in Miami; the Gulfstream, Miami Beach; the Northampton Hotel & Wiggins Tavern, Northampton, Mass.; the Queensbury, Glens Falls, N.Y.; the Ambassador Hotel and Cocoanut Grove, Los Angeles. Schine interests likewise conduct about 100 theatres in New York, Ohio, Kentucky, Delaware and Maryland.

Pact 'Newcomers of 1928' For Fla. Deauville in Jan.

The Deauville Hotel, Miami Beach, the major hotel in the circuit of six inns, offering free entertainment to guests, has set a regular show in its nitery room. Deauville prexy Morris Lansburgh has bought Jackie Barnett's "Newcomers of 1928" to start at the hotel Jan. 23 for four weeks on a deal set by Associated Booking Corp.

Unit comprises Paul Whiteman, Rudy Vallee, Harry Richman, Billy Gilbert, Buster Keaton and Fifi D'Orsay, along with a line and a singing chorus to bring the cast up to 30.

Pepsi-Cola's 'Miss' Showmanship

Atlantic City, Nov. 25.

Pepsi Cola set a new local trend in convention booth display here last week (17-20) during the annual International Soft Drink Industry Exposition in the city's auditorium when it staffed its exhibit, one of 250 which took up all of the main floor of the hall, wih Miss America—Mary Ann Mobley, of Brandon, Miss—and six of the girls who won honors in the September pageant.

The exposition was held as some 8,000 members of the American Bottlers of Carbonated Beverages held their 40th annual convention in the big hall.

Girls, attractively gowned with ribbons establishing their identities prominently displayed, manned two soft drink bars and dispensed cuffo Pepsi's to one and all.

Miss America (Pepsi-Cola participates in the Miss America Pageant scholarship fund) appeared in a roped-off section of the exhibit where she greeted Pepsi-Cola bottlers and was photographed with many of them.

Girls brought here by the company included Miss Tennessee, Patricia Eaves; Miss New York State, Miriam Sanderson; Miss Connecticut, Billie June Turner; Miss Rhode Island, Miss Ann Louise Willis, who was Miss Congeniality in the pageant; Miss Pennsylvania, Lee Samley; and Miss North Carolina, Betty Jane Evans, one of the finalists and for a time favored to cop the big event.

This is the first tme in the resort's convention history that Pageant girls plus Miss America have come here to boost the wares of any company having a convention exhibit.

Stunt checked big with the many delegates, most of them stopping to be served with the soft drink by one of the girls. Delegates photographed with Miss America on many occasions had their wives or other members of the family in the picture, copies of which were sent to their homes by the company.

Unit Reviews

Mazeltov Hoedown
(STUDEBAKER THEATRE, CHICAGO)

Chicago, Nov. 19.

Myron Cohen, Estelle Sloan, Patsy Abbott, Bernie Burns, Jackie Hilliard, Barton Bros., Benny Sharp Orch (9); $5.50 *top.*

Someone surely has noted that to understand his humor is to understand the Jew. But as with any true Anglo-Yiddish revue, "Mazeltov Hoedown" included, the humor is often prohibitively ethnic for a gentile, so the pews wind up filled with a homogeneous audience and brotherhood is not abetted. But then, however, brotherhood is not the intent with such shows.

"Mazeltov" ("Good Luck") adheres to formula, basing on what amounts to one long joke anent Jewish folkways, whether the recitalist be Myron Cohen, Patsy Abbott, or whoever. Layout that producer Jules Pfeiffer has "mounted" at the Studebaker is pure vaude, in short, and though it's being blurbed in the metro press, there's no delusion as to its real public, meaning show is dependent on party trade via such groups as B'nai B'rith and Hadassah. Biz is said to be lively.

The buyers, not surprisingly, seem to be uniformly agreeable. Cohen, as star, finales the show with his nitery act, and is no less effective in this legit dome. All his elegance of delivery, precision timing and genuinely funny yarns charm dandy reaction. Possibly for his saloon mileage, he is the least Yiddish in speech.

Estelle Sloan, in the penultimate slot, spins and taps with her usual authority, registering nicely with "Syncopated Clock" but really wowing 'em with an Israeli wedding dance. Patsy Abbott, with some purple prose, dwells on Miami, but some of her gags are swallowed by the speed of her tongue. Her dramatic chirping for a closer is well done, if incongruous.

Bernie Burns' talkalog is heavy with Yiddishisms and comic clicks best with his ludicrous impressions of several show bizzers. Jackie Hilliard, bill's only authentic vocalist, satisfies with some time-honored titles and several treatments of "Bei Mir Bist du Schoen." Barton Bros. open the show with their familiar bits, including the "Joe and Paul" number, copping best reaction with a yock-filled item called "Troubles." Benny Sharp's tunesters, wellknown locally, are adequate to all tasks.

Show has enough merit for a tour, but Pfeiffer says he has no plans to hit the road. "Mazeltov" plays through Nov. 30. *Pit.*

Follies of Yesterday
(GATINEAU CLUB, OTTAWA)

Ottawa, Nov. 22.

Bernie Foyer presentation, produced and staged by Ted Cappy; written by Bob Bernstein, Harold Beebe, B. Reyof; music director, Boris Kogan; costumes, Joe Codori. With Vicki Panvini, Shirley Leigh, Vivian Swanson, Charmaine Harma, Dolores Rodell, Sherry Kay, Barbara Kenny, Jay Devlin, Ray Edwards, Edward Erickson, Chris Chase.

Putting together and booking into niteries a session like "The Follies of Yesterday" demands nerve and savvy and Bernie Foyer has both plus a boffo show, whether for clubs or stage. Initial reaction to billing is bound to be nostalgic but this bit doesn't sit on nostalgia. It comes right out with top showmanship and sells solid performances, costumes, music, writing and quality. There are still some dangling ends since this is only the second booking, but with tidying "Follies" should collect plenty kudos anywhere it plays.

Foyer's team of 11, plus Boris Kogan at baton and 88, is made up of capable, versatile people who exhibit evidence of plenty research and training. Admittedly a string of impressions of former show biz biggies, the items become more than that. They are fine performances in themselves and while they use material, appearances, gimmicks and reputations of the people they portray, they are socko workers on their own.

Ray Edwards ties the show together as emcee, bringing the cast on to open with an introductory stanza in chant and terp. Then comes the string: Shirley Leigh as Lillian Russell; Dolores Rodell and Chris Chase as Nora Bayes and Jack Norworth; Charmaine Harma as Anna Held; Barbara Kenny and Jay Devlin as Mr. and Mrs. Vernon Castle; Edward Erickson as Chauncey Olcott; Vicki Panvini as Jenny Lind; Vivian Swanson as Elsie Janis, Sherry Kay as Eva Tanguay and Edwards doing George M. Cohan in song and tap. Care is taken to parallel sound and sight in the presentations and the customers are brought into the closer in a sing-song using old standards.

Strength of "The Follies of Yesterday" lies in absence of any show of straining for effect and humble offering of the work of the performers as their own efforts to revive rather than emulate.

"Follies" plays the Gatineau to Nov. 29. *Gorm.*

'NIGHT OF STARS' 112G AT GARDEN FOR UJA

Annual "Night of Stars" benefit held Monday (24) at Madison Square Garden, N.Y., grossed $112,000 for the United Jewish Appeal of Greater New York. Funds are used for refugee work in Israel. Amount represented admissions and journal.

Among those appearing were Sam Levene, Joy Harmon, Lucy Monroe, Sherry Britten, Pat Stanley, Ed Sullivan, Harry Hershfield, Jerry Marshall, Joel Grey, Honeydreamers, Rockettes, Dolores Wilson. Plaques were presented to Sullivan and Hershfield for their long association with "Night of Stars."

Chevalier $25,600, D.C. 7

Washington, Nov. 25.

Maurice Chevalier ("An Evening With") pulled nearly $25,600 in seven performances at the 1,540-seat Shubert Theatre at $5.50 top.

One-man show opened Nov. 17 and closed Sunday (23) to permit Chevalier to keep a film commitment in Paris. He'll resume in Miami Beach in March.

AQUI SE HABLA TALENTO

Wash. State Court Upholds Aud's Right To Choose Tenants; Hub Case Pends

Spokane, Nov. 25.

The Washington State Supreme Court has upheld the right of the city council to refuse the rental of the municipally-owned Spokane Coliseum to a second hockey team.

Action is important since it gives the council the right to choose tenants, and also protects the arena from the charge of monopoly as the action would automatically prohibit competition to the existing team. The Coliseum is the only site in Spokane which can accommodate an ice rink.

The court upheld the premise that leasing of the spot to a second hockey team would give too much prominence to that sport to the exclusion of other "sports and entertainment which it justifiably anticipated enjoying when the bond issue for the construction of the auditorium was approved." The court also stated that equal treatment to both teams was a physical impossibility because of the limitations of space and time inherent in the nature of the hockey season.

Ask Court for Decision

Boston, Nov. 25.

The full bench of the Supreme Judicial Court has been asked to determine the legality of a state statute authorizing the city to construct a municipal auditorium at the multi-million-dollar Back Bay Prudential Center. The case came to the state's high court in a suit for a declaratory judgment filed by the City of Boston against the Merchants National Bank.

The bank had agreed to purchase $1,000,000 in bonds floated by the city to raise funds to begin construction of the auditorium. On advice of its lawyers, however, the bank withdrew from the agreement and questioned the constitutionality of the statute.

The issue in the case involves the interpretation of whether the building will be for "public" use or whether rent will be paid for its use. The case is expected to be argued next January.

CHARLESTON REJECTS ARENA AS 'LUXURY'

Charleston, S.C., Nov. 25.

Charleston County voters turned down, by a 2-1 vote, a bond issue which would have provided funds for a new $2,500,000 aud-arena building for the South Carolina port city.

The city's morning newspaper advised the voters on election morning that the county had more urgent needs at the time than a "luxury item" like the auditorium. Apparently taking the cue from the editorial, the vote was against a tax boost for the purpose.

Preliminary plans had been made to erect the structure on the county fairgrounds. The city now has in use a makeshift county-owned auditorium-arena which was renovated from a former factory building.

Undertaker's Sideline

Chicago, Nov. 25.

There's a bizarre solution to singer Barbara Lantz's problem of how to double at jobs this week in two cities 300 miles apart and still get her full quota of sleep. Chirper has to get from the Sheraton-Jefferson Hotel in St. Louis, where she's engaged evenings, to ABC's "Breakfast Club" in Chicago, where she's guesting in the early mornings. And she can't make plane connections between the two cities in the wee hours.

Happens that Miss Lantz's manager, Phil Bisch, is a mortician by trade, and he has assigned one of his business cars—a hearse—to shuttle the singer back and forth between the two cities. Miss Lantz will be able to get her 40 winks during the drive on the cot in the rear.

Stolz's 'Magic of Love' Icer in Berlin Reprise

Berlin, Nov. 25.

"Magic of Love" ("Zauber der Liebe," in German) is the title of the new Robert Stolz ice revue which opened last Wednesday at Sportpalast here. The w.k. Viennese composer did the entire score for the rink show which has clicked big in its preliminary Belgian and German tour.

Billy Chappell flew to Stuttgart to see Stolz's operetta, "Lady On The Loose," which H. M. Tennent Ltd. (Hugh Beaumont) will produce in London, Peter Brook directing. Chappell will do the English adaptation from the Arthur Macrae original libretto. After its West End premiere next year it is slated for Broadway.

Honolulu Beckons To Stateside Acts

Honolulu, Nov. 24.

Matson Hotels' execs reportedly are in the mood to import beaucoup stateside attractions, including some name singles, to hypo biz in the Royal Hawaiian Hotel's two niteries.

Kingston Trio recently opened the refurbished, enlarged Surf Room lounge to solidly profitable results. And Dorothy Shay came into the oversized Monarch Room for a one-nighter that found the city's social set shaking mothballs out of their evening finery and clamoring for reservations.

Entertainment columnists have been campaigning behind the scenes for years in an effort to convince Matson officials that these two rooms potentially can become the city's key niteries. Cash registers, to date at least, indicate they're on the right track.

P.R. BIG KEY ON CARIBE CIRCUIT

By JOE COHEN

Puerto Rico shapes as another important talent stop in the Caribbean. The economic growth of the island, coupled with its increased stature as a resort, is resulting in a bonanza for acts, not only from the United States but from many parts of Europe and South America.

An important contributor, of course, is the fact that it's a thriving casino centre. In that part of the world, though, the green baize isn't accented—it's there for the guests of the various hotels and cafes if desired. However, the income from the tables is a considerable factor in the huge growth of the island's resort potential and has been a magnet for the increase in capital available for construction of top hotels.

The Caribe Hilton is still the largest buyer of talent in P.R. Some of the acts going in this season include Vic Damone, Lisa Kirk, Los Chavales de Espana, Lilo and currently Gordon MacRae is under negotiation. The San Juan Hotel, an Intercontinental link, has booked Katyna Ranieri. The Flamboyan currently has a ballet from the Moulin Rouge, the Florence Frederick Dancers. The Condado

(Continued on page 66)

Chevalier Booked For Stand at Eden Roc, M. B.

Maurice Chevalier has been signed for a stand at the Eden Roc Hotel, Miami Beach, March 20. He's also dated for a one nighter, March 3, at the Deauville Auditorium in that town, which will be free to guests of six hotels allied with the Deauville in a special promotion.

Chevalier hasn't played a Florida nitery for some years, his last date being at the now defunct Copa City.

5-Year Blackout on Hospitalization For Those in Arrears Sours AGVAns

Just how much coverage the American Guild of Variety Artists' hospitalization plan is giving performers is the worry of many acts working in the variety field. Many performers fear that present eligibility rules must, by themselves, omit as many of 50% of the present AGVA membership.

Chief offender, it's claimed, is the clause in the present eligibility setup which penalizes an act for five years on collecting hospitalization benefits if he fall behind in his dues. It is felt that under present conditions in the variety field, many acts have at one time or another within the past few years forgotten to pay dues, or have been in a position where they couldn't scrape up the coin, or have worked in places where no organizers were around, or have been out of the country and found it virtually impossible to pay up. Under these conditions, it's seen a comparatively small portion of the membership have kept up the dues payment for five years without a lapse.

It is also claimed that present AGVA procedures are conducive to getting performers to fall behind. Under present union practices, members are not warned that they are delinquent. No mailings or statements are sent out stating what is owed, and thus without reminders, one is apt to forget a payment. Fact that a member must scrape up six months' due at one time, also promotes arrearages. Many members aren't in a position to shell out that much coin at one time.

That even some in the administration fear that the stipulation of five years' of continued dues payments to become eligible in the hospitalization plan is much too stringent for realistic purposes, is deduced from the fact that a member who has on many occasions been a spokesman for the administration proposed that the eligibility be cut from five to four years. The national board will have to determine whether to accept this recommendation.

Another factor that takes the burden off the hospitalization fund is the AGVA Welfare Trust Fund policy which pays up to $7,500 for hospitalization incurred during an accident in a given period before and after employment. Thus another liability is taken away.

A surprising number of complaints have been reported regarding the trick setup which reduces AGVA's liability considerably. Whether action will be taken remains to be seen.

3½G in B.O. Lost in Fog; Omaha Later, Sez Williams

Omaha, Nov. 25.

Failure of pianist Roger Williams to show for a scheduled concert here on Nov. 15 cost promoter Bill Baker a good pay-date.

About $3,500 was in the box-office for the one-nighter when Baker received word that Williams' plane, bound for Omaha from Des Moines, had been grounded by fog. Williams played Davenport, Ia., the night before and went on to Denver for Nov. 16.

Beker gave customers a choice of refunds or holding their tickets for a proposed new date, Williams' manager promising Baker that he would bring the pianist back for a later show.

U.S. Acts to Top Nacional Bills

Provision is being made to put U.S. headliners on top of Cuban shows at the Hotel Nacional, Havana. Merle Jacobs, booker of the Nacional, who left yesterday for Havana following a briefie in New York, is planning on shortterm bookings only because of the present political situation. Already set are Yma Sumac, down for Dec. 24, and Carmen Cavallaro, for Jan. 14.

The native show will be produced by Sandor, who formerly did the layouts at the Montmartre, Havana. Sandor was in New York with Jacobs last week and produced the "Night in Cuba" gala under the auspices of Ambassador to Cuba Earle Smith and Mrs. Smith.

Jacobs is planning a heavier production budget under the new setup to take care on any contingency.

HOPE 24G BREAKS TEX. 1-NITER MARK

Lubbock, Tex., Nov. 25.

Bob Hope, headlining a show comprised of Ann Mason, Ink Spots, The Mark III, emcee-harmonicist Pete Pedersen and Russ Gary's band, drew a fat $24,000 gross from 7,259 attendance at the Municipal Coliseum Friday (21). Event was the biggest one-nighter in Lubbock's history.

New coliseum, on the Texas Technological College campus, has 7,660 seats for stage events. Record breaking show was scaled from $2.50 to $4. Texas Tech students and military personnel had $2 ducats.

Crowe Town House-ing

Pittsburgh, Nov. 25.

Eddie Crowe, bass singer with the Hilltoppers, has left that act to come here as house m.c. and host at Town House, a nitery on Route 22. Room, until recently a small-seater, has enlarged to a capacity of over 500 and is going in strong for banquet and private party trade. Hence the effort to build a permanent personality for the spot.

Crowe departed the Hilltoppers after their recent engagement at the Chase Hotel in St. Louis and opened at Town House last night (Mon.) with the Four Voices.

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Vaude, Cafe Dates

New York

Jackie Miles repeats at the International starting Dec. 3. **Four Aces** also on the bill . . . **Tony & Eddie** moved into the Bon Soir last night (Tues.) . . . **Tammy Grimes** starts at the Downstairs Room tomorrow (Thurs.) . . . Agent **Bernard Burke** off to Florida for a three-month rest period . . . **Wyona Winters** booked for the Tudor Arms, Cleveland, Dec. 15, and the Rooster Tail, Detroit, Dec. 29 . . . **Yma Sumac** down for the Nacional, Havana, Dec. 24 . . . **George Tapps** tapped for the New Arena, Pittsburgh, Jan. 16 . . . **Jane Kean** goes into the Drake, Chicago, Jan. 30 . . . **Lucille & Eddie Roberts** on a pair of repeaters at the Shoreham Hotel, Washington, Dec. 2, and the Park Lane, Denver, Feb. 5.

Al Kelly will be the commentator for the Desco Shoe Corp. at the Popular Price Shoe Show Nov. 30 . . . **Lillian Briggs** opens today (Wed.) at the St. Paul Auto Show . . . **Peggy Lee** switched to the William Morris Agency . . . **The Signatures** preem at the Village Vanguard Dec. 22 . . . **Eileen Barton** goes into Casa Seville, Franklin Square, L.I., Jan. 9.

Chicago

Joe E. Lewis and **Cathy Carr** open a two-weeker at the Roosevelt Hotel, New Orleans, tomorrow (Thurs.) . . . Tidelands, Houston, signed **Jonathan Winters** for Dec. 31 . . . **Toni Arden** set for two frames at Eddys' in K.C. Dec. 26 . . . Chanteuse **Betty O'Neil** launches a fortnight at the Chase, St. Louis, today (Wed.) . . . **Kirby Stone Four** to the Rooster Tail, Detroit, Dec. 26 . . . **Henny Youngman** opens at Racquet Club, Dayton, O., Dec. 12 . . . Comedienne **Bobbie Baker** to Detroit's Rooster Tail Dec. 15 for a pair . . . **Paulette Sisters** due at the Copa Club, Dayton, Dec. 1 for two weeks.

Hollywood

Duke Mitchell opens at the Palm Springs Ranch Club (28) for the winter season. Nitery comic has purchased an interest in the Hilltop Room of the Three Pool Desert Skies Hotel in Palm Springs. He plans to inaugurate new entertainment policy . . . **Jack Costanza Trio** is current at the Garden of Allah. . . . **Estelita**, Cuban singing-dancing star, current at the Flamingo Hotel in Las Vegas for two weeks . . . **Champ Butler** opened a one-weeker in the Penthouse Club in Vancouver Friday (21) . . . **Johnny Mathis** opens a four-weeker at the Sands Hotel, Las Vegas, July 22.

Edgar Bergen opens a 10-day stint at the Koko Club in Phoenix beginning Dec. 12 . . . **Lorrie & Larry Collins** join singer **Johnny Cash** on a series of one-nighters kicking off last week in the Southwest . . . **Louis Jordan** opens a six-weeker at the Sahara Hotel in Las Vegas beginning Dec. 8 . . . **Dick Contino** set for a 10-day engagement at the Rancho Inn in Elko, Nevada . . . Comedienne **Helen Boice** holds over at Ben Blue's Santa Monica nitery for the holidays.

Atlanta

Thrush **Maureen Cannon** opened (24) at manager Lark Bragg's Henry Grady Hotel Paradise Room, with musical impressionist **Jimmy Groso** plus **Don Grimes** Orch . . . Comedians **Wick & Brand** top new bill in Imperial Hotel's Domino Lounge with exotic **Joni Revlon** and music by **George Bruton** orch . . . Exotic **Rayena** who performs under water in a glass tank headlines show at Harem Club with emcee **Buster Raye** and femme display including **Donna LaSalle, Paula Fox** and **Joanne** . . . Singer Mark Denning, dancing **Curvettes** (2), exotic **Sherry Lynn** and **Michelle** featured in Peachtree Club . . . Guitarist **Jess Rainwater** at Henry Grady's cocktailery, Dogwood Lounge . . . Pianist **Roy Topps** back for his fifth engagement at Danny Demetry's Howell House Lobby Zebra Lounge . . . Comic **Larry Paul** held over at Clermont Hotel's Anchorage Room . . . Exotics **Betty Dixon, Rusty Lee** and **Dallas York** staying another week at Clovis Club . . . Pianist **Mary York** spotted in Glass House Restaurant Sea Horse Lounge in Heart of Atlanta Motel.

Houston

Marquez Sisters open a two-week stand at the Club Crescendo, with **Jose Ortiz** orch . . . Crandall & Charles, a song and comedy duo, take over the entertainment chores at Club La Bistro . . . **Dave Brubeck** quartet appear today (Wed.) for a single performance at City Auditorium under sponsorship of Jazz Ltd., a local group.

Scotland

Edmund Hockridge to Glasgow as headliner in vaude . . . **The Southlanders, Janet Brown, Stewart & Mathew**, and **Johnnie Beattie**, in resident vaude season at Pavilion, Glasgow . . . **Chic Murray**, deadpan comedian, topping in vaude at Empire, Edinburgh . . . **Alec Finlay**, Scot comedian, to H. M. Theatre, Aberdeen . . . **Frankie Vaughan** registered on one-nighter dates at Dundee, Edingurgh and Glasgow . . . Comic **Lex McLean** into new resident stint at Palladium vaudery, Edinburgh.

Pittsburgh

Frankie Laine plays Holiday House for nine days beginning March 13 . . . **Four Freshmen** last-minute booking for one night (Thanksgiving Eve) at Twin Coaches . . . **Tim Kirby** goes into Statler-Hilton in Dallas Dec. 11 for two weeks . . . **DeJohn Sisters** set for Ankara Jan. 5 . . . **Jimmy Durante** booked by Twin Coaches for nine days starting April 3 . . . **Ken Welch**, pianist-composer-arranger and special material writer, and his wife **Mitzi Cottle**, ex-**Benny Goodman** vocalist, have formed a new act and will open it at the Twin Trees in Dallas . . . **George DeWitt** has an early spring date at the Horizon Room . . . **Marguerite Piazza** heads show for Shrine members only at Syria Mosque Jan. 19-20-21 . . . **Fran Warren** into New Arena for a week starting Dec. 1.

Kansas City

Sopie Tucker and **Ted Shapiro** will head for Miami in mid-December to reappear at the Latin Quarter. Opening night at the Muehlebach here found Miss Tucker with laryngitis, and although she did two shows as scheduled, was unable to carry on her book and record sales for charity between shows . . . **Glenn Miller** orch under **Ray McKinley** set to play the Bacchus Ball Dec. 6 as annual society benefit for the Philharmonic Orchestra. It's set for the Muehlebach . . . Songstress **Teal Joy** and comic **Phil Foster** will comprise the bill at Eddys' beginning Friday (28) . . . **Ken Harris** orch, currently at the Persian Terrace, Hotel Syracuse, has been set for the Conrad Hilton Hotel, Chi, opening Dec. 27. The crew earlier had been set to go into the Roseland Ballroom, N.Y., during the holidays . . . **Danny Ferguson** orch, now at Hotel Duluth, Duluth, Minn., goes to Texas during the holidays, then into the Brown Suburban Hotel, Louisville, Jan. 12.

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Granada Circuit's Theatre-Eatery

London, Nov. 25.

Granada Theatres is hoping to turn one of its properties, the Metropolitan vaude theatre, Edgware Road, into a theatre-restaurant. Granada has applied to the Public Control Committee of London County Council for permission to vary the terms of the Met's license. The LCC has advised Granada to consider whether such an alteration would be worth it, since road improvements in the area, planned for a couple of years ahead, would necessitate the partial demolition of the theatre.

A Granada spokesman told VARIETY that the new theatre-eatery would not be as lavish as The Talk of the Town, which now occupies the old London Hippodrome site. The general plan would be to have tables filling the auditorium and a once-nightly stage show. The Metropolitan is one of the oldest of the few remaining vaude halls in London.

SHERATON GETS FIRST NON-U.S. RESORT HOTEL

The Sheraton hotel chain is set to operate its first hotel outside the continental limits of the United States. The chain has closed a deal with the Enterprise Hotel Development Corp. to operate a 450-room inn to be built in the Condado Beach section of San Juan. Enterprise will start construction shortly.

New inn is to be 18 stories, and will be the tallest building in Puerto Rico. Hotel will occupy five and a half beachfront acres and opening date will be sometime in 1961. Overall cost is estimated at $10,000,000. One of the major features of the operation will be a casino.

The Sheraton chain is also contemplating hotels in Kingston, Jamaica, and there is the possibility that it will close a deal for a Naples hostel.

Saranac Lake

By Happy Benway

Saranac Lake, Nov. 25.

Benton C. Ressler, president of the Shamus Club and chairman of "We The Patients," planed to Gotham and Albany on business and pleasure.

Francis Barrett, concession manager for Walter Reade's Trenton Drive-In, in for the regular o.o. and rest routine. Ditto Jerry Lee Page, formerly of burlesque, in from Toledo.

John Byron (Pierre Andre), Spanish dancer, did the trick here in exactly one year in a surgery case that came through 100%. He left for Gotham and home to regain his sea legs then back to work.

John (IATSE) Pendleton, of the State Theatre, Kingsport, Tenn., rated a top clinic that allowed him a two-week vacation out of the hospital.

Write to those who are ill.

Inside Stuff—Vaude

Clown Emmett Kelly, in Detroit to pitch for DeSoto at the Auto Show, said: "This is the future of entertainment. It needs sponsors to help pay the way. There are too many half-empty theatres. This is the reason you are seeing so many stars doing cigaret and chewing gum commercials." At the Auto Show, Kelly participates in a car showroom skit. As Weary Willie, he tries to buy a car but is turned down by the dealer who figures the bum has no money. Willie finally pulls out a roll and buys the whole display.

Volunteer pressagents became a thorn in the side of Arthur Godfrey's goodwill tour in Canada last week. A volunteer of the horsy set barred the doors to reporters at Toronto's Royal Horse Show. Just as Godfrey squared himself with the local papers on this score, another volunteer gave reporters the same info, "he doesn't want to be bothered" while he was inspecting the Avro plant turning out the Arrow planes. However, the ban was reversed in time, and reporters were admitted.

Tommy Carlyn Jr., son of the veteran Pittsburgh bandleader and music booking agent, isn't following in his father's footsteps exactly but has entered an allied field. Elder Carlyn for a while owned and operated a lounge cafe, Bali-Kea, which he sold some years ago, and his son is going into that end of it. Young Carlyn and Al Meyers have opened a lounge, the Stardust, in one of the local nabes. They're keeping part of it in the family anyway. The Continentals, signed to supply the entertainment and dance music, work out of the Carlyn office.

Eight grants for study at Columbia Univ. are available to winning applicants of CBS Foundation News and Public Affairs Fellowships. Under the grants averaging $8,000 apiece, winners will attend Columbia Univ. for academic year beginning September, 1959.

Applications will close Feb. 2, 1959, and the selecting committee will announce results about March 16. This marks the third annual competition for news fellowships open to commercial and non-commercial broadcasters and operating employees and also teachers of courses in news and public affairs techniques in colleges and universities.

Aqui Se Habla

Continued from page 65

Beach is using a Spanish show and La Concha, slated to open next month, hasn't yet determined its talent policies.

One of the top bookings made last week was a two-weeker for Maurice Chevalier at the El San Juan Intercontinental, starting March 5. Both the Caribe Hilton and the Intercontinental will book names of that calibre when available.

Aiding bookings on the Caribbean circut is the Deauville Hotel plan (Miami Beach) under which six inns have combined to present free concerts to their guests. The agencies are trying to shuttle many of these headliners to the West Indies.

Miami-Havana-P.R. Loop

It's evident that there will be a lot of island hopping for acts this season, the circuit being Miami Beach, Havana and Puerto Rico. There are attempts being made to interest the hotels of the Dominican Republic in the use of names in an effort to enlarge the circuit.

Start of the Caribbean circuit has already been made. Merle Jacobs is doing the buying for El San Juan, Intercontinental, P. R., and the Nacional, Havana. Milton Lehr is the choreographer and producer of the San Juan shows for Jacobs.

Possibility looms that Puerto Rico, this season, will surpass Havana in importance as a talent employer. The revolutionary activity by Fidel Castro may again ruin the Cuban season. Thus, the talent agencies are most happy to have Puerto Rico come us as a substitute booking.

Puerto Rico is also getting more attention as an outlet for talent because of the location of considerably more industry in that island. Tax advantages have enticed a lot of manufacturers during "Operation Bootstrap" on overall plan designed to lift the island possession's economic status.

At this point, the higher priced American acts are still not imported for mass consumption, but it's believed that the hotels and niteries in the San Juan area, will have ample reason to go after the John Doe coin within a few years.

One-a-Month Shows For Columbia's Laurel Hill

Columbia, S.C., Nov. 25.

Lester Bates has settled on a policy which he thinks will keep his plush Laurel Hill Theatre Restaurant out of the red.

The room will operate with a danceband policy evenings, and no cover for diners. Those who come to drink and dance will have to pay a dollar and tax. The room serves luncheon and breakfast, but has no music or entertainment except at night.

Bates said he'll have a once-a-month show policy, with occasional names, at a cover charge.

In its four years of operation the Laurel has played numerous top names.

SANDU SCOTT



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N.Y.'s Plaza Hotel Sold to Wien For Record $21,000,000; AHA to Operate

The Plaza Hotel, which has changed hands twice since 1943, was sold last week by the Hotel Corp. of America to Lawrence A. Wien, attorney and realty investor. HCA, headed by A. M. Sonnabend, will operate the Plaza starting April 1, 1960, when the present lease to the Hilton hotel chain expires. Selling price was a record $21,000,000, of which $15,000,000 is a mortgage. The $6,000,000 balance will be paid in cash with $1,000,000 due Dec. 1 and the remainder next April 1.

Sonnabend bought the hotel in 1947 from the Hilton interests for a reported $15,000,000. Hilton in association with the Atlas Corp. purchased the inn in 1943 for $7,400,000. The money obtained from the sale will be used by HCA to liquidate its remaining bank indebtedness, discharge all arrearages on its preferred stock and also finance its motel and hotel expansion program. HCA operates the Roosevelt Hotel, N.Y.; Edgewater Beach, Chicago, and Somerset, Boston, among others.

Wien's offer was accepted over the one submitted by the realty investment firm of Charles & Milton A. Kimmelman. Wien is head of a private realty investing syndicate with holdings throughout the country valued at about $500,000,000. Holdings include hotels such as the Taft, Governor Clinton, Shelton, Town House, Kenmore and Bolivar in New York. The Wien company recently acquired the operating lease on the Equitable Bldg. on lower Broadway, N. Y.

Johnny Grant Troupe's Far East GI Junket

Hollywood, Nov. 25.

Johnny Grant, making his 12th trip to Far East and 18th overseas trek to entertain American troops, will take 13 performers with him when he leaves Dec. 15 for Japan, Korea, Formosa and Okinawa.

Unit includes Jackie LeMaire, George Miladin, Connie Stevens, Ted Stevens, Rima Rudina, Betty Jo Houston, Marianne Caba, Valerie Allen, Scatman Caruthers, Val Setz, Ziva Rodan, Beverly Scott and Gale Robbins.

Gamecocks in a Theatre; No Fights, Just Evil Eye

San Antonio, Nov. 25.

Gamecocks can only stare each other in San Antonio, not battle it out onstage.

The local vice squad will have its members attending three performances daily of "Los Hijos del Sol" at the Alameda Theatre to make certain the gamecocks stay separated, according to local police officials.

San Antonio police nixed an advertised gamecock fight on stage of the theatre during a scene of the production by 15 performers, mostly girls, after numerous telephone calls. The entire troupe is from Mexico.

Instead of the gamecocks battling it out, according to the script, they will be held by the dancers.

Sar of the show is Juan Mendoza, known in Mexico as "El Tariacui."

Hawaii Sez Aloha Again To Vaude as 'Geisha' Bill Relights Honolulu House

Honolulu, Nov. 25.

Hawaii's first genuine vaudeville policy in years got under way Thursday (20) when nitery operator Bill Pacheco relit the long dark Honolulu Theatre with "Geisha Revue."

House's location isn't the best (it's in a generally rundown area adjoining the low-rent portion of the crowded downtown area) but Pacheco anticipates heavy Japanese variety acts.

Shows are at 7:30, 9:15 and 11 p.m., with no matinees.

Opening troupe, billed as coming from the "5th Floor" in Tokyo, offers a wide range of talent, ranging from "Tokyo Rose," buxom lass heralded as "Geisha queen," to Mieko Miura, Japanese disk singer. Other performers include kabuki dancer Chieko Nakajima; comedians Yukio Mizuhara and Fumio Kotoke, Nakajima sword fighters Tsukiko Sayo, Kyoko Komatsu and Arisa Fuji, and the Cherry Dolls (Anna Tamami, Emi Wakasugi and Rubi Asami).

Pacheco's done terrific biz in his Oasis nitery with Japanese entertainers and occasionally has doubled as a boxing promoter.

GAC-Hamid Elections

George A. Hamid has been reelected president of GAC-Hamid, the outdoor subsidiary of General Artists Corp. Joe Higgins and George A. Hamid Jr. are vice-presidents and Frank Taylor was made director of sales.

Regional sales directors are Ernie Young, in the midwest; Henry Hamid and August Raab Jr., east and southeast; and Al Alweil, far west. Dorothy Packtman continues as talent coordinator and director of park bookings, Ronnie Beckman as operations manager and Hal Sands as director of productions.

GAC president Larry Kanaga reported an overall increase in outdoor business and transformation from a regional to a national operation since Hamid affiliated with GAC.

Lisa Kirk's Bit for Her Charleroi H.S. at 2 Bits

Pittsburgh, Nov. 25.

Lisa Kirk gave her alma mater, the Charleroi High School, about 25 miles from Pittsburgh, one of the biggest afternoons in its history last week. During her two-week engagement at the Ankara, she telephoned the principal and told him she'd like to give a show for the student body at a nominal admission, the proceeds going to the school's pet project.

School head jumped at the opportunity and Miss Kirk took her entire troupe, four dancing boys and conductor-pianist Don Pippin, to an assembly Thursday (20) afternoon for an hour performance at 25c a head. After her graduation from Charleroi Hi in the mid-'40s, she did a revue at Pittsburgh Playhouse and was vocalist with Baron Elliott's band for a short time before hitting New York and skyrocketing first in "Allegro" and then "Kiss Me, Kate."

ARTHUR MURRAY CASE SETTLED BY 'CONSENT'

Washington, Nov. 25.

The Justice Dept. and dancing magnate Arthur Murray have settled their antitrust differences with a consent judgment filed last Friday (21).

Murray and three finance companies were accused in the Government's civil suit of conspiring to restrain trade in the financing of installment contracts for the purchase of dancing lessons at Murray's studios.

Specifically, Justice Dept. charged them with trying to prevent Arthur Murray licensee studios from placing their finances with any financial houses other than the three named in the suit. The consent judgment contains various provisions designed to eliminate any interest in or control by Arthur Murray over the finance companies.

Building Program Knifes Calgary Stampede Surplus

Calgary, Alta., Nov. 25.

An extensive building program by the Calgary Exhibition & Stampede during 1958 has resulted in one of the smallest net surpluses in recent years.

Revenue for the year was $1,082,000, compared with $948,500 in 1957, and the net surplus was $168,200. The finance committee considered the figure low, although last year's net was only $114,200, also because of construction expenses.

Included in the organization's building program is a $1,755,000 multi-purpose exhibit building and curling rink now under construction.

Gate and grandstand gross revenue for the six-day summer exhibition and stampede was $513,300, as against $433,000 in 1957, and revenue from midway, concessions and exhibit space totalled $156,400, compared with last year's $158,500.

Attendance was 549,336, an increase of 11,000 over 1957, despite the final grandstand show being rained out.

F. C. Manning was reelected president. H. G. Love and M. A. Dutton are vice presidents and Maurice Hartnett continues as general manager.

Rule NLRB Must Take Miami Beach Hotel Case

Washington, Nov. 25.

The U.S. Supreme Court ruled yesterday (Mon.) that the National Labor Relations Board cannot refuse jurisdiction in the Miami Beach Hotel Assn. labor squabble.

NLRB has consistently refused to take on hotel cases on the ground that hotels don't have much of an impact on interstate commerce.

Case stemmed from efforts of Local 255 of the Hotel Employees Union to gain certification as bargaining agent for workers at resorts making up the Miami Beach Hotel Assn.

The high court remanded the case back to the Court of Appeals here, which in turn will relay it to the NLRB.

Nabe Niteries Making Strong Inroads on Club Date Field

The neighborhood cafes are eating into a healthy slice of the former club date business. Ever since the niteries started going in for the catering trade, they have been finding their most lucrative market in organizations that used to stage their own shows, but have found that the process has become increasingly expensive. This is so mainly because of union regulations, particularly that of the American Federation of Musicians which makes it mandatory to hire orchestras consisting of a specified number of men. Stringent regulations on overtime and rehearsal scales leave little room for an act budget. Consequently, many groups have shifted their entertainment to niteries.

The former club date business now comprises the bulk of the nitery revenue in certain areas, and assures a profitable operation in many instances.

The cafes with the advent of the new business have been able to pare budgets and get along excellently on maximum expenditures of $3,500. This figure seems to have become the maximum outlay around New York, with only rare exceptions.

The adoption of the $3,500, more or less, budget is partially the result of the failure of Ben Maksik to come out ahead with a season of top names at the Town & Country Club, Brooklyn. The Boulevard, Rego Park, has approximately the same budget, as has the Elegante, Brooklyn. The Casa Seville, Franklin Square, and the Golden Slipper, Glen Cove, L. I., also have talent outlays in the $3,500 area.

All of them have long felt that they cannot get hurt too much with that kind of budget. A minimal party trade gets the spot off the nut. The $3,500 budget was given official sanction by the Federal court recently, when it approved that amount for the Maksik spot, which is now operating under Chapter XI of the Federal bankruptcy laws.

The only unfortunate part of this setup, according to club date bookers, is the fact that there is less talent employment around. Several club dates easily accommodated in the nabe largeseaters would make for a much higher talent budget than spent by the nitery. A good club date for a booker formerly had about a $3,500 budget for one night. Now that budget lasts a cafe owner a full week.

The bookers feel that the American Guild of Variety Artists should work out something cooperatively with the musicians so that more acts could be employed. In Chicago, for example, some dates require 30 musicians if a show is to be played. Inasmuch as Chicago is a heavy convention town, it is virtually impossible to get committees to go in for shows under such conditions.

However, the nabe cafe owners are happy about this situation and are increasing their business on the basis of lowering the per-capita entertainment costs.

Chalfen Awaiting Return Of Pact to Ice-Up USSR In Swap With Red Circus

Minneapolis, Nov. 25.

Local impresario Maurice Chalfen says he's awaiting receipt from the Russian government of a contract already signed by him to send one of his "Holiday on Ice" shows behind the Iron Curtain next March.

The terms were worked out with Russian government officials, asserts Chalfen. They prohibit Chalfen from taking any dollars out of Russia so that, in exchange for his show playing in the Communist country, he'll have to arrange with Sol Hurok to sponsor engagements of a Russian ballet or circus in Minneapolis and Milwaukee. Hurok has sewed up rights for the presentation of numerous Russian attractions in this country.

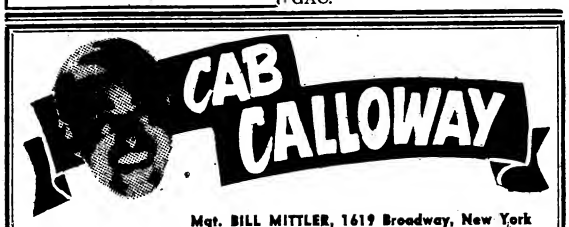
Old Vic's Neville Pairing With Odetta on Talk-Song

A deal is in the works for actor John Neville, of London's U.S.-touring Old Vic, to trek for a couple of months with folksinger Odetta. Neville would do dramatic readings and poetry recitations. Series would be auspiced by Albert Grossman, who already has Odetta under pact for all appearances.

Understood that deal won't be finalized till some time in December, when Neville plans to leave the Old Vic. Itinerary would include major cities in the U.S. and Canada, plus several colleges and universities.

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Jacqueline Francois, Jack Elliott ensemble (4), *Ted Straeter and Mark Monte Orchs; $2.50 cover weekdays, $3 weekends.*

Among a plethora of French chanteuses, Jacqueline Francois stands out for the simple reason that she's an accomplished artist as well as a very competent and appealing performer. This is her third return to the Persian Room of the Plaza, and once again she weaves the kind of magic that has the customers mitting for more.

It's a topnotch show that Miss Francois puts on, and in a sense it's an unusual one, too, because she's distinctly not a personality kid trying to get by via the charm act. It's one of the most engaging aspects of her act that she's billed as a singer—and she sings, vivaciously, with a fullthroated Parisian verve and a sort of "take me or leave me" attitude towards her public which is unique and refreshingly different.

Her repertoire is full of lights and shadow, and possible a little heavy on the sad and dramatic side. That's a pity, because she's never better than in a comedy routine, in which her voice gets support from an expressive face and a pair of hands that know at all times where they belong. Being no technique at all, i.e., nothing more than a desire to get up there and sing, it's the best technique of 'em all.

There's little time wasted in this show with patter, and—fortunately—equally little time with that frequently tedious boite habit of making English lyrics fit French tunes. Miss Francois does some of that, of course, as a gesture to those who don't dig the French accent, but she knows where to draw the line.

"Pour Une Femme" gets the show off to a fast start. This segues into "Le Ciel," "La Vie Mondaine" and a well-paced medley which in turn becomes "Bilbao," a fun number, exquisitely performed. Chason des Rues and Gerry Mulligan's "Jern" go next and after that the w.k. "September Song" (in French) and "On Ne Sait Jamais," sung with a lilt. "Zombo" is a nice rhythm piece and "Un Jour Tu Verras" has the French schmaltz everyone expects. "Lullaby of Birdland" (in French) and "Mademoiselle de Paris" bring up the rear.

Miss Francois is backed up by her arranger, Jack Elliott, at the piano, and a male trio on drum, bass and xylophone. The combo is very effective and Elliott's backing on the keys is both clever and expert.

Whole show is fresh and imaginative and Miss Francois captivates the ringsiders in this attractive room. Ted Straeter and orch provide the very danceable music alternating with Mark Monte's Continentals. *Hift.*

Riviera, Las Vegas

Las Vegas, Nov. 18.

"Ziegfeld Follies," Jane Morgan, Dickie Henderson, Helen Wood, Andrea Dancers (3), *Ving Merlin & Lynda, Bill Shirley, Sue Ann Langdon, Dorothy Dorben Dancers* (18), *Ray Sinatra Orch* (12); *Produced by Lou Walters; presented by Sammy Lewis, $3 minimum.*

Lou Walters and Sammy Lewis have brought a handsomely mounted musical revue to the Clover Room which they have tagged "The Ziegfeld Follies." It's reminiscent of the Ziegfeld extravaganzas in that it is an omnibus of music, songs, dancing, comedy, lavish sets and pretty girls—and it pays off as one of the best shows ever to play the Riviera. Jane Morgan and Dickie Henderson headline.

Miss Morgan seems to be just right for this type of show—she's a sophisticated looker who socks showmanship into her excellent singing voice. She combines confidence and ease into her turn, offering "Friendship," a medley of American songs sung in French ("No Business Like Show Business," "Yellow Rose of Texas," "Mr. Sandman" and "Davy Crockett"), "Fascination," "You Make Me Feel So Young," "The Day The Rains Came," a Ziegfeld medley (in which she does okay impreshes of Ziegfeld stars and their trademark songs), and "All The Way." She flashes an expensive wardrobe, and she knows how to wear it. Ernest Bragg gives her a strong assist on the 88.

Henderson, the British comedian, is a fine balance for the singing star. His suave, low-pressure comedy got off to a slow start on opening night, but once he got the audience with him, he could do no wrong. His takeoff on tv westerns, his impresh of Marlon Brando and Rod Steiger, his pantomime of a Venus de Milo sculptor, his burley skit as an insurance man, his impresh of a "gold record" singer and a singer who gets entangled in the microphone cord are all very funny—and he gets solid yocks to prove it.

The Andrea Dancers, two males and a femme, are graceful adagioists with split-second timing highlighted by the girl doing a triple somersault before landing in the arms of her partners.

Show's pace is slackened somewhat by violin team of Ving Merlin & Lynda, an archaic-type act featuring talking fiddles. Helen Wood, a beautiful ballerina, fits neatly into the festivities with brilliant fluidity of motion which stamps her as an embryonic great. Bill Shirley and Sue Ann Langdon carry the production chirping chores with finess, and the showgirls and ponies (18) would have had no trouble being approved by Mr. Ziegfeld. Ray Sinatra and orch (12) do a topnotch job of backing. Show is skedded for eight weeks, with Red Skelton replacing Miss Morgan for the final two frames. *Duke.*

Tidelands, Houston

Houston, Nov. 18.

Marie McDonald with Ted Fio Rito, Jackie Miles, Don Cannon Orch (10); *No cover or minimum.*

Miss McDonald has a successful right night at the Tidelands Motor Inn's private Tidelands Club only because the management set aside three nights (17,18-19) as "opening night" for the new club.

On night caught (18) the thrush's act had body (37½-24-37) and warmth, and she responded well to heavy palming. But not so on the first opening night, which was one of those things. Enroute to Houston for the engagement, the star's plane made a forced landing, delaying her arrival and causing her to miss the rehearsal. She appeared nervous and had a cold, the mike seemed to want to get into the act, and lighting cues were missed. When a ringsider heckled, Miss McDonald said, "Why, I could buy and sell you!" To some, this was the funniest line of the night, as she directed the barb at one of Texas' better known millionaires.

As the thrush was leaving the club, she fainted and fell forward on her face.

At the next opening night, Miss McDonald came on to a warm ovation and had the crowd with her from her opening "Wanting to Know You" to the appropriate closing, "Body and Soul."

She does a medley entitled "Around the World in Eight Minutes," another medley from a new disk album and such standards as "It's the Wrong Time" and "Somewhere Over the Rainbow" during her 35 minutes. She shows better when her voice is strong and her dialog soft. Miss McDonald's personal musical director, Ted Fio Rito, plays a medley of seven songs he penned while she makes a costume change.

Jackie Miles gets good mileage from his Las Vegas, gambling and cartoon characters gags, and he begs off with the aud wanting more.

The beefed-up Don Cannon house orch (10) backs the show in good style, but the band'll be better when Cannon is tipped that his music is too loud for this house. The Rose Murphy Trio with Slam Stewart will move in Dec. 1. *Skip.*

Steuben's, Boston

Boston, Nov. 20.

Cordalins (4), *Eddie Garson, Don Dennis, Laurie Stuart, Tony Bruno Orch* (5); $2.50 *minimum.*

Cordalins, four auburn-topped femme lookers, three on violins and one on accordion, win big rounds in Max & Joe Schneider's nitery. Boniface Arnold Benak had the ropes up opening night (20), and the foursome—Betty, Dorothy, Nancy and Teresa handsomely gowned in green—took the aud on a musical toot around the world terping to the appropriate music of each country. Proceeding from Baghdad to Dublin to Paris to Tennessee, they whirl, swoop and tap to their own music, doing Oriental style terp, Irish jigs, can-can, etc., and wind up with terrific square dance, oldfashioned hoedown with appropriate verbiage. Act has great visual impact and gets over big with family trade.

Don Dennis, singing emcee, gets off a rousing "Wunderbar," and segues to "With a Song in My Heart," rounding off with solid "Bluebell" for heavy mitting.

Eddie Garson, clever ventriloquist, yocks it up with his Latino dummy, Chico Chico, garnering large laugh segs. Laurie Stuart opens the show with trick unicycle riding, juggling atop a high bike, and bringing on a dog in a suitcase for some cute tricks. Tony Bruno cuts the show expertly. This unit exits Dec. 3. *Guy.*

Cocoanut Grove, L. A.

Los Angeles, Nov. 21.

Eartha Kitt, The Dunhills (3), *Freddy Martin Orch* (17); $2-$2.50 *cover,* $3 *minimum.*

In a flame-colored gown, with her flame-colored voice, Eartha Kitt made her Cocoanut Grove bow Wednesday (19) night for a two-week stand. It is a fast act and Miss Kitt does not waste her time or the audience's with between-songs chatter. The act has apparently been altered somewhat as a nod to the decorus standards of this room, but it still swings wide and wicked. Entertainment director Gus Lampe reports good advance reservations for the show, which has the dancing Dunhills as a strong opener.

Miss Kitt weaves her turn around the songs that have been identified with her, special material and special treatment of standards. She starts high and fast with "Independent," runs through "Witch," "Ain't Misbehavin'" "Love Is a Gamble," "Let's Begin," and "An Old-Fashioned Girl." She does a "Fever"-ish rendition of "Little White Lies," and segues into a monolog from her new film, "Anna Lucasta." It fits well and will probably be a show-stopper after the picture is released and it has more association for audiences. Miss Kitt strips down to a glamorized hula skirt for "Sister Kate," and finishes with three of her best-known numbers, "I Want to Be Evil," "Santa Baby" and "C'est Si Bon."

Opening night, the singer recalled that her last (and only previous) appearance at the Grove was five years ago at a "command performance" for visiting Queen Fredericka of Greece. At that time, her rendition of "Evil" stirred L.A.'s Mayor Norris Poulson to deplore her choice in the performers entertaining the queen. Miss Kitt now deadpans that "Mayor Poulson made me a star" by his comments.

The Dunhills, three male dancers, do the kind of act too seldom seen these days. Properly done—as these boys do it—it is both nostalgic and exciting. They use precision tap, done with ease and humor, a specialty based on South African dance rhythms, and finish with a straw-hat-and-stick sand-shuffle that makes theirs a superior opener.

Freddy Martin and his orch do a smart overture of "Cumana," and provide their usual bright dance sets. Miss Kitt's turn runs about 40 minutes, the Dunhills take 15, and the overture rounds it out to about an hour a show. *Powe.*

Americana, Miami B.

Miami Beach, Nov. 22.

Jose Greco & Co., Lee Martin Orch; $2.50-$5 *minimum.*

Jose Greco and his talented troupe are playing their annual date in the Bal Masque of this plushery and pulling them in as if it were the height of the winter season.

His potency at the b.o. is matched by the 60-odd minutes of Spanish folk and flamenco terpings he has devised. Although displaying concert stage overtones, Greco has staged his troupe with a commercial flair that is tailored for a smart cafe and he keeps the "oles" and table pounding on high throughout, whether it be solo or with members of the company.

There's no break as he moves his troupe through its paces. The group numbers are deftly balanced and smooth flowing, the patterns achieved with a casual air that adds to impact. Best of these is the interp of Ravel's "Bolero," a palm-pounding sequence. Rosario Caro is an outstanding exponent of the Iberian art, as is Lupe Del Rio. Sequence of a folk dance with Greco and two femmes is a delight in its panto-storytelling. Finale, a wedding festival, is a fitting climaxer to a sparkling performance by Greco and his aides including Paco Fernandez, Ramon Velez, Dolores Del Carmen, Maira Angeles, Teresa Montes, Curro Rodriguez, Pablo Medina, Maria Medina, Paul Haakon. Guitar solo by Ricardo Blasco is stamped with virtuosity. Due end of week is Jonathan Winters. *Lary.*

Queen Elizabeth, Mont'l

Montreal, Nov. 18.

Monique Van Vooren (with Les 3 Garcons), Denny Vaughan Orch (12), *Les 3 Bars;* $2.50-$3 *cover.*

When Belgium chanteuse Monique Van Vooren first played the Ritz Cafe in Montreal several years ago she was just an attractive chirper with little out of the ordinary except a well-endowed appearance. A slight comedic strain came through occasionally but was never developed. However, at current stand in the elegant Salle Bonaventure of the Queen Elizabeth Hotel this latent talent comes to the fore with a plus to make her one of the most entertaining performers yet to grace this room.

Fashionably gowned, as usual, and backed by three males who can both dance and sing, Miss Van Vooren whams over a solid 60 minutes to score heavily to a capacity house at show caught. Material for the most part is of a special nature and all dealing, natch, with the foibles and fancies of love. Belting something rowdy like "Talk To Him," thrush switches to a sultry torchant "If You Only Knew" with the finesse of a pro and then to "Marie the Mink" for salvos. A softshoe routine by the three boys gives her a breather for change of costume and she returns in a simple black dress to do a satire-comedy bit on the melodramatic chirpers found in the cellar boites of Paris. A third costume change for her finale is effective but at the moment lacks the individuality shown in previous offerings.

Although the basic talents of Miss Van Vooren are ever present, kudos go to her manager-husband, Gerry Purcell, for an attractive staging job; to Lee Sherman for his choreography and to Allan Jeffries and Carl Eugster for their songs and arrangements.

Additional plus to femme is the music of Denny Vaughan and his orch. Vaughan, who opened the room several months ago, returns for an indefinite stay and between shows, a new trio, Les 3 Bars, spells the Vaughan orch for customer dancing. Miss Van Vooren is in until Dec. 6 with the Dornan Bros. to follow. *Newt.*

Riverside, Reno

Reno, Nov. 21.

John Raitt, Sid Krofft, Starlets (8), *Eddie Fitzpatrick Orch* (10); $2 *minimum.*

Auditor reaction to the powerful and emoting lyrics as expressed by John Raitt—making his debut before the saloon set in the Riverside's plush Olympic Room—indicates but one conclusion: solid success on the bistro circuit.

The personable singer (established on Broadway, in tv and in Hollywood) scores effortlessly with a style and command exuding stage perfection and unquestioned vocal capabilities during his varied 11-title melange.

From opener "Shad Rach" to his closing soliloquy from "Carousel," the darkhaired singer holds positive attention through 30-minute turn before the spot. An empathic delivery of "Hello, Young Lovers" —sans mike—affords early assurance of plaudits from the girl gender as Raitt effects stageside intimacies. His offering of "Boll Weevil" adds novel diversion to the half-hour onstage, and an English version of "Barber of Seville" rates superlatives—what with its diction problems.

Taking advantage of past pro endeavors, Raitt shows his big voice to full control and volume on "Hey There," "The Girl That I Marry," "Oh, What A Beautiful Mornin'" and "If I Loved You."

At the piano for the Raitt debut is spouse Marge, introed from stage and endorsed for looks and ability.

Warmer for the Raitt headlining is Sid Krofft, the most accomplished puppeteer ever to play a Reno house. With well-planned lighting (and Krofft in non-distracting black suiting) his puppet world is animated into life on a string. Opener with five Oriental mannequins manipulated at the same time proves ability. The smart, well-costumed figures include boy-girl Negro team, a blonde stripper and her dressing table, and a disjointed skelton in a phosphorescent offering. Effective begoff is a puppet in a Sid Krofft mimic, with his own puppet.

Bracketing the double bill are the Starlets in Moro-Landis productions. Eddie Fitzpatrick's orch handles difficult show more than capably. Bill runs to Dec. 3. *Long.*

Crescendo, Houston

Houston, Nov. 18.

Marquez Sisters, Jose Ortiz Orch (5); *no cover or minimum.*

The lively Marquez Sisters, Olga, Carrie and Tina, found a small opening audience but heavy mitting for their nine-number, 30-minute act at Club Crescendo. The Cuban sisters run through a Cuban medley, "Isle of Paris" in cha cha tempo, "Babalu," "Apambichao," "Granada," a rock 'n' roll go-round, "Jalisco," "Hey Cumpare" and "Mambo No. 5."

Brunet Olga does some comic mugging and sometimes handles the maracas, while Carrie and Tina play guitars and the bongos. The girls display fine harmony and solid shapes, and their dancing is nearly as good. *Skip.*

Palmer House, Chi

Chicago, Nov. 20.

Los Chavales de Espana (11) *with Isabela & Miguel; Ben Arden Orch* (11); $2 *cover.*

Purely in terms of musical expression, Los Chavales de Espana (the Kids From Spain) are as fine a cabaret toroupe as before. Louis Bona's flamenco guitar is still skillful and sensitive, for example, and the Catalonian flavor of all hands is still very much to the taste. But the pacing, per their Empire Room preem kicking off their third stand here, isn't what it was. Presentation has become almost static—absent is the quasi-spontaneity and such droll inventions as there once were. And Bona's "For our next number. . ." announcements only accent this condition.

Program includes Franco and Russian melodies as well as Spanish titles. Check-payers found the best of the bunch to be a gypsy-type Bona original, scored for solo guitar and flamenco footwork to instrumental accomp. Dancers Isabela & Miguel are spotlighted twice earlier to provide virtually the only excitement via flamboyant twists and turns. Theirs is high-style commercial terping, and duo should be used to better advantage.

Ben Arden's tunesters provide their usual sharp dansapation before and after shows. Harpo & Chico Marx are next Dec. 21. *Pit.*

Hotel Astor, N. Y.

Irving Fields Trio; $3 *minimum, Fri.-Sat. after* 9:30.

After experimenting with a jazz mood for about a month, the Hotel Astor's renovated Broadway Cocktail Lounge is striking a more familiar note with the Irving Fields Trio. Combo has been on the hotel room grind for close to 16 years and has the musical demands of such spots down pat. It's also familiar with the beat that goes over in New York, having put in long stretches at the St. Moritz and the Park-Sheraton, so it looks like the Broadway Cocktail Lounge is now on the right melody track.

Fields is a capable keyboarder with a wide musical range. Ballads, rhythm and Latinos are easily and swiftly delivered for cocktail and dinner listening. On weekends after 9:30 p.m., when the minimum goes into effect, management rolls up the rug for the terp crowd. Although Fields was caught for review during the cocktail session, it's a safe bet to assume the trio would do okay by the dancers, too.

The Fields' style is crisp and neat and even when he dresses up an item with a production styling, it comes across in clear melodic strokes. He gets expert aid from his bass and drums backing.

The service staff, too, is a plus that ought to help the room build as a pre-and-post theatre spot. Headed by maitre d'Jan, whose credits range from London's Siegi's to New York's Little Club, the seating and serving are run off in a slickly tailored style. *Gros.*

Le Sexy, Paris

Paris, Nov. 25.

Gerard Sety, Wasta, Potassi, Ravik & Raps, Ruman & Kita, Julien, Carole Ryva, Lucia Berry, Corine Chambord, Rita Cadillac & Roger Stephani, Rita Renoir, Tilda Helene, Simone Clarys, Lucia & Jose; $5 *minimum.*

As the name of this Champs-Elysees cellar club implies, there are plenty of strip acts—eight, in fact. But the youthful chassis and production invention make this all rather amusing and palatable rather than straight erotic. With a solid bevy of straight visual acts, this shapes as a show for tourists and regulars alike, and it looks to keep its popularity in these days of fading clubs here.

In spite of all the nudity, Gerard Sety is the real red meat of the show. Tall, personable comic patters drily and wittily while he transforms himself, by deft clothing usage, into an Indian chief, Samurai warrior, onelegged pirate, etc., to make this a most engaging offbeat act and a natural for Yank boite and tv chances. Sety speaks English well and, if he can fit his patter to it, is ready for the U.S.

Wasta does a drunk-acro act that is daring and unique on the tiny stage and the confines of this small room. Potassi is a glib, suave magico and Ravik & Raps enliven proceedings with a zesty, fast-paced rollerskating series of arebesques easy on the dance bit with more grinds than a coffee mill, and Rita Renoir cavorts behind a beaded curtain for her exotic effect. The rest of the peelers are all well-balanced and frenetic and show up well. Show is in for the season. *Mosk.*

Shoreham, Wash.

Washington, Nov. 18.

Nelson Eddy with Gale Sherwood; Al Donahue Orch.; $2 cover.

For a sophisticated crowd of the type which gathers at the Shoreham Hotel's Blue Room, Nelson Eddy & Gale Sherwood leave nothing to be desired in entertainment.

The social set smashed their hands on opening night in a manner to which they are not accustomed to express their approval of an act which combines superb music, comedy relief and a chance to inspect a large portion of Miss Sherwood's natural charms. She winds up in a harem costume which is little more than a bikini with chiffon here and there to keep it in the chic, non-vulgar class. A glittering rhinestone pin is held to her navel with the kind of double-sized adhesive tape which men used to keep toupees in place.

Miss Sherwood, a real looker with voice, oozes personality with a cuteness that clicks solidly. Eddy's voice seems to grow with age. And while comedy comes a little hard for him, it doesn't with his partner. Her imitation of an insulting Brooklyn housewife in the audience (done offstage through a loudspeaker among the tables) is highly amusing.

While she is a show-stealer, Eddy gets a tremendous reception for songs which made him famous —"Shortnin' Bread," "Rose Marie," "Stout Hearted Men," etc. He also goes over big with imitations of Nat King Cole (his best), Elvis Presley, Vaughn Monroe, Jerry Lewis, Arthur Godfrey and others.

Duos are smash as the two undertake familiars such as "One Alone," "Wunderbar," "Indian Love Call" and others the crowd expects and wants. There were several encores for the show, which stays two weeks.

Al Donahue Orch, highly popular here since the room's September opener, continues for dancing hours. *Carp.*

House of Vienna, N. Y.

Victoria Sherry, Lili, Emery Deutsch, Toni Koves, Carlo Hatvary, Jan Schaff; no cover or minimum.

The Continental flavor that George Eberhardt puts into the kitchen and on the stage at his House of Vienna on East 79th St. gives the room a double-barrelled attraction. Eberhardt is assured of a solid dinner biz for the first show which goes off at 9 p.m., but there's enough of a gemutlich air to the room to bring in the drink-outlates for the 11 p.m. and 1 a.m. shows on the weekends. The east-side area is getting a big residential buildup and the H. of V. will pick up a following along with it.

Newcomer to Eberhardt's current layout is soprano Victoria Sherry. She's got a standard, high-pitched styling that works well on such as Noel Coward's "Zigeuner" and an item out of Johann Strauss' "Die Fledermaus." Her delivery and demeanor are right out of Shubert (J. J., not Franz), but the tablers take it as part of the room's flavoring and her schmaltzy songbag is well received.

In the holdover slot is Lili, a petite blonde with a Gallic approach. She does especially well with Cole Porter's "Allez Vous En" and "C'est Magnifique," from the Broadway tuner "Can-Can," and locks it up with a sprightly "La Fiacre." Another h.o. is Emery Deutsch, an old hand at this sort of setup. His fiddling during showtime milks such perennials as "When a Gypsy Makes His Violin Cry" and he enhances the room's romantic candlelight mood before the show as he strolls from table to table playing the waltzes that serve as an excellent side dish to sauerbraten.

Similar mood is purveyed by Toni Koves, who toys with the cimbalon; Jan Schaff at the piano, and singing emcee Carlo Hatvary. *Gros.*

Desert Inn, Las Vegas

Las Vegas, Nov. 25.

"Newcomers of 1928," Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton, Fifi D'Orsay, Billy Gilbert, Girl Dancers (8), Boy Dancers (4), Showgirls (4), Carlton Hayes Orch (20); written, produced and directed by Jackie Barnett; musical numbers staged and choreographed by Jon Gregory; arrangements and dance music by Dean Elliot; $3 minimum.

Jackie Barnett's "Newcomers of 1928" was a solid click when it preemed here earlier this year, and the second edition has lost none of the original impact. Basically it's the same show, with addition of Billy Gilbert enhancing its nostalgic and comedy value. Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi D'Orsay, none of whom take themselves seriously in this delightful streamlined musical, each has ample opportunity to show samples of the performing which made them famous.

Whiteman conducts the Carlton Hayes orch (20) in an abbreviated version of "Rhapsody in Blue" which features Mike Cooper at the 88; Richman and Vallee prove they still have class in a clever sketch where they kid their own song hits; Buster Keaton's distinctive artistry is shown in a classic pantomime scene in which he's joined by Whiteman, Richman and Vallee; Miss D'Orsay's perennial sex appeal ignites a very funny fashion show in which she sings a saucy song called "The Derriere"; and Gilbert pulls yocks with his w.k. sneezing routine.

Impreshes of Helen Kane, Texas Guinan and Helen Morgan are handled with unusual skill by Mitzi McCall, Cathy Stuart and Barbara Logan. Larry Grayson and Kitty Muldoon, a goodlooking team, admirably handle the production singing chores, while Tom Vickers and the pretty Earle Twins set the pace for the show's first-rate terping. Jon Gregory's choreography gives the production a big plus, and his "Get Rich Quick" number is one of the best ever seen in Vegas.

Ingeniously concocted by writer-producer-director Jackie Barnett, the package presents nostalgia in a new way which registers with both oldsters and youngsters. Show is skedded through Dec. 22. *Duke.*

Beverly Hills, Cincy

Cincinnati, Nov. 21.

Johnny Puleo & Harmonica Gang (6), George Tapps & Dancers (5), Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

A pleasing break from the conventional pattern of comic and singer toppers holds sway in this fortnight's session at Greater Cincy's ace nitery. Co-billers Johnny Puleo & His Harmonica Gang and George Tapps His Dancers make the change worthwhile, putting together a gay and lively 47 minutes. Backing them with two clever production numbers are the location Lindsay - Sapphire Dancers and Gardner Benedict's band.

Puleo and his five rascals, yearly visitors here, ga-ga ringsiders to a greater degree than of yore. The tiny headman, in his w.k. western outfit, seemingly takes more brushing than ever from his husky mouth harpists in his efforts to reach the mike. A champ in his line of panto, Puleo works the crew through a solid repertoire of pops and standards, topped off with their standout "Peg O' My Heart" waxing.

Tapps, who last appeared here as a single several years ago, has two young couples in his present group. Ballet, taps and flamenco are blended in six numbers over 24 minutes, including two solos by Tapps. He and his aides each make two or more wardrobe changes. Classy presentation concludes with interpretations of "Oklahoma" and "South Pacific" tunes. *Koll.*

Von Steuben, Wiesbaden

Wiesbaden, Nov. 18.

Dickie Bennett, Barry Authors and Howard Swinson, Pat Rosa, Werner Overheidt Orch (7).

The Hotel Von Steuben, top military hotel in Europe, has another adequate hour-long show featuring British entertainers.

Dickie Bennett, star of the show, is a returnee here who's very popular with the military audience, okay in his "Get Happy," but especially amusing in his imitations of Sinatra, Billy Daniels, Liberace, Vaughn Monroe, Dean Martin, Johnnie Ray, et al. Only trouble with the act is that his own singing style never comes across. He's a slender, appealing young lad with a pleasant voice, but should develop more of his own numbers.

Barry Authors and Howard Swinson are record-mimics, and the gimmick that sets their Spike Jones and Mario Lanza mouthings apart is that they play the records at an odd speed which distorts the singers and makes songs even more comic. A slight drawback in the show is that they, like Bennett, have a Ray imitation—and once a night is enough.

Pat Rosa, a staturesque blonde, adds the sex appeal for the show and has a juggling act on a unicycle. She tosses Indian clubs and also plays the harmonica while peddling the one-wheeler. *Haze.*

Fairmont, San Francisco

San Francisco, Nov. 21.

Gogi Grant, Ernie Heckscher Orch (11); $2 cover.

Gogi Grant, attractive, poised and gracious, shows a big, fine pops voice, meticulous phrasing and excellent choice of material in her 42-minute stint at the Fairmont Hotel's Venetian Room.

She comes on with "Best Things in Life Are Free," "As Time Goes By" and a super-duper "How Deep Is the Ocean." Then she switches into a couple of numbers from "Gigi," does a touching "Did He Ask About Me?" and moves into a medley of novelty songs, including "Barney Google," "Hold Tight," "Music Goes Down an' 'Round," "Mairzy Doats" and "Hound Dog."

These are followed by a beautifully arranged version of "Poor Butterfly," in which she hums a number of bars from Puccini's "Madame Butterfly" before going into the pops song, and she moves into "You and the Night and the Music," the inevitable "Wayward Wind" and finally a medley of Helen Morgan numbers, including "Why Was I Born?" "Bill" and "Can't Help Loving That Man." Crowd eats this up and she begs off with a lovely "Thanks for Everything."

Her voice is strong and pleasing and it's obvious that she's well-rehearsed and knows her business, for she doesn't let any between-songs chatter interrupt her act. Ernie Heckscher's orch plays a fine show, backing her solidly. Miss Grant's booked through Dec. 17. *Stef.*

Bon Soir, N. Y.

Alice Ghostley, Johnny Haymer, Mae Barnes, Jimmy Daniels, Three Flames, Murray Grand; $5 minimum.

Alice Ghostley, long a fave of the supper club circuit, is again fracturing 'em at the Bon Soir with her songs of sense and nonsense. Armed with a selection of wacky ditties which appeal to the sophisticates, Miss Ghostley socks them across in a completely winning manner. She's a master of the lifted eyebrow, the comedy shifting of a foot or a hand, and surprise facial expressions. And she has a voice to boot, an unusual asset for a performer, with the speciality that is Miss Ghostley's.

Her comedy repertoire is familiar by now, but it continues to be fresh and exciting, a statement that is backed up by the enthusiasm of the audience which brought her back for numerous encores before she begged off graciously at show caught. Singer, best remembered by legit theatregoers for her outing in "New Faces," also makes a strong impression when she lapses into a straight tune.

Johnny Haymer, a young comedian who shares the bill with Miss Ghostley, shows signs of promise in certain aspects of his routine, but in general he's a derivative comic who employs the mannerisms and material of a host of his present-day colleagues. He works over, without too much originality, the usual topics of homosexuality, psychiatry, television westerns, tv comercials, pix on tv, and horror films. He's best in a rock 'n' roll takeoff depicting a leather-jacketed juve delinquent in which he captures the flavor of the character and displays genuine thesping ability.

The Bon Soir regulars—emcee-singer Jimmy Daniels, the Three Flames, and Mae Barnes—pitch their wares, sometimes raucously but always with spirit, to the satisfaction of Bon Soir clientele. Murray Grand provides some neat pianistic interludes as well as backing, in conjunction with the Flames, for the acts. *Holl.*

Hotel Muehlebach, K. C.

Kansas City, Nov. 21.

Sophie Tucker, with Ted Shapiro, Larry Green Orch (8); $2-$2.50 cover, $2 beverage minimum.

The notice for this might well read, Sophie Tucker in her first appearance in the Terrace Grill, 'nuff said. But this is one of the night club events of the year here, and turns out to be about all the Terrace Grill can hold. There are extra tables all around, the cover is up from $1.50 usual top to $2.50, there is a beverage minimum added and food prices are upped slightly. Still it makes no difference to the populace, with a room full or them on hand for the opening and the reservation list heavy throughout the two weeks of the engagement.

There is just a chance that the hotel will even come out on the deal. Since this is one of the few recent experiences with a Fort Knox name here, it brings up the question of whether other gold-plated entertainment emissaries may be a good move to bolster the Grill trade. Some others are being sought and within the limits of the small capacity (300 or so, and still be able to slip between tables) there is reasonably good opportunity for the artist and for the room.

Opening show had a bit of an extra fillip with Virginia Graham on hand to introduce Miss Tucker, her first night club engagement in K.C. in 22 years. While kidding her 70-odd years, she shows a remarkable vitality and runs through eight or 10 numbers despite evident laryngitis. Some of her material is sharp and cleverly done, some is very risque, indeed, and some is time-tested beyond question. "No One's Going To Make an Old Lady Out of Me" is highly in character, while "Entertaining Papa" veers well into the blue. "Have Fun" is on a philosophical bent and thereby a contrast, while her "Second Sophie Tucker" is a trip down memory lane and the means of bringing in "Doing the Grizzly Bear," "Alabama Jubilee" and the renowned "Some of These Days." She plays through Dec. 4. *Quin.*

El Morocco, Montreal

Montreal, Nov. 21.

Vic Damone, Jack Durant, Lolita de Carlo with Remy & Kelly, Wally Aspell, Nick Martin Orch (11), Larry Moore Trio with Ann Somers; $1.50 cover.

Always a heavy fave with the elderly juves woh can afford the going nitery tabs, Vic Damone returns to El Morocco and this impeccable singer is still top-drawer in every respect.

Damone has the savvy and good taste with his songalog not only to satisfy the pro but also wow all levels of cafe life. Backed by his own pianist Robert Smale and drummer Marty Angelo, together with an enlarged band, Damone does nearly 50 minutes as he reprises his former hits, updates with such items as "Gigi" but gets biggest response from the everlasting Porter and Gershwin standards. A deft sense of timing and hep phrasing do much to bolster performance and his clincher of "Funny Valentine" with a special arrangement by his 88er is standout.

Comic Jack Durant amuses with an endless stream of husky stories about his wife and the problems of domesticity laced with the odd song, a few pratfalls and much kidding with ringsiders. Durant has a good time; everybody has a good time.

Dancer Lolita de Carlo with Remy and Kelly open show with two okay numbers. Miss de Carlo also spots a single during session which appeals visually because of her amply-endowed figure. *Newt.*

Koko Club, Phoenix

Phoenix, Nov. 21.

Marie Wilson, Royal Guards, Chop Chop & Charlene, Jimmy Wilcox Orch (6); $3 minimum.

The Marie Wilson Show, featuring the famous blonde, is 55 minutes of fast-paced song, dance and some comedy, but it would have to be labeled one of the weaker shows this spot has carried in quite a spell.

Miss Wilson gets okay support to back up her shenanigans by Chop Chop & Charlene, a duo that exposes some entertaining bits of Oriental mysticism. The pair work well together, sport lots of flash, and get across to entertain satisfactorily a three-quarters KoKo crowd.

Helping Miss Wilson out musically, The Royal Guards prove an adequate, but blustery, singing group; they should work farther from the mike if they expect to keep the front tables occupied.

Miss Wilson comes on in a skin-tight gown and uses her fine physical assets to every advantage. She presents the showtune, "Diamonds Are A Girl's Best Friend," in adequate fashion in spite of a trip to the piano to reassure herself on the lyrics. She scores best with a "young girl" sequence already having been showcased on Sullivan's show in which she plays the role of an autograph seeker outside Grauman's Chinese Theatre.

Loud guffaws were few and far between during her outing, with the audience restless and uneasy for most of the 55 minutes. *Jack.*

Bal Tabarin, N. Y.

Rose Hardaway, Tommy Allen, Versatiles (4), Line (6), Mario Dumont Trio; $4.50 minimum.

Chris Petroff, who has the lease-hold on the Bal Tabarin, one of New York's oldest niteries, is again resuming operation. Last year it was leased to another operator, and since its fame didn't spread too far, Petroff is back in the picture again.

Petroff is mixing his acts, apparently attempting new faces with some familiar items. A last-minute booking prior to the opening was Rose Hardaway who has been around the bistros since the days of the La Conga of a decade ago. Other act is Tommy Allen (New Acts).

Miss Hardaway is a vivid and energetic performer who puts on a colorful stint. She's a looker with a cafe-au-lait complexion who throws a well-groomed voice in a sultry manner. Negro singer has a nicely arranged group of standards which set her off well. A flame-colored form-fitting gown encases her nicely. Doffs the garb at the end for a bit of terping, but when she puts on a negligee and continues terping, it's a bit difficult inasmuch as the folds get in the way of her gams. Nonetheless, she gives the impression of being a torrid specimen and gets off to an impressive palm.

The showbacking is by the Versatiles, a four-man group who fill the lulls with an act all their own. The Mario Dumont Trio provides the Latin relief. A lively six-girl can-can line gives the layout a lot of vitality. *Jose.*

Sands, Las Vegas

Las Vegas, Nov. 25.

Nat King Cole, Rowan & Martin, Texas Copa Girls (13), Antonio Morelli Orch (17); created and staged by Jack Entratter; $3 minimum.

Nat King Cole's mellow pipery has eased back into the Copa Room, where the star is one of Jack Entratter's hottest attractions. This time around, Cole caps his turn as part of a daily production number with the Texas Copa Girls (13) where he sings "Cuba" in a colorful and lively setting. Other numbers include "St. Louis Woman," "Thou Swell," "I'm In Love" "But Not For Me," "Ballerina," "Mona Lisa," "Too Young," "Come Closer To Me," "The Party's Over" and "Just One of Those Things." Neat punctuation is an 88 solo of "I Want To Be Happy."

Dan Rowan & Dick Martin, top faves here for several years, provide a strong balance to the bill. The comedy team seems to improve with each outing, and in this the boys trot out a Morty Stevens arrangement of "Lazy River" in which both score with vocal blending. Film and tv exposure has added to the boxoffice potency of the act.

New production number choreographed by Bob Gilbert and Renne Stuart has bullfight theme and features the big voice of Steve Rossi singing "Granada." It shows off Antonio Morelli orch (17) to top effect. Show runs until Dec. 17, when Sammy Davis Jr. returns. *Duke.*

New Acts

TOMMY ALLEN
Impressions
20 Mins.
Bal Tabarin, N.Y.

Tommy Allen, a newcomer to the ranks of impressionists, is equipped with a minimal act. He's a tall pleasant looking chap and some of his portraits have a good likeness to the original. However, he's in dire need of material. He goes in for indigoisms unnecessarily and sometimes he's jarring on the sensitivities.

With this material, he's condemned to the smalltime. *Jose.*

KEN WELCH & MITZI COTTLE
Songs, Comedy
30 Mins.
Tree Club, Dallas

Another husband-and-wife team is on the nitery trail, to the advantage of tabtakers. Welch, a talented youngster, concocts the successful acts for Betty O'Neil, Bobo Lewis, Patricia Wilson and Carol Burnett (including "I Made a Fool of Myself Over John Foster Dulles"). Persuaded by Tree Club owner Norwood Ballow to show himself here, Welch has done it again — penning a neat, original club stint for himself and Mitzi, an ex-Benny Goodman band vocalist.

In two shows nightly Welch has framed amusing, exciting and well-paced original bits in the animated act. During the vocals, Mitzi piano-sits, joins Ken on the piano bench for duets and both sit on stools for duets as he keys an accordion for backdrop music. She, a cute blonde, and he, a handsome youngster, provide clever patter between songs. Bubbly humor threads the show, except for yocks, on fresh bits such as "Optimist," "Old Fashioned," "Speed of Light," "You're Mad," and the hilarious "I'm Starting My Diet Tomorrow." *Bark.*

Hotel Plaza, N. Y.

Jacqueline Francois, Jack Elliott ensemble (4), *Ted Straeter and Mark Monte Orchs; $2.50 cover weekdays, $3 weekends.*

Among a plethora of French chanteuses, Jacqueline Francois stands out for the simple reason that she's an accomplished artist as well as a very competent and appealing performer. This is her third return to the Persian Room of the Plaza, and once again she weaves the kind of magic that has the customers mitting for more.

It's a topnotch show that Miss Francois puts on, and in a sense it's an unusual one, too, because she's distinctly not a personality kid trying to get by via the charm act. It's one of the most engaging aspects of her act that she's billed as a singer—and she sings, vivaciously, with a fullthroated Parisian verve and a sort of "take me or leave me" attitude towards her public which is unique and refreshingly different.

Her repertoire is full of lights and shadow, and possible a little heavy on the sad and dramatic side. That's a pity, because she's never better than in a comedy routine, in which her voice gets support from an expressive face and a pair of hands that know at all times where they belong. Being no technique at all, i.e., nothing more than a desire to get up there and sing, it's the best technique of 'em all.

There's little time wasted in this show with patter, and—fortunately—equally little time with that frequently tedious boite habit of making English lyrics fit French tunes. Miss Francois does some of that, of course, as a gesture to those who don't dig the French accent, but she knows where to draw the line.

"Pour Une Femme" gets the show off to a fast start. This segues into "Le Ciel," "La Vie Mondaine" and a well-paced medley which in turn becomes "Bilbao," a fun number, exquisitely performed. Chason des Rues and Gerry Mulligan's "Jeru" go next and after that the w.k. "September Song" (in French) and "On Ne Sait Jamais," sung with a lilt. "Zombo" is a nice rhythm piece and "Un Jour Tu Verras" has the French schmaltz everyone expects. "Lullaby of Birdland" (in French) and "Mademoiselle de Paris" bring up the rear.

Miss Francois is backed up by her arranger, Jack Elliott, at the piano, and a male trio on drum, bass and xylophone. The combo is very effective and Elliott's backing on the keys is both clever and expert.

Whole show is fresh and imaginative and Miss Francois captivates the ringsiders in this attractive room. Ted Straeter and orch provide the very danceable music alternating with Mark Monte's Continentals. *Hift.*

Riviera, Las Vegas

Las Vegas, Nov. 18.

"Ziegfeld Follies," Jane Morgan, Dickie Henderson, Helen Wood, Andrea Dancers (3), *Ving Merlin & Lynda, Bill Shirley, Sue Ann Langdon, Dorothy Dorben Dancers* (18), *Ray Sinatra Orch* (12); *Produced by Lou Walters; presented by Sammy Lewis, $3 minimum.*

Lou Walters and Sammy Lewis have brought a handsomely mounted musical revue to the Clover Room which they have tagged "The Ziegfeld Follies." It's reminiscent of the Ziegfeld extravaganzas in that it is an omnibus of music, songs, dancing, comedy, lavish sets and pretty girls—and it pays off as one of the best shows ever to play the Riviera. Jane Morgan and Dickie Henderson headline.

Miss Morgan seems to be just right for this type of show—she's a sophisticated looker who socks showmanship into her excellent singing voice. She combines confidence and ease into her turn, offering "Friendship," a medley of American songs sung in French ("No Business Like Show Business," "Yellow Rose of Texas," "Mr. Sandman" and "Davy Crockett"), "Fascination," "You Make Me Feel So Young," "The Day The Rains Came," a Ziegfeld medley (in which she does okay impreshes of Ziegfeld stars and their trademark songs), and "All The Way." She flashes an expensive wardrobe, and she knows how to wear it. Ernest Bragg gives her a strong assist on the 88.

Henderson, the British comedian, is a fine balance for the singing star. His suave, low-pressure comedy got off to a slow start on opening night, but once he got the audience with him, he could do no wrong. His takeoff on tv westerns, his impresh of Marlon Brando and Rod Steiger, his pantomime of a Venus de Milo sculptor, his burley skit as an insurance man, his impresh of a "gold record" singer and a singer who gets entangled in the microphone cord are all very funny—and he gets solid yocks to prove it.

The Andrea Dancers, two males and a femme, are graceful adagioists with split-second timing highlighted by the girl doing a triple somersault before landing in the arms of her partners.

Show's pace is slackened somewhat by violin team of Ving Merlin & Lynda, an archaic-type act featuring talking fiddles. Helen Wood, a beautiful ballerina, fits neatly into the festivities with brilliant fluidity of motion which stamps her as an embryonic great. Bill Shirley and Sue Ann Langdon carry the production chirping chores with finess, and the showgirls and ponies (18) would have had no trouble being approved by Mr. Ziegfeld. Ray Sinatra and orch (12) do a topnotch job of backing. Show is skedded for eight weeks, with Red Skelton replacing Miss Morgan for the final two frames. *Duke.*

Tidelands, Houston

Houston, Nov. 18.

Marie McDonald with Ted Fio Rito, Jackie Miles, Don Cannon Orch (10); *No cover or minimum.*

Miss McDonald has a successful right night at the Tidelands Motor Inn's private Tidelands Club only because the management set aside three nights (17,18-19) as "opening night" for the new club.

On night caught (18) the thrush's act had body (37½-24-37) and warmth, and she responded well to heavy palming. But not so on the first opening night, which was one of those things. Enroute to Houston for the engagement, the star's plane made a forced landing, delaying her arrival and causing her to miss the rehearsal. She appeared nervous and had a cold, the mike seemed to want to get into the act, and lighting cues were missed. When a ringsider heckled, Miss McDonald said, "Why, I could buy and sell you!" To some, this was the funniest line of the night, as she directed the barb at one of Texas' better known millionaires.

As the thrush was leaving the club, she fainted and fell forward on her face.

At the next opening night, Miss McDonald came on to a warm ovation and had the crowd with her from her opening "Wanting to Know You" to the appropriate closing, "Body and Soul."

She does a medley entitled "Around the World in Eight Minutes," another medley from a new disk album and such standards as "It's the Wrong Time" and "Somewhere Over the Rainbow" during her 35 minutes. She shows better when her voice is strong and her dialog soft. Miss McDonald's personal musical director, Ted Fio Rito, plays a medley of seven songs he penned while she makes a costume change.

Jackie Miles gets good mileage from his Las Vegas, gambling and cartoon characters gags, and he begs off with the aud wanting more.

The beefed-up Don Cannon house orch (10) backs the show in good style, but the band'll be better when Cannon is tipped that his music is too loud for this house. The Rose Murphy Trio with Slam Stewart will move in Dec. 1. *Skip.*

Steuben's, Boston

Boston, Nov. 20.

Cordalins (4), *Eddie Garson, Don Dennis, Laurie Stuart, Tony Bruno Orch* (5); *$2.50 minimum.*

Cordalins, four auburn-topped femme lookers, three on violins and one on accordion, win big rounds in Max & Joe Schneider's nitery. Boniface Arnold Benak had the ropes up opening night (20), and the foursome—Betty, Dorothy, Nancy and Teresa handsomely gowned in green—took the aud on a musical toot around the world terping to the appropriate music of each country. Proceeding from Baghdad to Dublin to Paris to Tennessee, they whirl, swoop and tap to their own music, doing Oriental style terp, Irish jigs, can-can, etc., and wind up with terrific square dance, oldfashioned hoedown with appropriate verbiage. Act has great visual impact and gets over big with family trade.

Don Dennis, singing emcee, gets off a rousing "Wunderbar," and segues to "With a Song in My Heart," rounding off with solid "Bluebell" for heavy mitting.

Eddie Garson, clever ventriloquist, yocks it up with his Latino dummy, Chico Chico, garnering large laugh segs. Laurie Stuart opens the show with trick unicycle riding, juggling atop a high bike, and bringing on a dog in a suitcase for some cute tricks. Tony Bruno cuts the show expertly. Th[illegible]ut exits Dec. 3. *Guy.*

Cocoanut Grove, L. A.

Los Angeles, Nov. 21.

Eartha Kitt, The Dunhills (3), *Freddy Martin Orch* (17); *$2-$2.50 cover. $3 minimum.*

In a flame-colored gown, with her flame-colored voice, Eartha Kitt made her Cocoanut Grove bow Wednesday (19) night for a two-week stand. It is a fast act and Miss Kitt does not waste her time or the audience's with between-songs chatter. The act has apparently been altered somewhat as a nod to the decorus standards of this room, but it still swings wide and wicked. Entertainment director Gus Lampe reports good advance reservations for the show, which has the dancing Dunhills as a strong opener.

Miss Kitt weaves her turn around the songs that have been identified with her, special material and special treatment of standards. She starts high and fast with "Independent," runs through "Witch," "Ain't Misbehavin'" "Love Is a Gamble," "Let's Begin," and "An Old-Fashioned Girl." She does a "Fever"-ish rendition of "Little White Lies," and segues into a monolog from her new film, "Anna Lucasta." It fits well and will probably be a show-stopper after the picture is released and it has more association for audiences. Miss Kitt strips down to a glamorized hula skirt for "Sister Kate," and finishes with three of her best-known numbers, "I Want to Be Evil," "Santa Baby" and "C'est Si Bon."

Opening night, the singer recalled that her last (and only previous) appearance at the Grove was five years ago at a "command performance" for visiting Queen Fredericka of Greece. At that time, her rendition of "Evil" stirred L.A.'s Mayor Norris Poulson to deplore her choice in the performers entertaining the queen. Miss Kitt now deadpans that "Mayor Poulson made me a star" by his comments.

The Dunhills, three male dancers, do the kind of act too seldom seen these days. Properly done—as these boys do it—it is both nostalgic and exciting. They use precision tap, done with ease and humor, a specialty based on South African dance rhythms, and finish with a straw-hat-and-stick sand-shuffle that makes theirs a superior opener.

Freddy Martin and his orch do a smart overture of "Cumana," and provide their usual bright dance sets. Miss Kitt's turn runs about 40 minutes, the Dunhills take 15, and the overture rounds it out to about an hour a show. *Powe.*

Americana, Miami B.

Miami Beach, Nov. 22.

Jose Greco & Co., Lee Martin Orch; $2.50-$5 *minimum.*

Jose Greco and his talented troupe are playing their annual date in the Bal Masque of this plushery and pulling them in as if it were the height of the winter season.

His potency at the b.o. is matched by the 60-odd minutes of Spanish folk and flamenco terpings he has devised. Although displaying concert stage overtones, Greco has staged his troupe with a commercial flair that is tailored for a smart cafe and he keeps the "oles" and table pounding on high throughout, whether it be solo or with members of the company.

There's no break as he moves his troupe through its paces. The group numbers are deftly balanced and smooth flowing, the patterns achieved with a casual air that adds to impact. Best of these is the interp of Ravel's "Bolero," a palm-pounding sequence. Rosario Caro is an outstanding exponent of the Iberian art, as is Lupe Del Rio. Sequence of a folk dance with Greco and two femmes is a delight in its panto-storytelling. Finale, a wedding festival, is a fitting climaxer to a sparkling performance by Greco and his aides including Paco Fernandez, Ramon Velez, Dolores Del Carmen, Maira Angeles, Teresa Montes, Curro Rodriguez, Pablo Medina, Maria Medina, Paul Haakon. Guitar solo by Ricardo Blasco is stamped with virtuosity. Due end of week is Jonathan Winters. *Lary.*

Queen Elizabeth, Mont'l

Montreal, Nov. 18.

Monique Van Vooren (with Les 3 Garcons), Denny Vaughan Orch (12), *Les 3 Bars;* $2.50-$3 *cover.*

When Belgium chanteuse Monique Van Vooren first played the Ritz Cafe in Montreal several years ago she was just an attractive chirper with little out of the ordinary except a well-endowed appearance. A slight comedic strain came through occasionally but was never developed. However, at current stand in the elegant Salle Bonaventure of the Queen Elizabeth Hotel this latent talent comes to the fore with a plus to make her one of the most entertaining performers yet to grace this room.

Fashionably gowned, as usual, and backed by three males who can both dance and sing, Miss Van Vooren whams over a solid 60 minutes to score heavily to a capacity house at show caught. Material for the most part is of a special nature and all dealing, natch, with the foibles and fancies of love. Belting something rowdy like "Talk To Him," thrush switches to a sultry torchant "If You Only Knew" with the finesse of a pro and then to "Marie the Mink" for salvos. A softshoe routine by the three boys gives her a breather for change of costume and she returns in a simple black dress to do a satire-comedy bit on the melodramatic chirpers found in the cellar boites of Paris. A third costume change for her finale is effective but at the moment lacks the individuality shown in previous offerings.

Although the basic talents of Miss Van Vooren are ever present, kudos go to her manager-husband, Gerry Purcell, for an attractive staging job; to Lee Sherman for his choreography and to Allan Jeffries and Carl Eugster for their songs and arrangements.

Additional plus to femme is the music of Denny Vaughan and his orch. Vaughan, who opened the room several months ago, returns for an indefinite stay and between shows, a new trio, Les 3 Bars, spells the Vaughan orch for customer dancing, Miss Van Vooren is in until Dec. 6 with the Dornan Bros. to follow. *Newt.*

Riverside, Reno

Reno, Nov. 21.

John Raitt, Sid Krofft, Starlets (8), *Eddie Fitzpatrick Orch* (10); *$2 minimum.*

Auditor reaction to the powerful and emoting lyrics as expressed by John Raitt—making his debut before the saloon set in the Riverside's plush Olympic Room—indicates but one conclusion: solid success on the bistro circuit.

The personable singer (established on Broadway, in tv and in Hollywood) scores effortlessly with a style and command exuding stage perfection and unquestioned vocal capabilities during his varied 11-title melange.

From opener "Shad Rach" to his closing soliloquy from "Carousel," the darkhaired singer holds positive attention through 30-minute turn before the spot. An empathic delivery of "Hello, Young Lovers" —sans mike—affords early assurance of plaudits from the girl gender as Raitt effects stageside intimacies. His offering of "Boll Weevil" adds novel diversion to the half-hour onstage, and an English version of "Barber of Seville" rates superlatives—what with its diction problems.

Taking advantage of past pro endeavors, Raitt shows his big voice to full control and volume on "Hey There," "The Girl That I Marry," "Oh, What A Beautiful Mornin'" and "If I Loved You."

At the piano for the Raitt debut is spouse Marge, introed from stage and endorsed for looks and ability.

Warmer for the Raitt headlining is Sid Krofft, the most accomplished puppeteer ever to play a Reno house. With well-planned lighting (and Krofft in non-distracting black suiting) his puppet world is animated into life on a string. Opener with five Oriental mannequins manipulated at the same time proves ability. The smart, well-costumed figures include boy-girl Negro team, a blonde stripper and her dressing table, and a disjointed skelton in a phosphorescent offering. Effective begoff is a puppet in a Sid Krofft mimic, with his own puppet.

Bracketing the double bill are the Starlets in Moro-Landis productions. Eddie Fitzpatrick's orch handles difficult show more than capably. Bill runs to Dec. 3. *Long.*

Cresecendo, Houston

Houston, Nov. 18.

Marquez Sisters, Jose Ortiz Orch (5); *no cover or minimum.*

The lively Marquez Sisters, Olga, Carrie and Tina, found a small opening audience but heavy mitting for their nine-number, 30-minute act at Club Crescendo. The Cuban sisters run through a Cuban medley, "Isle of Paris" in cha cha tempo, "Babalu," "Apambichao," "Granada," a rock 'n' roll go-round, "Jalisco," "Hey Cumpare" and "Mambo No. 5."

Brunet Olga does some comic mugging and sometimes handles the maracas, while Carrie and Tina play guitars and the bongos. The girls display fine harmony and solid shapes, and their dancing is nearly as good. *Skip.*

Palmer House, Chi

Chicago, Nov. 20.

Los Chavales de Espana (11) *with Isabela & Miguel; Ben Arden Orch* (11); *$2 cover.*

Purely in terms of musical expression, Los Chavales de Espana (the Kids From Spain) are as fine a cabaret toroupe as before. Louis Bona's flamenco guitar is still skillful and sensitive, for example, and the Catalonian flavor of all hands is still very much to the taste. But the pacing, per their Empire Room preem kicking off their third stand here, isn't what it was. Presentation has become almost static—absent is the quasi-spontaneity and such droll inventions as there once were. And Bona's "For our next number. . ." announcements only accent this condition.

Program includes Franco and Russian melodies as well as Spanish titles. Check-payers found the best of the bunch to be a gypsy-type Bona original, scored for solo guitar and flamenco footwork to instrumental accomp. Dancers Isabela & Miguel are spotlighted twice earlier to provide virtually the only excitement via flamboyant twists and turns. Theirs is high-style commercial terping, and duo should be used to better advantage.

Ben Arden's tunesters provide their usual sharp dansapation before and after shows. Harpo & Chico Marx are next Dec. 21. *Pit.*

Hotel Astor, N. Y.

Irving Fields Trio; $3 *minimum, Fri.-Sat. after* 9:30.

After experimenting with a jazz mood for about a month, the Hotel Astor's renovated Broadway Cocktail Lounge is striking a more familiar note with the Irving Fields Trio. Combo has been on the hotel room grind for close to 16 years and has the musical demands of such spots down pat. It's also familiar with the beat that goes over in New York, having put in long stretches at the St. Moritz and the Park-Sheraton, so it looks like the Broadway Cocktail Lounge is now on the right melody track.

Fields is a capable keyboarder with a wide musical range. Ballads, rhythm and Latinos are easily and swiftly delivered for cocktail and dinner listening. On weekends after 9:30 p.m., when the minimum goes into effect, management rolls up the rug for the terp crowd. Although Fields was caught for review during the cocktail session, it's a safe bet to assume the trio would do okay by the dancers, too.

The Fields' style is crisp and neat and even when he dresses up an item with a production styling, it comes across in clear melodic strokes. He gets expert aid from his bass and drums backing.

The service staff, too, is a plus that ought to help the room build as a pre-and-post theatre spot. Headed by maitre d'Jan, whose credits range from London's Siegi's to New York's Little Club, the seating and serving are run off in a slickly tailored style. *Gros.*

Le Sexy, Paris

Paris, Nov. 25.

Gerard Sety, Wasta, Potassi, Ravik & Raps, Ruman & Kita, Julien, Carole Ryva, Lucia Berry, Corine Chambord, Rita Cadillac & Roger Stephani, Rita Renoir, Tilda Helene, Simone Clarys, Lucia & Jose; $5 *minimum.*

As the name of this Champs-Elysees cellar club implies, there are plenty of strip acts—eight, in fact. But the youthful chassis and production invention make this all rather amusing and palatable rather than straight erotic. With a solid bevy of straight visual acts, this shapes as a show for tourists and regulars alike, and it looks to keep its popularity in these days of fading clubs here.

In spite of all the nudity, Gerard Sety is the real red meat of the show. Tall, personable comic patters drily and wittily while he transforms himself, by deft clothing usage, into an Indian chief, Samurai warrior, onelegged pirate, etc., to make this a most engaging offbeat act and a natural for Yank boite and tv chances. Sety speaks English well and, if he can fit his patter to it, is ready for the U.S.

Wasta does a drunk-acro act that is daring and unique on the tiny stage and the confines of this small room. Potassi is a glib, suave magico and Ravik & Raps enliven proceedings with a zesty, fast-paced rollerskating series of arabesques every on the dance bit with more grinds than a coffee mill, and Rita Renoir cavorts behind a beaded curtain for her exotic effect. The rest of the peelers are all well-balanced and frenetic and show up well. Show is in for the season. *Mosk.*

Shoreham, Wash.

Washington, Nov. 18.

Nelson Eddy with Gale Sherwood; Al Donahue Orch.; $2 cover.

For a sophisticated crowd of the type which gathers at the Shoreham Hotel's Blue Room, Nelson Eddy & Gale Sherwood leave nothing to be desired in entertainment.

The social set smashed their hands on opening night in a manner to which they are not accustomed to express their approval of an act which combines superb music, comedy relief and a chance to inspect a large portion of Miss Sherwood's natural charms. She winds up in a harem costume which is little more than a bikini with chiffon here and there to keep it in the chic, non-vulgar class. A glittering rhinestone pin is held to her navel with the kind of double-sized adhesive tape which men used to keep toupees in place.

Miss Sherwood, a real looker with voice, oozes personality with a cuteness that clicks solidly. Eddy's voice seems to grow with age. And while comedy comes a little hard for him, it doesn't with his partner. Her imitation of an insulting Brooklyn housewife in the audience (done offstage through a loudspeaker among the tables) is highly amusing.

While she is a show-stealer, Eddy gets a tremendous reception for songs which made him famous —"Shortnin' Bread," "Rose Marie," "Stout Hearted Men," etc. He also goes over big with imitations of Nat King Cole (his best), Elvis Presley, Vaughn Monroe, Jerry Lewis, Arthur Godfrey and others.

Duos are smash as the two undertake familiars such as "One Alone," "Wunderbar," "Indian Love Call" and others the crowd expects and wants. There were several encores for the show, which stays two weeks.

Al Donahue Orch, highly popular here since the room's September opener, continues for dancing hours. *Carp.*

House of Vienna, N. Y.

Victoria Sherry, Lili, Emery Deutsch, Toni Koves, Carlo Hatvary, Jan Schaff; no cover or minimum.

The Continental flavor that George Eberhardt puts into the kitchen and on the stage at his House of Vienna on East 79th St. gives the room a double-barrelled attraction. Eberhardt is assured of a solid dinner biz for the first show which goes off at 9 p.m., but there's enough of a gemutlich air to the room to bring in the drink-outlates for the 11 p.m. and 1 a.m. shows on the weekends. The east-side area is getting a big residential buildup and the H. of V. will pick up a following along with it.

Newcomer to Eberhardt's current layout is soprano Victoria Sherry, She's got a standard, high-pitched styling that works well on such as Noel Coward's "Zigeuner" and an item out of Johann Strauss' "Die Fledermaus." Her delivery and demeanor are right out of Shubert (J. J., not Franz), but the tablers take it as part of the room's flavoring and her schmaltzy songbag is well received.

In the holdover slot is Lili, a petite blonde with a Gallic approach. She does especially well with Cole Porter's "Allez Vous En" and "C'est Magnifique," from the Broadway tuner "Can-Can," and locks it up with a sprightly "La Fiacre." Another h.o. is Emery Deutsch, an old hand at this sort of setup. His fiddling during showtime milks such perennials as "When a Gypsy Makes His Violin Cry" and he enhances the room's romantic candlelight mood before the show as he strolls from table to table playing the waltzes that serve as an excellent side dish to sauerbraten.

Similar mood is purveyed by Toni Koves, who toys with the cimbalon; Jan Schaff at the piano, and singing emcee Carlo Hatvary. *Gros.*

Desert Inn, Las Vegas

Las Vegas, Nov. 25.

"Newcomers of 1928," Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton, Fifi D'Orsay, Billy Gilbert, Girl Dancers (8), Boy Dancers (4), Showgirls (4), Carlton Hayes Orch (20); written, produced and directed by Jackie Barnett; musical numbers staged and choreographed by Jon Gregory; arrangements and dance music by Dean Elliot; $3 minimum.

Jackie Barnett's "Newcomers of 1928" was a solid click when it preemed here earlier this year, and the second edition has lost none of the original impact. Basically it's the same show, with addition of Billy Gilbert enhancing its nostalgic and comedy value. Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi D'Orsay, none of whom take themselves seriously in this delightful streamlined musical, each has ample opportunity to show samples of the performing which made them famous.

Whiteman conducts the Carlton Hayes orch (20) in an abbreviated version of "Rhapsody in Blue" which features Mike Cooper at the 88; Richman and Vallee prove they still have class in a clever sketch where they kid their own song hits; Buster Keaton's distinctive artistry is shown in a classic pantomime scene in which he's joined by Whiteman, Richman and Vallee; Miss D'Orsay's perennial sex appeal ignites a very funny fashion show in which she sings a saucy song called "The Derriere"; and Gilbert pulls yocks with his w.k. sneezing routine.

Impreshes of Helen Kane, Texas Guinan and Helen Morgan are handled with unusual skill by Mitzi McCall, Cathy Stuart and Barbara Logan. Larry Grayson and Kitty Muldoon, a goodlooking team, admirably handle the production singing chores, while Tom Vickers and the pretty Earle Twins set the pace for the show's first-rate terping. Jon Gregory's choreography gives the production a big plus, and his "Get Rich Quick" number is one of the best ever seen in Vegas.

Ingeniously concocted by writer-producer-director Jackie Barnett, the package presents nostalgia in a new way which registers with both oldsters and youngsters. Show is skedded through Dec. 22. *Duke.*

Beverly Hills, Cincy

Cincinnati, Nov. 21.

Johnny Puleo & Harmonica Gang (6), George Tapps & Dancers (5), Lindsay-Sapphire Dancers (9), Bill Raymond, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

A pleasing break from the conventional pattern of comic and singer toppers holds sway in this fortnight's session at Greater Cincy's ace nitery. Co-billers Johnny Puleo & His Harmonica Gang and George Tapps His Dancers make the change worthwhile, putting together a gay and lively 47 minutes. Backing them with two clever production numbers are the location Lindsay - Sapphire Dancers and Gardner Benedict's band.

Puleo and his five rascals, yearly visitors here, ga-ga ringsiders to a greater degree than of yore. The tiny headman, in his w.k. western outfit, seemingly takes more brushing than ever from his husky mouth harpists in his efforts to reach the mike. A champ in his line of panto, Puleo works the crew through a solid repertoire of pops and standards, topped off with their standout "Peg O' My Heart" waxing.

Tapps, who last appeared here as a single several years ago, has two young couples in his present group. Ballet, taps and flamenco are blended in six numbers over 24 minutes, including two solos by Tapps. He and his aides each make two or more wardrobe changes. Classy presentation concludes with interpretations of "Oklahoma" and "South Pacific" tunes. *Koll.*

Von Steuben, Wiesbaden

Wiesbaden, Nov. 18.

Dickie Bennett, Barry Authors and Howard Swinson, Pat Rosa, Werner Overheidt Orch (7).

The Hotel Von Steuben, top military hotel in Europe, has another adequate hour-long show featuring British entertainers.

Dickie Bennett, star of the show, is a returnee here who's very popular with the military audience, okay in his "Get Happy," but especially amusing in his imitations of Sinatra, Billy Daniels, Liberace, Vaughn Monroe, Dean Martin, Johnnie Ray, et al. Only trouble with the act is that his own singing style never comes across. He's a slender, appealing young lad with a pleasant voice, but should develop more of his own numbers.

Barry Authors and Howard Swinson are record-mimics, and the gimmick that sets their Spike Jones and Mario Lanza mouthings apart is that they play the records at an odd speed which distorts the singers and makes songs even more comic. A slight drawback in the show is that they, like Bennett, have a Ray imitation—and once a night is enough.

Pat Rosa, a staturesque blonde, adds the sex appeal for the show and has a juggling act on a unicycle. She tosses Indian clubs and also plays the harmonica while peddling the one-wheeler. *Haze.*

Fairmont, San Francisco

San Francisco, Nov. 21.

Gogi Grant, Ernie Heckscher Orch (11); $2 cover.

Gogi Grant, attractive, poised and gracious, shows a big, fine pops voice, meticulous phrasing and excellent choice of material in her 42-minute stint at the Fairmont Hotel's Venetian Room.

She comes on with "Best Things in Life Are Free," "As Time Goes By" and a super-duper "How Deep Is the Ocean." Then she switches into a couple of numbers from "Gigi," does a touching "Did He Ask About Me?" and moves into a medley of novelty songs, including "Barney Google," "Hold Tight," "Music Goes Down an' 'Round," "Mairzy Doats" and "Hound Dog."

These are followed by a beautifully arranged version of "Poor Butterfly," in which she hums a number of bars from Puccini's "Madame Butterfly" before going into the pops song, and she moves into "You and the Night and the Music," the inevitable "Wayward Wind" and finally a medley of Helen Morgan numbers, including "Why Was I Born?" "Bill" and "Can't Help Loving That Man." Crowd eats this up and she begs off with a lovely "Thanks for Everything."

Her voice is strong and pleasing and it's obvious that she's well-rehearsed and knows her business, for she doesn't let any between-songs chatter interrupt her act. Ernie Heckscher's orch plays a fine show, backing her solidly. Miss Grant's booked through Dec. 17. *Stef.*

Bon Soir, N. Y.

Alice Ghostley, Johnny Haymer, Mae Barnes, Jimmy Daniels, Three Flames, Murray Grand; $5 minimum.

Alice Ghostley, long a fave of the supper club circuit, is again fracturing 'em at the Bon Soir with her songs of sense and nonsense. Armed with a selection of wacky ditties which appeal to the sophisticates, Miss Ghostley socks them across in a completely winning manner. She's a master of the lifted eyebrow, the comedy shifting of a foot or a hand, and surprise facial expressions. And she has a voice to boot, an unusual asset for a performer, with the speciality that is Miss Ghostley's.

Her comedy repertoire is familiar by now, but it continues to be fresh and exciting, a statement that is backed up by the enthusiasm of the audience which brought her back for numerous encores before she begged off graciously at show caught. Singer, best remembered by legit theatregoers for her outing in "New Faces," also makes a strong impression when she lapses into a straight tune.

Johnny Haymer, a young comedian who shares the bill with Miss Ghostley, shows signs of promise in certain aspects of his routine, but in general he's a derivative comic who employs the mannerisms and material of a host of his present-day colleagues. He works over, without too much originality, the usual topics of homosexuality, psychiatry, television westerns, tv comercials, pix on tv, and horror films. He's best in a rock 'n' roll takeoff depicting a leather-jacketed juve delinquent in which he captures the flavor of the character and displays genuine thesping ability.

The Bon Soir regulars—emcee-singer Jimmy Daniels, the Three Flames, and Mae Barnes—pitch their wares, sometimes raucously but always with spirit, to the satisfaction of Bon Soir clientele. Murray Grand provides some neat pianistic interludes as well as backing, in conjunction with the Flames, for the acts. *Holl.*

Hotel Muehlebach, K. C.

Kansas City, Nov. 21.

Sophie Tucker, with Ted Shapiro, Larry Green Orch (8); $2-$2.50 cover, $2 beverage minimum.

The notice for this might well read, Sophie Tucker in her first appearance in the Terrace Grill, 'nuff said. But this is one of the night club events of the year here, and turns out to be about all the Terrace Grill can hold. There are extra tables all around, the cover is up from $1.50 usual top to $2.50, there is a beverage minimum added and food prices are upped slightly. Still it makes no difference to the populace, with a room full or them on hand for the opening and the reservation list heavy throughout the two weeks of the engagement.

There is just a chance that the hotel will even come out on the deal. Since this is one of the few recent experiences with a Fort Knox name here, it brings up the question of whether other gold-plated entertainment emissaries may be a good move to bolster the Grill trade. Some others are being sought and within the limits of the small capacity (300 or so, and still be able to slip between tables) there is reasonably good opportunity for the artist and for the room.

Opening show had a bit of an extra fillip with Virginia Graham on hand to introduce Miss Tucker, her first night club engagement in K.C. in 22 years. While kidding her 70-odd years, she shows a remarkable vitality and runs through eight or 10 numbers despite evident laryngitis. Some of her material is sharp and cleverly done, some is very risque, indeed, and some is time-tested beyond question. "No One's Going To Make an Old Lady Out of Me" is highly in character, while "Entertaining Papa" veers well into the blue. "Have Fun" is on a philosophical bent and thereby a contrast, while her "Second Sophie Tucker" is a trip down memory lane and the means of bringing in "Doing the Grizzly Bear," "Alabama Jubilee" and the renowned "Some of These Days." She plays through Dec. 4. *Quin.*

El Morocco, Montreal

Montreal, Nov. 21.

Vic Damone, Jack Durant, Lolita de Carlo with Remy & Kelly, Wally Aspell, Nick Martin Orch (11), Larry Moore Trio with Ann Somers; $1.50 cover.

Always a heavy fave with the elderly juves woh can afford the going nitery tabs, Vic Damone returns to El Morocco and this impeccable singer is still top-drawer in every respect.

Damone has the savvy and good taste with his songalog not only to satisfy the pro but also wow all levels of cafe life. Backed by his own pianist Robert Smale and drummer Marty Angelo, together with an enlarged band, Damone does nearly 50 minutes as he reprises his former hits, updates with such items as "Gigi" but gets biggest response from the everlasting Porter and Gershwin standards. A deft sense of timing and hep phrasing do much to bolster performance and his clincher of "Funny Valentine" with a special arrangement by his 88er is standout.

Comic Jack Durant amuses with an endless stream of husky stories about his wife and the problems of domesticity laced with the odd song, a few prattfalls and much kidding with ringsiders. Durant has a good time; everybody has a good time.

Dancer Lolita de Carlo with Remy and Kelly open show with two okay numbers. Miss de Carlo also spots a single during session which appeals visually because of her amply-endowed figure. *Newt.*

Koko Club, Phoenix

Phoenix, Nov. 21.

Marie Wilson, Royal Guards, Chop Chop & Charlene, Jimmy Wilcox Orch (6); $3 minimum.

The Marie Wilson Show, featuring the famous blonde, is 55 minutes of fast-paced song, dance and some comedy, but it would have to be labeled one of the weaker shows this spot has carried in quite a spell.

Miss Wilson gets okay support to back up her shenanigans by Chop Chop & Charlene, a duo that exposes some entertaining bits of Oriental mysticism. The pair work well together, sport lots of flash, and get across to entertain satisfactorily a three-quarters KoKo crowd.

Helping Miss Wilson out musically, The Royal Guards prove an adequate, but blustery, singing group; they should work farther from the mike if they expect to keep the front tables occupied.

Miss Wilson comes on in a skin-tight gown and uses her fine physical assets to every advantage. She presents the showtune, "Diamonds Are A Girl's Best Friend," in adequate fashion in spite of a trip to the piano to reassure herself on the lyrics. She scores best with a "young girl" sequence already having been showcased on Sullivan's show in which she plays the role of an autograph seeker outside Grauman's Chinese Theatre.

Loud guffaws were few and far between during her outing, with the audience restless and uneasy for most of the 55 minutes. *Jack.*

Bal Tabarin, N. Y.

Rose Hardaway, Tommy Allen, Versatiles (4), Line (6), Mario Dumont Trio; $4.50 minimum.

Chris Petroff, who has the leasehold on the Bal Tabarin, one of New York's oldest niteries, is again resuming operation. Last year it was leased to another operator, and since its fame didn't spread too far, Petroff is back in the picture again.

Petroff is mixing his acts, apparently attempting new faces with some familiar items. A last-minute booking prior to the opening was Rose Hardaway who has been around the bistros since the days of the La Conga of a decade ago. Other act is Tommy Allen (New Acts).

Miss Hardaway is a vivid and energetic performer who puts on a colorful stint. She's a looker with a cafe-au-lait complexion who throws a well-groomed voice in a sultry manner. Negro singer has a nicely arranged group of standards which set her off well. A flame-colored form-fitting gown encases her nicely. Doffs the garb at the end for a bit of terping, but when she puts on a negligee and continues terping, it's a bit difficult inasmuch as the folds get in the way of her gams. Nonetheless, she gives the impression of being a torrid specimen and gets off to an impressive palm.

The showbacking is by the Versatiles, a four-man group who fill the lulls with an act all their own. The Mario Dumont Trio provides the Latin relief. A lively six-girl can-can line gives the layout a lot of vitality. *Jose.*

Sands, Las Vegas

Las Vegas, Nov. 25.

Nat King Cole, Rowan & Martin, Texas Copa Girls (13), Antonio Morelli Orch (17); created and staged by Jack Entratter; $3 minimum.

Nat King Cole's mellow pipery has eased back into the Copa Room, where the star is one of Jack Entratter's hottest attractions. This time around, Cole caps his turn as part of a daffy production number with the Texas Copa Girls (13) where he sings "Cuba" in a colorful and lively setting. Other numbers include "St. Louis Woman," "Thou Swell," "I'm In Love" "But Not For Me," "Ballerina," "Mona Lisa," "Too Young," "Come Closer To Me," "The Party's Over" and "Just One of Those Things." Neat punctuation is an 88 solo of "I Want To Be Happy."

Dan Rowan & Dick Martin, top faves here for several years, provide a strong balance to the bill. The comedy team seems to improve with each outing, and in this the boys trot out a Morty Stevens arrangement of "Lazy River" in which both score with vocal blending. Film and tv exposure has added to the boxoffice potency of the act.

New production number choreographed by Bob Gilbert and Renne Stuart has bullfight theme and features the big voice of Steve Rossi singing "Granada." It shows off Antonio Morelli orch (17) to top effect. Show runs until Dec. 17, when Sammy Davis Jr. returns. *Duke.*

New Acts

TOMMY ALLEN
Impressions
20 Mins.
Bal Tabarin, N.Y.

Tommy Allen, a newcomer to the ranks of impressionists, is equipped with a minimal act. He's a tall pleasant looking chap and some of his portraits have a good likeness to the original. However, he's in dire need of material. He goes in for indigoisms unnecessarily and sometimes he's jarring on the sensitivities.

With this material, he's condemned to the smalltime. *Jose.*

KEN WELCH & MITZI COTTLE
Songs, Comedy
30 Mins.
Tree Club, Dallas

Another husband-and-wife team is on the nitery trail, to the advantage of tabtakers. Welch, a talented youngster, concocts the successful acts for Betty O'Neil, Bobo Lewis, Patricia Wilson and Carol Burnett (including "I Made a Fool of Myself Over John Foster Dulles"). Persuaded by Tree Club owner Norwood Ballow to show himself here, Welch has done it again — penning a neat, original club stint for himself and Mitzi, an ex-Benny Goodman band vocalist.

In two shows nightly Welch has framed amusing, exciting and well-paced original bits in the animated act. During the vocals, Mitzi piano-sits, joins Ken on the piano bench for duets and both sit on stools for duets as he keys an accordion for backdrop music. She, a cute blonde, and he, a handsome youngster, provide clever patter between songs. Bubbly humor threads the show, except for yocks, on fresh bits such as "Optimist," "Old Fashioned," "Speed of Light," "You're Mad," and the hilarious "I'm Starting My Diet Tomorrow." *Bark.*

House Reviews

Roxy, N. Y.

Robert C. Rothafel presentation of "Keys to the City," with Evelyn Brooks, Dorothy Keller, Henry Michel, Hines Bros. (2), Dancers Moderne, Roxy Singers, Robert Boucher Orch; staging and direction, Rothafel; choreography, Ray Frost & Kenny Springer; costumes, Winniford Morton; sets, Bruno Maine; "The Tunnel of Love" (20th), reviewed in VARIETY *Oct. 15, '58.*

Previously saluting Alaska in a show labelled "The 49th Star," the Roxy has turned to more familiar territory with "Keys to the City." For this 40-minute session employs skyline as a colorful background to songs and dances of the house ensemble and principals.

With the Robert C. Rothefel production is based upon an exciting theme, few of the show's six sequences have a genuine audience impact. Among the better scenes is "Tenement Symphony," stirringly sung by trench-coated Henry Michel. He's backed by a group of singers-dancers who cavort about in some interesting choreography devised by Ray Frost and Kenny Springer.

Less auspicious is te stint of songstress Evelyn Brooks. Perhaps the vastness of the house may have been a factor, but she fails to cop more than polite plaudits for her interpretation of such tunes as "Life Is Just a Bowl of Cherries" and "Swanee." Sandwiched in the layout are the Hines Bros., a pair of diminutive hoofers who register in varied routines.

Dorothy Keller, a sprightly impressionist, is spotted in a bit aptly named "The Big Audition." She's an animated skirt-'n'-blouse femme who puts lotsa energy into making like Ray Bolger. She also has a sexy rock 'n' roll number. However, her shrill voice can become rather wearing.

Entire company is seen to advantage in the opening sequence. Stroblite effects accent the imaginative Winniford Morton costumes while stills of the Gotham skyline thrown on the Cinema-Scope screen provide an appropriate touch. Finale has a cha cha motif. Its effectiveness is heightened by the fine backing of Robert Boucher's house orch onstage.

Sets of Bruno Maine are also an asset. On the whole, managing director Rothafel has done very well with what appears to be a limited budget. However, he still seems to be feeling his way inasmuch as this is only the third production of the house's new stage policy.

Gilb.

Bobino, Paris

Paris, Nov. 25.

Maria Candido, Paul Peri, Pierre Dac, Paule Desjardins, Pierre Perret, Menito & Michele, Walyanes (8), Ruman & Kita, Nordics (3), Trotters Bros. (2), Jean Harold; $1.50 *top.*

Maria Candido, in spite of a few bestselling disks, has been pushed into the "live" star brackets too soon. Sleek, with a pleasant face, she lacks a notable figure and is ill at ease at the mike, without savvy projection. Her potpourri of sugary ballads and Latino numbers does not help dispel this lack of individuality.

Though voice is well timbred, albeit a little too much high register, she remains more a platter than a house personality. She does not look ready for Yank chances. More roadwork is in store. Two-week show appears in for fair biz.

Paul Peri, on the other hand, has his songalog well in hand. In a pleasant baritone, he sings of faraway places, with proper dashes of drama and poetics, and seems to have been there. He is competent with a ballad and a natural standard here, but also sans the personal approach needed for Yank chances except at intime boites, where his poise and drive could pay off.

Pierre Perret does some pleasant self-cleffed ditties with a nasal twang. But ballads seem coy instead of penetrating, and he sounds too much like star Georges Brassens, but suffering in the natural comparison. Paule Desjardins is an okay chirp with well silken renditions of ballads, but also sans the eclat for anything but plush boite fill-ins at offshore spots.

Pierre Dac is an acidulous patter man who gets yocks with his savvy doubletalk and innuendo. Jean Harold mixes known heads with unlikely bodies on slides for an okay sight entry. Ruman & Kita are a weirdly assorted male beanpole and a grimacing female who do a competent acro kock-about filler. Menito & Michele are a fair magico entry with emphasis on making many-sized gloves out of little ones. It is okay, if familiar, in the sleight-of-hand department.

Walyanes (8) are an Afro dance group who give fine production dress in some frenzied terping and fire-eating to beating tom-toms. This is a frenetic entry earmarked for Yank boite and video possibilities. Nordics (3) are a muscular group in for fine contortions and balancing to make for a topnotch entry. Trotters Bros. (2) handle a group of stringed puppets well for a beguiling interlude. *Mosk.*

Finsbury Park, London

London, Nov. 18.

Toni Dalli (with Bert Williams), Digby Wolfe, Joe Church, Freddie Frinton & May Warden, Mink Devine & Barbara, Three Paulos, Allen Bros. & June (3), Marie De Vere Trio, Sydney Kaplan Orch.

With the Palladium presenting a revue, the Prince of Wales housing a musical, the Hippodrome having been converted into a theatre restaurant and the Casino long since having passed over to Cinerama, there is currently no West End situation for the exposure of new vaude talent. As a result, variety acts have to show their talents in nabe situations. It is this situation that compelled Toni Dalli to make his Metropolitan bow at Finsbury Park as part of a Moss Empires' tour.

Although in the past he has played in cabaret in Hollywood, Las Vegas and the West End, this was his first London vaude date. He reveals a solid vocal talent and emerges as one of the few singers of modern times who can hold an audience—when he tries—without the use of a microphone. He's a personable young man with good looks, an amiable style and a friendly approach. His pipes were obviously trained for better things than vaude, but he has the facility for adapting his vocalizing for pop consumption. His current disks are on the upgrade and he's steadily building a worthwhile following.

He displays his versatility with a range of numbers which includes "Granada," "Around the World in 80 Days," "On With the Motley" and his latest waxing, "Catari Catari." His verbal intros between numbers have a rare charm, capitalizing on his self-confessed inadequate knowledge of the English language.

For the rest, the bill is disappointing. Digby Wolfe, a polished comedian, seems out of his element with a suburban audience and his wit and humorous appeal seem mainly designed for more sophisticated ears. Joe Church is another comic who finds the going hard and has to overstrain for effect. Freddie Frinton's wellknown but labored sketch, "Dinner for One," in which he steadily gets tight while serving at dinner for his Madame and her absent guests, also misses although the stock gags raise a laugh. Mink Devine, a baggypants clown who plays a wide range of instruments, has a routine which would get the laughs from the kids at a circus but only receives lukewarm response from adult clientele. Allen Bros. & June put on a lively acrobatic terp routine, the Three Paulos do a conventional aerialist act and the Marie De Vere Trio provide a simple and fresh opener. Backing by the Sydney Kaplan orch is up to standard. *Myro.*

Empire, Glasgow

Glasgow, Nov. 20.

Edmund Hockridge (with Jimmy Bailey), Bill Maynard, Harry Bailey, Jean & Peter Barbour, Archie Glen, Freddie Harrison, Two Hellos, Taylor Maids (2), Bobby Dowds Orch.

Vaude falls by the wayside with layouts such, as this, the poorest to play the No. 1 Scot vaudery in some time. With one or two exceptions, the support is generally weak.

Headlining, Edmund Hockridge, tall, well-built Canadian-born singer, scores heftily with pleasing personality and strong set of pipes. He registers solidly with "Volare" and "More Than Ever," and recaps with a selection from "Carousel," show in which he clicked some years ago in the U.K. Exits to warm mitting.

Bill Maynard, English comedian, who has built up repute largely via tv spotlighting, had a tough time attempting to win yocks in pre-interval slotting. His fun-fodder was of indifferent quality and failed to rouse more than a titter of yocks. In fairness to comedian, number of outfronters in stalls at show caught was at a minimum.

More comedy and with greater pace came from Harry Bailey, Irish comedian, who romped along vigorously with patter and gags in blarney style; one of is gimmicks is to round off long phrases of similar-sounding lengthy words, garnering a round of mitting at end of each.

Archie Glen, in role of a drunk, gives out with some earthy humor and suggestive material, and further lowers quality of the layout in an old-style act. Freedie Harrison has originality in approach to piano playing with tricks. Two Hellos are mixed team in trick cycling. Jean & Peter Barbour come up with best support act in good stilt-dancing, manipulating puppets from aloft. Average opener in song & dance by the two Taylor Maids. Bobby Dowds orch offers competent showbacking. *Gord.*

L'Olympia, Paris

Paris, Nov. 18.

Georges Brassens, Michele Arnaud, Jean Bertola, Georges Reich's Ballet Holympia (10), Marco, Gatos (3), Pia Colombo, Jean-Marie Proslier, Marottes (6); $2 *top.*

Hirsute, mustachioed and heavy-set, singer Georges Brassens sweats and chants his way through a renovated songalog that earns him mighty mitts. Though his music, guitar playing and singing voice are elementally simple, his biting, mordant but witty, poetic and anarchic songs make him a unique house star on the boards here.

Brassens no longer glares at his aud, and success has brought a touch of humor which enhances his still rich vein of material. Whether lamenting the life of a poor fool who could never make it with a lifelong love, or kidding himself and his audiences on the shock content of his songs and outlook, he is in rare form and a solid, offbeat entertainer. He looks to have this four-week show in clover.

Michele Arnaud is a petite, sophisticated singer whose drawing room airs and innuendos effectively counterpoint Brassens' heavyweight swipes. Assured in bearing, style and songs, she also scores.

Jean Bertola has a pleasant, deep voice but conventional repertoire and opening night nervousness, with a tendency to sing in the wrong key, peg him primarily a local filler.

Pia Colombo is a statesque, well built girl who insists on wearing Left Bank sweater and skirt while purveying belting, dramatic material. By changing style to a more svelte songstress, her fine pipes may turn her into a good blues or torch singer for intime rooms.

Marco has a remarkable act. A good looking, personable young man up-ends two cue sticks on his chin topped by a tray with glasses of liquid thereon. Then, with a knife in his teeth, on which is balanced, tip to tip, a sword with a tray and glasses on top, he ups on a ladder and does some acro bits on top and then descends with it. It almost stretches the effect too much, but this is a topflight offbeat act ripe for the U.S.

Gatos (3) are a bouncy, dynamic acro group with savvy contortions and comedy mixed with hep acrobatics to make this a first-rate filler. Jean-Marie Proslier is an okay patter comedian on current topics, but a toning down of his fey, swishy mannerisms would help.

Ballet Holympia (10), headed by Yank choreographer-dancer Georges Reich, gives out some snappy ballets. Rightly vulgarized for house use, they pep up and round out this good bill.

Marottes (6) are another highlight. Atop a low black curtain a group of inventive puppets dance, cavort or do their own minature house revue for good effect. Top bit is a run-in between a zany caterpillar and a snail. Sound effects and patter are particularly striking. This act looks right for Yank video or boite chances. *Mosk.*

Marie McDonald's X-Ray

Houston, Nov. 25.

Marie McDonald, who made news in Dallas recently when she went to court to collect her salary for a night club engagement, hit the headlines in Houston also.

Appearing at the new Tidelands Hotel, she fainted and struck her head on a concrete floor. She will undergo X-rays to determine the extent of injuries.

While enroute here her plane developed trouble and was forced to land.

VARIETY BILLS

WEEK OF NOVEMBER 26

NEW YORK CITY

MUSIC HALL 27
Szonys
Francis Brunn
Corps de Ballet
Rockettes
R. Paige Orc.
ROXY
Evelyn Brooks
Hines Bros.
Henry Michel
Dorothy Keller
Troupers
Balladeers
Robt. Boucher Orc

AUSTRALIA

MELBOURNE Tivoli
Winifred Atwell
Morecambe & Wise
Gaston Palmer
2 Earls
Ross & Howitt
J & D Rees
3 Sylverkings
Vic Sabrino
Lorraine Bransgrove
Beverly Urquhart
SYDNEY Tivoli
Merry Macs
Fredye Marshall
Arnley & Gloria
Terry Scanlon
Kuban Dancers
Max & Cherie
Simone Monin
Margo Glancy
John Broadway
Norman Yemm
Sally Richardson
Deidre Green
Susanne & Escorts
BRISBANE Her Majesty's
Larry Griswold
Johnny Lockwood
Anny Berryer
Medlock & Marlowe
Winneton & Squaw
Hayes & Faye
Barton & Stuchb'r'y
Williams & Shand
Edit Juhnsz
Frank Ward

BRITAIN

ASTON Hippodrome
Terry Cantor
Red Preston
Dale Warren
Colleen Laine
Tolya Kee
Lake & Rose
Kenny Cantor
John Walters
BRADFORD Alhambra
Earl & Vaughan
Gaye Sis
Les Brazilianos
Paul King
Winters & Fielding
P. J Yulle
Roy Earl
Rosinas
BRIGHTON Hippodrome
Joan Regan
3 Vilities
Saveen
3 Rayros
Jimmy Gay
Miki & Griff
J. J Young
Pat Rosa
COVENTRY Coventry
David Whitfield
3 Kaye Sis
Jimmy Wheeler
3 Monarchs
Lane & Truzzi
3 Merkys
Elaine & Rodolph
Grace O'Connor
Geo. Mitchell Co.
Joan Davis Co.
EDINBURGH Empire
Mudlarks
Jean & Verne
Jackie German
Lorrae Desmond
Donald B. Stuart
Jayock & Bee
Allen Bros. — June
Pete Martin
GLASGOW Empire
Nitwits
Magyar Ballet
Danny Purches
Morton Fraser's Co.
Gold & Cordell
O'Neill & Haig
HANLEY Royal
Norman Evans
Clarkson & Leslie
Gladys Morgan Co.
Norma Evans
Duo Russmar
T & P Derrick
Russell & 'Susie.'
LEEDS Empire
Hylda Baker
Hackford & Doyle
George & Lydia
J & P Barbour
Betty Fox Co.
LIVERPOOL Empire
Murray & Maidle
Tassi & Partner
King Bros.
Freddie Frinton
Wilson, Keppel & Betty
Peter Cavanagh
Francois & Zandra
Kid & I
Alexis Troupe
NEWCASTLE Empire
Dickie Valentine
Edorics
George Martin
Freddie Harrison
Gin Bros.
Rose & Marion
Sharpe & Iris
SUNDERLAND Empire
Marty Wilde
Horler 2
Nancy Whiskey
Roy Rivers
John Barry 7
Layton & Bee
Dave Gray
Kelty & Della

Cabaret Bills

NEW YORK CITY

Blue Angel
M. Davis & Spouse
Martha Wright
Reyneaux
Jeo Jackson
Jimmy Lyon 3
Bart Howard
Bon Soir
Alice Ghostely
Mae Barnes
Jay Lawrence
Jimmie Daniels
Three Flames
Murray Grand
Casanova
Margaret Lecuona 3
Chateau Madrid
Los Orlandos
Ralph Font Orc
Bianchito Orc
Candi Cortez
Copacabana
Mickey Rooney
Joey Foreman
Janice Harper
Harry Bell
Bob Warren
Lou Donn Orc
Pagan Orc
Downstairs Room
Demi Dozen
Jean Arnold
Jane Connell
Cefe Cabot
Jack Fletcher
George Hall
Gerry Mathews
Stan Keen
No. 1 Fifth Ave.
Phyllis Diller
Stewart Rose
Harold Fonville
Joan Bishop
Hotel Astor
Irving Fields
Hotel Roosevelt
Guy Lombardo Orc
Hotel Plaza
Jacqueline Francoise
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Mimi Benzell
Bill Tabbert
Wilbur Evans
Joseph Ricardel Orc
Alan Logan Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Fernanda Montel
Ray Bari Orc.
Milt Shaw Orc
Hotel St. Moritz
Marshall Grant 3
In Bobeli
Nancy Kenyon
Dean Sheldon
Latin Quarter
A. M. Alberghetti
Noonan & Marshall
Marvyn Roy
Dick Curry
Pony Sherrell
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gale Robbins
Howard Beder
Ish Ugardi Orc
Catun Orc
International
Ted Lewis
Beverly Marshall
Cathy Basic
Pat Paterno
Eddie Lawrence & Connie
McKenna Line
Palmieri Orc
Mike Durso Orc
New Yorkanian
Sadie Banks
Carolyn Carpenter
Larry Wilde
Steadman
Granada Orc
RSVP
Mabel Mercer
Savoy Hilton
Emile Petti Orc
Town & Country
Davis & Reese
Bobby Darrin
Nejla Ates
Two Guys & Geisha
Burnell Dncrs
Ned Harvey Orc
Sicari Orc
Two Guitars
Olga Valdi
Ivan Nepa
Xenia Brants
K. Polianaky Orc
Misha Usdanoff
Viennese Lantern
Micheline Bardin
Zozo Sapountzaki
Ernest Schoen
Village Barn
Belle Carroll
Tex Fletcher
Flash Mason
Karen Thorsell
Mickey O'Malley
Les Harold Orc
Village Vanguard
Ernestine Anderson
Johnny Griffin
Waldorf-Astoria
Harry Belafonte
Millard Thomas
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Don Rickles
Jennie Smith
Joe Parnello Cb
Blue Angel
Helen Ferguson
Ted Shoven 3
Mighty Panther
Lord Carlton
Lord Christo
Blue Note
Sarah Vaughan
Peter Appleyard 6
Chez Paree
Eydie Gorme
Vagabonds (4)
Geo. Cook Orc.
Chez Adorables (8)
Cloister Inn
Dick Haymes
Fran Jefferies
Ramsey Lewis Trio
Conrad Hilton
Harrison & Kosst
Noberti
Helga Neff
Hans Leiter
Heinz Kroel
Charlie Fisk Ork 10
Drake
Patricia Wilson
Jimmy Blade Orc
Gate of Horn
Bob Gibson
Anita Sheer
London House
Cy Coleman
Mister Kelly's
Gene Baylos
Peggy Dietrick
Marty Rubinstein 3
Marx & Frigo
Palmer House
Los Chavales
Isabela & Miguel
Ben Arden Orc
Preview Lounge
Harry Epps' Musical Ramblers
Tony Bellus 3
Sutherland
Sonny Stitt & Three Sounds

LOS ANGELES

Band Box
Billy Gray
Barbara Heller
Guy Rennie
Jackie Hilliard
Bob Bailey's Orc
Ben Blue's
Ben Blue
Helen Boice
Smith Twins
Sally Blythe
Charles Vespia
Sammy Wolf
Dick Bernie
Richard Cannon
Ivan Lane Orc
Cocoanut Grove
Eartha Kitt
Freddy Martin Orc
Crescendo
Mort Sahl
The Treniers
Interlude
Earl Grant
T. C. Jones
Morty Jacobs Trio
Moulin Rouge
Mills Bros.
Jay Lawrence
"Wonderful World"
Slate Bros.
Arthur Walsh
Bobbi Parker
Johnny Ferguson 3
Statler Hotel
Alan Jones
Skinnay Ennis Orc
Ye Little Club
Cleopatra John's
Joe Felix
Roger Nichols

LAS VEGAS

Desert Inn
"Newcomers of '28"
Paul Whiteman
Harry Richman
Rudy Vallee
Buster Keaton
Billy Gilbert
Ark Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Folies International"
Tempest Storm
Norton & Patricia
Irv Benna
Marilyn Dann
Samy Bros.
Sharon Randall
Alan Roberts
Tommy (Mac) Raft
Barbara Esko
Murray Brisco
Vickie Denas
Cee Davidson Orc
El Cortez
Rossi & Boyer
Eddie Bush
Versatiles
El Rancho Vegas
Jane Russell
Norman & Dean
McKay & Charles
Dick Rice Orch
Flamingo
Platters
Jay Jason
Dunhills
Goofers
Don Kirk
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Honeycones
Deecy & Bill
Gayle Walton
Make Believes
Golden Nugget
Harry Ranch
Lee & Faye Maynard
Art (Cow Eyes) Engler
Sons of Gold'n Wst
Riviera
"Ziegfeld Follies"
Jane Morgan
Dickie Henderson
Helen Wood
Andrea Dancers
Ving Merlin
Bill Shirley
Sue Ann Langdon
Ray Sinatra Orc
Sahara
Kay Starr
Stan Fisher
4 Step Bros.
Stan Fisher.
Saharem Dancers
Louis Basil Orc
Mary Kaye Trio
Sands
Nat King Cole
Rowen & Martin
Ella Fitzgerald
Steve Rossi
Texas Copa Girls
Antonio Morelli Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Suey Sin
Sherry Schone
Sparky Kaye
Red Marshall
Danny Jacobs
Annie Maloney
Geo. Redman Orc
Stardust
Lido De Paris
"Cest Magnifique"
Billy Daniels
Happy Jesters
Wingy Manone
Tropicana
Dick Shawn
Dante D'Paulo
Barbara Luna
Carla Alberghetti
Jack Ackerman
Ray Malone
Perez Prado
D Williams Singers
Nat Brandwynne Orc

MIAMI - MIAMI BEACH

Americana
Jose Greco Co.
Howard Brooks
Lee Martin Orc
Nina Ramon
Balmoral
Charlie Farrell
Billy Mitchell
Miekey Gentile
Jose Curbelo Orc
Clover Club
Moorman & Pelcadilly Pipers
Bonnie Davis
Bob Novack Orc
Eden Roc
Dorothy Sarnoff
Ford & Reynolds
Walter Nye Orc
Jackie Heller
Sonny Kendis Orc
Luis Varona Orc
Fontainebleau
Murray Schlamm
Sacasas Orc
Pupi Campo Orc
Harbour Lounge
Sammy Walsh
Gilbert & Tracy
Rasha Rodell
Tony Matas
Lucerne
Havana Mardi Gras
Diosa Costello
Millos Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
The Grate
Joe Mooney Quartet
Johnny Smith
Herbie Brock Orc
Phil Ruedy 3

HAVANA

Capri
Juan Guerrero
Gloria y Rolando
Victor Alverez
Somavilla Orc
Calvet Orc
Hilton
Fernando Albuerne
Metamoros Trio
Gladys & Freddy
J. Moreno Orc
Fajardo Orc
Monseal
Granada Dcrs.
Marco Tovar
Les Buccaniers
Dancing Waters
W Reyes Orc
Gina Romand
Manolo Torrente
Ana y Julio
Riviera
Olga Guillot
Mitsouki & Roberto
Gina Martin
Raul de Mesa
Nilo Rodriguez
Conrad Wilson
Felix Guerrero Orc.
Sans Souci
Alberto Aguila
Gloria y Rolando
Victor Alverez
La Seria Orc
Ortega Orc
Tropicana
Leonelis Gonzales
Xiomara Alfaro
Marta Castillo
Berta Depuy
Guaracheros
Rolo Martinez
Henry Boyer
Tropicana Ballet
S Suarez Orq
Romeu Orq

SAN FRANCISCO

Backstage
Stan Arnold
Rene Joubert
Alfredo Cortez
Eluard Burt
Blackhawk
Cal Tjader 5
Canterbury
Geo. Alexander
Benny Strong Orc
Easy Street
Turk Murphy Orc
Fack's
Cathy Hayes
Martin Denny
Fairmont Hotel
Gogi Grant
E. Beckacher Orc
440 Club
Larry Winters
Carol Davis
Gay 90's
Bee & Ray Goman
Sylvie St. Clair
Dick Keegan Orc
Hungry i
Kaye Ballard
Tom O'Horgan
Stan Wilson
Jazz Workshop
Virgil Gonsalves 6
On the Levee
Kid Ory Orc
Purple Onion
Coachmen 3
Kett Russell
Lou Gottlieb
365 Club
Harry Minasse
Barbara Barr
Barbara & Monshell
Moro-Landis Dcrs
Bill Clifford Orc.

VANISHING ROAD—AND TRAINS

Yesteryear's Golden Road Stand, It's Bleak for Pittsburgh This Year

Pittsburgh, Nov. 25.

Although the Nixon Theatre has had fairly good going so far this autumn, prospects for the balance of the season are bleak, and this once-prosperous road city may wind up the 1958-59 season no better than last year. The trouble is all too simple—not enough touring shows.

It would be easy to work up synthetic enthusiasm for the Nixon's slate thus far. There have been five bookings, as follows (with respective grosses for each), "Li'l Abner," $31,500; "Two for the Seesaw," $25,300; "Sunrise at Campobello," $24,500; "Look Back in Anger," $14,400," and last week's "Third Best Sport," $16,700.

Except for "Look Back in Anger," which hit the boxoffice skids here, and "Sport," a tryout and therefore an unknown value, business was adequate or perhaps mildly profitable. But in justice to the legit appetite of the Pitt public, none of the shows was a Broadway hit with the original cast. "Abner" and "Anger" had who-dat leads, while "Seesaw" and "Campobello" were second companies with less-than-top stars.

For the remainder of the season, there is one definite booking and two of what are euphemistically called prospects. The certain item is the pre-Broadway tourer, "The Warm Peninsula," starring Julie Harris, a lively boxoffice name. The two possibilities are "The Dark at the Top of the Stairs," which will have an all-unknown cast (unless a name is signed to replace Teresa Wright) and "Bells Are Ringing," with June Havoc as successor for Judy Holliday. "Romanoff and Juliet," starring Peter Ustinov, has cancelled its booking.

So the Nixon is bringing back the film version of "South Pacific," opening Dec. 28 and continuing until a legit booking materializes or the public response becomes inadequate. Last season the Nixon played eight weeks of legit shows to good grosses. So far this season it has played five shows to only passable biz. Things don't look good.

Playwrights Formerly Told All in Sun. Pieces; Now They Write Books

Legit authors are beginning to make a habit of parlaying their Broadway hits by writing books about them. Richard Bissell started it last year with "Say, Darling" (Atlantic-Little, Brown) and Meredith Willson and William Gibson are about to follow with "The Story of the Music Man" (Henry Holt) and "The Seesaw Log" (Alfred Knopf), respectively.

The Willson book will be an account of the writing and production of the hit musical, "The Music Man," from the time the author-composer began it, at the urging of his wife and various friends, to the triumphant opening night on Broadway. It's expected to be good-natured in tone.

Gibson's book is expected to go into considerable detail on the

(Continued on page 73)

SET ROAD FINALES ON 'TUNNEL', 'ROMANOFF'

Closing dates have been set for two current touring productions, "Tunnel of Love" and "Romanoff and Juliet." The former entry, starring Eddie Bracken, winds up with a one-niter Dec. 6 at the Coliseum, Evansville, Ind. "Romanoff," starring Peter Ustinoff, terminates its run Jan. 3, after three weeks at the Blackstone Theatre, Chicago.

"Tunnel," produced by the Theatre Guild in association with Manuel D. Herbert, began its road hike last Oct. 4. "Romanoff," produced by David Merrick," has been touring since exiting Broadway last Sept. 13.

Revise 'Compulsion' For Arena Staging in H'wood

Los Angeles, Nov. 25.

A production contemplated early next year of "Compulsion" at the Players Ring Theatre here has been postponed to permit author Meyer Levin to revise the script for the house's central staging.

"Blue Denim" has been set to replace "Compulsion" following the current run of "View from the Bridge," probably early next Febrary. If the Arthur Miller play continues until then it will have racked up a near 11-month stay at the theatre.

Atlantic City Sez: Tryouts No Flop

Atlantic City, Nov. 25.

George A. Hamid Jr., operator of the Warren Theatre here, and local VIPs, including Mayor Altman, are burning over raps directed at the legit venture by Broadway columnists Dorothy Kilgallen and Walter Winchell. Both ran items stating "Atlantic City has had it as a tryout town."

Miss Kilgallen asserted the audiences were "sparse and chilly," while Winchell similarly noted "the spectators are too frigid or won't turn out." Hamid, in rebuttal, points to the grosses registered by the four shows that have thus far played the 1,470-seater. The shows and respective figures reported by Hamid were "Drink to Me Only," $26,474; "Make a Million," $22,926; "Patate," $22,406, and "Epitaph for George Dillon," $19,639.

The four entries were part of a five-show local subscription series, which ends with this week's en-

(Continued on page 73)

ALARM FELT AS TOURS DECLINE

By HOBE MORRISON

The dwindling road, a source of increasing concern to legit managements in recent years, is apparently approaching a crisis. Ominous signs are evident to Broadway producers, out of town theatre operators, critics and drama editors. Various factors are involved.

Although business for touring shows has spurted in the last few weeks, lifting the total gross to about $1,000,000 more than at the corresponding period last season, the total number of playing weeks (representing the volume of productions on the road), is substantially below the general level of a few years ago. And while a few key cities have been getting at least subsistance supply of bookings, most of town theatre are having skimpier pickings than ever.

Moreover, boxoffice returns for most touring productions appear to be continuing the decline of recent years, with a few powerhouse hits taking a major share of the business. As usual, cancellations

(Continued on page 75)

Minneapolis Case: All Set for Road Shows, But When?

Minneapolis, Nov. 25.

Minneapolis legit fans are wondering what gives.

Local theatre manager Bennie Berger kicked up a cloud of dust last summer to arrange for an available theatre and, in response to an intensive public drive and fervent urgings from Theatre Guild representatives, an approximate 3,000 subscribers signed up for the Guild-American Theatre Society season.

So what has happened? Not a

(Continued on page 74)

What Has Happened to Chi Legit? Blame It on Critics (as Usual)

Chicago, Nov. 18.

Though Chicago is the nation's second largest city and a major convention centre, with the greatest audience potential outside of New York, touring shows are increasingly booking smaller towns and bypassing this quondam cultural oasis of the midwest. The situation, while not new, seems to be getting worse, and puzzled local legiters are worried.

The signs began to get ominous in the 1956-57 season when "The Lark" and "Chalk Garden" toured a number of cities in this direction but never stopped in Chi. This semester a much smaller midwestern city, Detroit, will have had at least three shows that won't hit Chi, the revival of "Can-Can" and two tryouts, "Night Circus" and "Third Best Sport."

"Enrico VI" was the sole tryout slated for the Windy City this year, but it has folded en route to New York. Prior to its premature closing however, the show's management cancelled a scheduled Chicago date, reportedly to avoid facing caustic local critics.

So again the perennial question has been revived, are Chicago's critics killing local legit? The answer seems to be the same as ever—it depends on where you sit. Sydney Harris, of the Daily News, panned Old Vic's "Hamlet," and it was a sellout. Claudia Cassidy or Seymour Raven, of the Tribune, rapped nearly every show at Edgewater Beach Playhouse over two seasons, and the silo never seemed to feel the effects. Sometimes the reviews may help and sometimes they presumably hurt, but it has never proved that Chicago pans will put shows into red ink.

The aggregate critics' scorecard last season showed nearly twice as many favorable notices as unfavorable, yet some of the favored shows fared less well than some of

(Continued on page 73)

Moscow Art Theatre To Tour Japanese Cities

Tokyo, Nov. 18.

Fifty-five members of the Moscow Art Theatre will visit Japan in early December for a 35-performance tour of key cities. The repertoire will include "The Cherry Orchard," "The Lower Depths," "The Three Sisters" and "Restless Old Age," the last-named written in 1937 and first staged in 1956. Performances are booked for Tokyo, Osaka, Nagoya and Yawata.

The Japan tour ties in with the Russian group's 60th anniversary celebration.

A Hit in Boston Means Forced Exit

Boston, Nov. 25.

More profits for Broadway producers and fewer disappointed tryout-city legit patrons would result if indicated smash hits were booked for longer tune-up engagements. That's the suggestion of Elinor Hughes, drama critic of the Boston Herald, commenting on the current break-in stand of "The Flower Drum Song," at the Shubert Theatre here. The aisle-sitter's idea was aired in a recent Sunday column.

The Rodgers-Hammerstein (with Joseph Fields) musical was an advance sellout for its four-and-a-half weeks' tryout. Practically from the after-premiere morning, lots of legit fans in the Hub and environs have been peppering the Shubert boxoffice, ticket brokers, drama critics and everyone but passing pedestrians with pleas to get seats to the show. So how long could "Flower Drum Song" remain in Boston, if booking schedules per-

(Continued on page 73)

Alex Cohen Engineering Third Week for Philly As Dramas' Average

Alexander H. Cohen, the New York booking representative for the Erlanger and Locust Theatres in Philadelphia, is trying to establish a pattern of three-week bookings for the two houses. Bookings of three weeks or longer have become more or less standard musical tryouts in Philly, but straight plays have generally stayed only a fortnight, or in some cases a single week.

There's a dual basis for Cohen's reasoning on the proposed longer booking for straight play tryouts at the two William Golrman-operated theatres. He figures that the extra week can be justified financially, on the one hand by at least adequate boxoffice returns and on the other by special contractual terms and exploitation gimmicks.

Most shows breaking in at either the Erlanger or Locust can take advantage of a dark preceding week to use the house for final dress rehearsals and a previous-Saturday night paid preview. The modified terms should compensate for any reduced gross the third week, Cohen believes, particularly if the extended booking takes the place of a break-in half-week in a smaller-population tryout town.

The fact that Goldman provides Erlanger and Locust tenants with gratis-trailer plugs at his various film houses in and around Philly, and offers the services of his own local theatre party bureau, is an extra come-on for extended tryout bookings, Cohen figures.

Thus far, Cohen has set three straight shows for three-week tryouts. "Tall Story" plays the extended stand at the Locust, opening Dec. 29, following a break-in split-week at the Playhouse, Wilmington. "Rashomon" will be at the Erlanger for the same three-week span. The third entry, "Sweet Bird of Youth," plays a three-week break-in opening Feb. 9.

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Shows on Broadway

The Shadow of Gunman

Cheryl Crawford & Joel Schenker presentation, by arrangement with the Actors' Studio, Inc., of two-act drama by Sean O'Casey. Staging, Jack Garfein; setting, Peter Larkin; lighting, Tharon Musser; costumes, Ruth Morley. Features Zamah Cunningham, Bruce Dern, Stefan Gierasch, James Green, Arthur Malet, George Mathews, Gerald O'Laughlin, Daniel Reed, William Smithers, Katherine Squire, Susan Strasberg. Opened Nov. 20, '58, at the Bijou Theatre, N.Y.; $5.75 top weeknights, $6.90 Friday-Saturday nights ($7.50 opening).

Donal Davoren ..... William Smithers
Seumas Shields ..... Gerald O'Loughlin
Maguire ..... Bruce Dern
Mr. Mulligan ..... Daniel Reed
Minnie Powell ..... Susan Strasberg
Tommy Owens ..... Stefan Gierasch
Mrs. Henderson ..... Zamah Cunningham
Mr. Gallogher ..... Arthur Malet
Mrs. Grigson ..... Katherine Squire
Adolphus Grigson ..... George Mathews
Auxiliary ..... James Greene
Passersby ..... Jack Allen, Tammy Allen, Hilda Brawner, Tom Wheatley

When he got through the conversational preliminaries, Sean O'Casey used to write powerful, exciting drama. Although the celebrated Irishman prefers his fanciful later plays, it was the passionate, down-to-earth early works that set Dublin on its ear some 30 years ago and established O'Casey's reputation.

With "The Shadow of a Gunman," which opened at the Bijou Theatre last Thursday night (20) as the first in a series of Cheryl Crawford & Joel Schenker presentations in collaboration with the Actors' Studio, there is offered a striking contrast between the two O'Caseys. For this is the dramatist's first produced full-length play, done originally in Dublin in 1922 and brought to New York in 1932 by the Abbey Theatre company. One of O'Casey's more recent efforts, "Cock-a-Doodle Dandy," which he personally regards as his best work, opened only a fortnight ago as an off-Broadway entry.

Even allowing for the wide difference in quality between the Broadway and off-Broadway productions and performances, it's evident that O'Casey is a faulty judge of his own work. "Gunman" is a better play, with more recognizable application, than "Cock-a-Doodle." It has less form and finesse than O'Casey's two biggest successes, "Juno and the Paycock" and "The Plough and the Stars," and it lacks the exalted beauty of "Within the Gates." But at its delayed best, "Gunman" has devastating punch and, if it had been written by an unknown author of today, would bring him recognition overnight.

For all its obvious and at times irritating faults, this is a passionate, stunning drama by a major playwright, a man of stature and fire and guts. It doesn't really come to life and gather momentum until the second act. But then it throbs with vitality and, behind the deluge of Irish eloquence, the violent action and burning emotion have shattering impact.

"Gunman" is, of course, about the Dublin rebellion of 1920 and it expresses the author's familiar contempt for the boastfulness and cowardice of men in contrast to the matter-of-fact courage of women, the stupidity and futility of armed warfare, the ignorance and hypocrisy of sectarian religion and the folly and glory of Gaelic eloquence.

There's little plot, but amid the welter of talk, merely the inception of a love affair between a forthright, pretty colleen and the poet she believes to be a terrorist patriot. After seemingly endless blather by a drunken braggart, there's a raid by British officers, and the girl sacrifices her life in saving her craven sweetheart.

After the garrulous first act, the play gathers steam with the knowledge that the police raid impends. As the tragedy keeps drawing closer there is unnerving tension in the interminable Irish gab, with the whiskey-inspired windbag providing the uproar that brings the constabulary and, in consequence, the explosive final scene with the girl's offstage death and the flat aftermath of the poet's shame.

The show is unevenly staged and played, but is taut and gripping in the big concluding scenes. Before that, the performance seems to lack smoothness and continuity, and what might be termed balance. For much of this, presumably, Jack Garfein's direction is responsible.

In the largely passive role of the poet, William Smithers seems a bit stilted, and Gerald O'Loughlin is plausible if hardly emphatic as his spineless roommate. However, Susan Strasberg makes a clear impression in the uncomplicated part of the heroine, George Mathews gives such a vivid portrayal of the roaring, chest-thumping souse that he almost pulls the show out of balance, and Bruce Dern adds brief vigor in the small part of a deadly-quiet terrorist.

Arthur Malet offers a colorful portrait of a would-be pedantic letter-writer, Zamah Cunningham provides an amusing miniature of an ample biddy with an awed admiration of literacy, while Stefan Gierasch, Katherine Squire and Daniel Reed are acceptable as talkative Dubliners and James Greene is passable as a bullying Cockney trooper. Peter Larkin has designed a graphically cluttered, dingy tenement setting, Tharon Musser's lighting is mood-creating and Ruth Morley's costumes properly threadbare.

"Gunman" is hardly the sort of entertainment or new-hit drama that spells smash boxoffice, but it provides a welcome antidote for O'Casey's rather special recent playwriting. It's also a creditable opening for the Crawford-Schenker series at the Bijou. *Hobe.*

Edwin Booth

Jose Ferrer & Playwrights Co. presentation of three-act drama by Milton Geiger. Stars Ferrer; features Lois Smith, Lorne Greene, Richard Waring, Ian Keith, Sydney Smith, Marion Ross, Stephen Franken, Anne Helm. Staged by Ferrer; setting and lighting, Zvi Geyra; costumes, Edith Head; music, Paul Boyles. Opened Nov. 24, '58, at the 46th Street Theatre, N.Y.; $3.90 top ($7.50 opening).

William Winter ..... Lorne Greene
Junius Brutus Booth, elder ..... Ian Keith
Edwin Booth, as boy ..... Stephen Franken
Junius Brutus Booth, younger ..... Sydney Smith
Edwin Booth ..... Jose Ferrer
Asia Booth ..... Marion Ross
John Wilkes Booth ..... Richard Waring
Mary Devlin ..... Lois Smith
Edwina Booth ..... Anne Helm

For the opening Monday night (24) of "Edwin Booth" at the 46th Street Theatre, producers Jose Ferrer and the Playwrights Co. issued, as a flossy insert to the regular Playbill, a souvenir program printed on silk in the elaborate style of the title star's day. As it quickly turned out, that sets the tone for a rococo performance of a grandiloquent play. There have undoubtedly been worse than this in Broadway's violently checkered history, but it's hard to recall one so hollow.

Traditionally, all actors long to play Hamlet. For Ferrer, then, it must have seemed a dreamy prospect to portray not only the Dane at his melancholiest, but also Romeo, Macbeth, Othello, Richard III and a half-dozen or so other classic roles, all in the guise of America's celebrated 19th century tragedian, the great Booth himself.

It's a juicy part, all right. But it's also a bombastic booby-trap. For the Milton Geiger script is a sort of gallery of attitudinizing, rhetorical episodes in the cape-swinging style of bygone melodrama.

The show takes Booth from his boyhood on tour with his father, Junius Brutus Booth the elder, himself a passion-tearing actor, drinker and uninhibited eccentric in the fashion of his time. Moving awkwardly over and around Zvi Geyra's ornate, two-level, obstacle-course setting, the action includes innumerable key moments in the star's life.

There are affectionate and recriminatory family scenes, parts of rehearsals, passages from various Shakespeare dramas, Booth's turbulent courtship and idyllic marriage, bits about his failures and successes in America and London, the wife's death, a maudlinly drunken interlude, brother John Wilkes Booth's assassination of Lincoln, the star's temporary retirement in the face of the family disgrace, the triumphant return to the stage and the bathos-drenched death scene.

At the finale, Booth rises from his death chair and, as his surviving brother, sister and daughter crouch in grief, his transfigured being exchanges greetings with the visible spirits of his father, wife, murderer-brother and even himself as a boy. Although the Civil War has been worked into the show earlier, author Geiger has

(Continued on page 74)

Seek $275,000 Fund For Oregon Bard Festival

Ashland, Ore., Nov. 25.

A month-long campaign to raise $275,000 for the construction of a new theatre for the annual Oregon Shakespearean Festival here got underway recently. It's figured the coin will have to be raised before Christmas in order to open the 1959 season in time for Oregon's statewide centennial celebration.

The Festival was launched in 1935.

Show Out of Town

J.B.

Washington, Nov. 24.

Alfred de Liagre Jr. presentation of two-act drama by Archibald MacLeish. Staged by Elia Kazan; setting, Boris Aronson; costumes, Lucinda Ballard; lighting, Tharon Musser; music, David Amram; associate producer, Joseph I. Levine. Features Pat Hingle, Christopher Plummer, Raymond Massey, Nan Martin. Opened Nov. 24, '58, at the National Theatre, Washington; $4.95 top.

Roustabouts ..... Clifton James, James Olson
Nickles ..... Christopher Plummer
Mr. Zuss ..... Raymond Massey
Distant Voice ..... Ford Rainey
J. B. ..... Pat Hingle
Sarah ..... Nan Martin
David ..... Arnold Merritt
Mary ..... Ciri Jacobsen
Jonathon ..... Jeffrey Rowland
Ruth ..... Candy Moore
Rebecca ..... Merry Mortis
Girl ..... Janet Ward
Mrs. Botticelli ..... Helen Waters
Mrs. Lesure ..... Fay Soppington
Mrs. Adams ..... Judith Lowry
Mrs. Murphy ..... Kaura Pierpont
Jolly ..... Lane Bradbury
Bildad ..... Bert Conway
Zophar ..... Ivor Francis
Eliphaz ..... Andreas Voutsinas

"J.B.," Archibald MacLeish's Biblical drama with poetic passages, staged by Elia Kazan, is a highly charged play capable of setting sparks flying, but not yet a satisfying theatrical experience.

MacLeish has taken the story of Job, reset it today and rewritten it with bursts of magnificent English. The result is an individual interpretation unlikely to be acceptable to most Biblical scholars.

Like the Bible's Job, MacLeish's J.B. loses all. First, his children are killed in various tragedies. Then his wife, his home and his vast material possessions disappear in the concussion of a nuclear explosion, leaving his body tortured by sores.

In this circus of life, as MacLeish has written it and the set depicts it, J.B. listens to his comforters, as Job did. He is unable to understand why he must suffer punishment, but keeps his faith in God, his acceptance of life as it is. He cries out in the passion of the punished, but cannot truthfully reject his God, although he doesn't know why.

To MacLeish, gathering the impact of the Biblical ending but giving it a new twist tone and emphasis, J.B.'s most difficult task is his reunion with his wife, which means the continuation of living. The force of evil suggests suicide as an easier out.

The primary trouble with "J.B." is the fierceness of its writing and staging. It needs relief, either in a slackening of pace or comedy. The fact that it is a short play does not minimize the bristling impact of what is offered. But the audience response at the finale at tonight's (Monday) break-in seemed to indicate a feeling of let-down.

Yet the performances are exceptional in this Alfred de Liagre Jr., presentation. Pat Hingle is J.B., Christopher Plummer is the voice of evil, as the masked devil of life's circus, and Raymond Massey is the voice of good in the mask of God. Good and evil speak their thoughts to the audience, over the players.

The setting by Boris Aronson, extending into the orchestra pit with only a suggestion of a curtain, and the lighting by Tharon Musser are remarkably imaginative.

As it stands, "J.B." has little motion picture potential and could offer more promise for stock than Broadway. It is an actor's paradise, with something less for the theatregoer. *Carp.*

Inside Stuff—Legit

The friendship between George Bernard Shaw and Mrs. Patrick Campbell, already scheduled for stage representation in the forthcoming "Dear Liar," will also be the subject of a play, "A Figleaf in Her Bonnet," by Jesse Thorn. In addition, London News Chronicle drama critic Alan Dent is working on a biography of Mrs. Campbell and is seeking anecdotal material.

"Liar," adapted by Jerome Kilty from the Shaw-Campbell correspondence, is due for a concert-style reading presentation on tour and perhaps Broadway next spring, with Katharine Cornell as star. "Figleaf in Her Bonnet" is scheduled for Broadway production by Patricia Newhall.

As reported in VARIETY last week, Shaw's correspondence with Ellen Terry is also being adapted for stage presentation, probably in London. Both the Shaw-Campbell and Shaw-Terry correspondences have been available in book form for several years.

When "My Fair Lady" departs the Shubert Theatre in Chicago next Feb. 7 it will have played a total of 66 weeks in the Windy City, not 65 as stated in VARIETY recently. That will be only one week shy of the longrun record for a musical in Chicago, still held by "South Pacific."

Off-Broadway Reviews

The Man Who Never Died

Irving Strouse presentation of three-act drama by Barrie Stavis. Staged by Robert Mayberry; setting and lighting, John Robert Lloyd. Opened Nov. 21, '58, at Constable Theatre, N.Y.; $3.50 top weeknights, $4.50 Friday-Saturday nights ($5 opening).

Joe Hill ..... Mark Gordon
Ben Winton ..... Richard Ward
Ed Rowan ..... Stephen Gray
Police Sergeant ..... Gordon Ramsey
Tom Sharpe ..... Dan Keyes
Judge Howe ..... Paul Robinson
Court Clerk ..... James Alpe
Constable ..... Tom Mulvey
Harry McRae ..... Earl Rowe
John T. Moody ..... Ferdi Hoffman
Chief of Police Blake ..... Jack Wilson
Adam Steele ..... William Mahoney
Greek ..... Tom Klunis
Martha Weber ..... Beatrice Roth
Henry Weber ..... Tom Klunis
Hilda Winton ..... Dorothy Butts
Johnson ..... Gordon Ramsey
O'Leary ..... Tom Mulvey
Mike Daly ..... Richard A. Farmer
Scott McBride ..... Joe Callaway
District Att'y Weatherbee ..... James Alpe
Martin Henderson ..... Glen McDonald
Judge Mitchell ..... Sid R. Gross
Viola Healey ..... Catherine Baer
Alexander Marshall ..... Kermit Murdock
Judge Alfred Beard ..... Tom Klunis
Chief Justice Alex Cooley ..... Hack Richtor
Judge Fred Veitch ..... Paul Robinson
Attorney General Stone ..... John Graham
Rev. Bernard White ..... William Mahoney
Gov. William Weed ..... Elwin Causey

The framing of labor leader Joe Hill on a murder rap, for which he was subsequently executed in 1915, is the essence of "The Man Who Never Died." Playwright Barrie Stavis, however, has so stacked the deck in favor of the union organizer as to vitiate dramatic impact.

There's little shading of characters or plot in this account of the conspiracy against Hill. As a result, the three-acter emerges as a simple case of the Good Guys (Hill and his followers) being pitted against the Bad Guys (the copper mine boss, his hatchet men and the politicians).

The drama is concerned mainly with the events preceding Hill's arrest, his subsequent trial, appeals and finally his execution by a firing squad. But the play's black-and-white tones hamper emotional involvement and, except for the singing of some of Hill's songs, there's little that reflects on the labor leader as an influential individual.

Considering the obstacles, Mark Gordon is satisfactory in the title role. He heads a comparatively large cast for an off-Broadway production. Showing up impressively are John Graham as an unscrupulous Attorney General, Kermit Murdock as a sincere defense attorney and Stephen Gray as a union official.

John Robert Lloyd has provided commendably skimpy settings for the various scene changes. *Jess.*

Triad

Peter Marx & Richard Altman presentation in association with Andrew Spiegel, of three one-act operas by Mark Bucci. Staged by Altman; setting and lighting, Ming Cho Lee; musical director, Abba Bogin; choreographic interpolations for "Sweet Betsy From Pike," Betty Low. Opened Nov. 21, '58, at Theatre Marquee, N.Y.; $3.90 top weeknights; $4.60 Friday-Saturday nights.

Cast for "The Dress": Anita Darian, Travis Hudson, Dan Resin.

Cast for "Tale for a Deaf Ear": Muriel Birkhead, Bruce Mackay, Dorothy Renzi, Virginia Carrol, William Carrozo, Francis Monschino, Dan Resin.

Cast for "Sweet Betsy From Pike": Travis Hudson, Dan Resin, Anita Darian.

The operatic style of this triple-bill by Marc Bucci is easy to take. The singing is clear, the music is impressive and the performances are good.

Of the entries, only "Tale for a Deaf Ear," based on a story by Elizabeth Enright, is in a serious vein. It's effective on all counts. "Ear" is sandwiched between "The Dress," a thin item concerning a wife who buys an expensive dress without her husband's knowledge, and "Sweet Betsy From Pike," a humorous western satire.

Muriel Birkhead and Bruce Mackay, heading the cast of "Ear," are excellent as a feuding married couple. During an argument the husband dies, but his life is restored when his wife, prayerfully vows that if given another chance there would be no more bickering. The fights continue and the husband again drops dead.

Others showing up well in "Ear" are Dorothy Renzi, Virginia Carrol and William Carrozo. Also, on the plus side are Dan Resin's chorus soloing, Richard Altman's staging and Ming Cho Lee's set and imaginative lighting.

Resin, Anita Darian and Travis Hudson are the only performers in the other two offerings. Although Resin and Miss Hudson are fine in both, it's Miss Darian who cops top honors, particularly in her handling of the title role in "Betsy." *Jess.*

Harris Masterson, an oil and cattleman from Houston, Tex., has formed a partnership with **Charles R. Wood** for the Broadway production of "God and Kate Murphy," by **Kieran Tunney** and **John Synge. John C. Wilson** had previously intended doing the play with Wood. Masterson is also contemplating a production of **Maurice Zolotow's** "The Marriage Equation."

TOO FEW ROAD SHOWS, SEZ RAWLEY, TORONTO

Ottawa, Nov. 25.

Broadway doesn't produce enough hits these days to supply the road with a supporting crop of shows. That's the thesis of Ernest M. Rawley, manager of Royal Alexandra Theatre, as expressed last Wednesday (19) on CBC's Trans-Canada (radio) network. "Last season, however, we had 18 weeks of Canadian shows, including eight of 'My Fur Lady,'" he conceded.

The professionalized McGill Univ. musical, which had a 14-month run in 82 towns, netted more than 5% profit. "That's as much as some Broadway successes make," remarked Donald MacSween, one of show's eight writer-owners appearing on the same broadcast.

Net profit on "Fur Lady" was about $40,000 on a total gross of $750,000, it was revealed. That despite long hauls, having to hire seven standby musicians in many places and in at least one being compelled to pay "stagehands" recruited through the local employment office and given temporary work cards because the union did not have enough members to stand by.

"I Wish I May," a kiddie show, which has been giving three performances on Saturday afternoons at the Theatre East, N.Y., is adding a Sunday matinee, beginning next Sunday (30). The score and book for the offering are by **Claibe Richardson** and **Dr. Wallace Gray,** respectively.

Propose Mail-Only Vote For Equity

A major change in the election procedure of Actors Equity is being proposed by the union's council. The governing body is in favor of amending the Equity constitution to provide that voting be entirely by mail referendum within four weeks after the union's annual meeting.

The amendment, which has to be adopted by the membership before it becomes effective, would do away with the longstanding system of voting at the annual meeting itself, with absent members mailing in their ballots prior to the confab. Another proposed change would increase the amount of time between nominations and the annual meeting.

The proposed change in the election procedure is understood to stem from the council's desire for the candidates to hit a wider segment of the Equity membership with their closing campaign statements than just those members who show up at the annual confab and constitute a relatively small percentage of the overall membership. In line with this, the amendment states that the election ballots and statements of the candidates be mailed, at the expense of Equity, to the senior resident members in good standing during the week following the annual meeting.

Chicago Gripes?—Producers, Too

Recent talk in legit circles about the declining number bookings for some of the key road cities has led New York producer Edward Choate to release the text of a letter he wrote last August to the Drama Editor of the N.Y. Times. As the communication explains, Choate was writing to comment on a previous Sunday Times article by Claudia Cassidy, drama critic of the Chicago Tribune.

The producer declared, "In connection with Claudia Cassidy's Sunday article regarding the low state of the legitimate theatre in Chicago, I think it should be pointed out that many producers deliberately avoid Chicago with a play of intellectual content because the record shows that they almost invariably lose money there.

"When Miss Cassidy says that 'shows meticulously produced for Broadway are farmed out for touring to less resourceful showmen, who cut cast and production but not prices,' I would remind her of at least one touring attraction of which this was not true, but which played every leading city in the U. S. and Canada except Chicago.

"Two seasons ago, Albert H. Rosen, Randolph Hale and I leased the road rights of 'The Chalk Garden' from Irene M. Selznick. For 10 weeks on the Coast, where the tour started, Gladys Cooper played her original role, with Judith Anderson in the Siobhan McKenna part (played in London by Peggy Ashcroft and Pamela Brown at different times). When Miss Cooper was obliged to leave during the tour for a prior commitment in London, she was replaced by Cathleen Nesbitt.

"The production itself was more expensive to operate than the Broadway one. It had the original Cecil Beaton costumes and scenery, and also an extremely fine supporting cast. It not only re-earned the cost of redoing it on the Coast, but it grossed more and earned more than the Broadway production.

"We may have been foolish, but we never played Chicago."

Robeson Well-Received In Concert in Glasgow

Glasgow, Nov. 18.

Paul Robeson, making a one-night concert appearance last week at St. Andrew's Hall, was warmly received in a program of German, Gaelic, Yiddish and English folk songs and a reading of the death scene from "Othello."

Vet local critic Robins Millar commented that the Negro baritone, a controversial figure in his native U. S., has a voice "as grand as ever" and does not need the microphone he uses. He rapped the singer's "uncouth" platform manner, however, describing him as "lurching to the piano."

Chi Legit

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the unfavored. "Separate Table" received unanimous approval and failed at the boxoffice, while "Diary of Anne Frank" got mixed notices and ran 10 weeks. This season "Auntie Mame" overcame a generally poor critical reception and now seems to be holding up well.

A tradester who prefers to remain anonymous for business reasons argues that legit is doing a bad job of selling itself in Chicago. "No one ever puts up posters in the neighborhoods anymore, as they do for circuses," he says. "That's why the neighborhood trade no longer thinks about legitimate theatre.

"The plain people think the theatre is too highbrow, even when the show is a silly comedy. Now what highbrow would want to see a silly comedy? The real highbrows think the giggly stuff they send us from New York is too lowbrow, so they stay home and watch television.

"Every show is different, but those pressagents always sell them the same way and to the same people. The p.a. may be getting beautiful breaks on all the drama pages, but the people who read the drama pages remember the reviews, so all the breaks in the world don't help. What about the guy on the west side who doesn't read the drama pages but who'd like to see a funny show? Who goes after him?"

Hit in Boston

Continued from page 71

mitted? Miss Hughes didn't attempt to answer the question in her column.

"The Pleasure of His Company" was also cited by the critic as an example of tryout shows that might profitably have played longer engagements in Boston. It was here such a short time, she commented, "that thousands of disappointed people never even had a chance of buying tickets." She concluded, "Would it have mattered so much had the production stayed here another two or three weeks? It would have made lots happier feelings, that's for sure."

As to the four-and-a-half-week booking of "Flower Drum Song," Miss Hughes commented, "That's longer than any other show has shown signs of staying here this season, but I need hardly tell you that it is not nearly long enough for the thousands of frustrated persons who stand in line in front of the Shubert Theatre and ring the telephones of the city's drama critics in a vain and fruitless effort to secure tickets.

"Is there any solution? I wish I knew. Obviously, it is important to Rodgers, Hammerstein and Fields to get their show, 'Flower Drum Song' to New York as quickly as they can, for there it can reach a more extended audience and begin building up a nationwide reputation. Yet it is hard on those who cannot go to New York when they wish, to be unable to buy tickets for plays in their own baliwick."

(Tryout bookings, as with all road engagements, must be scheduled weeks and even months in advance. Since Broadway theatres must also be engaged far ahead, particularly where high-budget musicals and the more desirable theatres are involved and many months of theatre parties are pre-sold, it's obviously impossible to gamble on the length of any tryout engagement.

(Even for a Rodgers-Hammerstein musical, a four-and-a-half-week booking represents a substantial commitment. Under the unlikely circumstances that the show proved to be disappointing, an extended tryout stand could be ruinous. Despite solid - capacity grosses, tryout economics are such that "Flower Drum Song" and any other musical show almost inevitably has sizable losses for tryout tours.—Ed.)

Legit Authors

Continued from page 71

labor pains attending the production of the comedy, "Two for the Seesaw," during rehearsal and the pre-Broadway tryout tour. Much of this account is understood to involve the script revisions, with the reasons involved. Also, there'll reportedly be a description of eruptions of temperament by those involved in the show.

Whereas both the Willson and Gibson books are to be factual stories, "Say Darling" was fictionalized, even carrying the customary author's statement that the characters were fictional. Despite the disclaimer, the novel was assumed to have been an only slightly disguised account of the production of the Broadway musical, "Pajama Game," based on Bissell's previous novel, "7½ Cents."

The fact that Bissell's third-generation novel, "Say, Darling," was subsequently parlayed into a musical show, the current Broadway production of the same title, has already led Shubert Alley wags to suggest that the same cannibalistic sort of procedure might be followed for "The Story of the Music Man" and "The Seesaw Log."

Meanwhile, both "Music Man" and "Two for the Seesaw" are prospering on Broadway and are duplicated on tour.

Atlantic City

Continued from page 71

gagement of "The Gazebo," co-starring Walter Slezak and Jayne Meadows. Approximately $110,000 was subscribed for the project, which revived fall-winter legit in this resort city. A subscription campaign for a second series of five tryouts later this season is underway.

Letters of protest over the column items were sent to Miss Kilgallen and Winchell by Mayor Altman, while Hamid submitted a similar beef in a wire to Miss Kilgallen, who was the first to knock the operation. Both columnists have been invited to attend the current presentation as guests of the city.

Name Authors' Playlets Highlight 8th Season For Arena Stage, Wash.

By LES CARPENTER

Washington, Nov. 25.

The Arena Stage, now in its eighth season in Washington, remains vigorous and progressive. Typically, the outfit is departing from cautious theatrical tradition with its current show, a triple-bill of Arthur Miller, William Saroyan and Tennessee Williams.

The Miller piece, "A Memory of Two Mondays," is wellknown and much the best-received of the three items, but each of the others is believed to have had only a single previous professional performance.

Triple-Bill

Zelda Fichandler presentation of three one-act plays: "Once Around the Block," by William Saroyan; "The Purification," by Tennessee Williams, and "A Memory of Two Mondays," by Arthur Miller. Staging, John O'Shaughnessy; scenery, Merrop Zesdekian; lighting, Leo Gallen-sten. Opened Nov. 16, '58, at the Arena Stage, Washington; $3.25 top.

Cast for "Once Around the Block": Skedge Miller, Alan Coates, Mary Harrigan, Nicolas Coster.

Cast for "The Purification": Philip Bosco, Harry Bergman, Eugene R. Wood, Robert Elston, Cay Knuckey, Patricia Ripley, Lyn Alstad, Rob Kilgallen, Mary Harrigan, Fran Hogan, Clarissa Verissimo, Alan Coates, Nicolas Coster, Robert Prosky, Charlie Byrd.

Cast for "A Memory of Two Mondays": Rob Kilgallen, Robert Prosky, Patricia Ripley, Lyn Alstad, Gene Gross, Eugene R. Wood, Alan Coates, Gaylord Mason, Philip Bosco, Robert Elston, Nicolas Coster, Skedge Miller, Harry Bergman, Warner Schreiner.

Williams dedicated "The Purification" to his late friend and sponsor, Margo Jones, who presented it at her Dallas theatre in 1954. Saroyan's "Once Around the Block" was done in 1954 at the Cherry Lane Theatre, N.Y.

The selection of the plays by Zelda Fichandler, producing director of the "in the round" resident company Arena Stage, is interesting in the variety of dramatic styles involved. However, the choices do not represent the best of either Williams or Saroyan. In fact, the Williams item must be one of his worst.

"The Purification" is a blank verse tone poem about incestuous love of brother and sister, while sis has an unsatisfied husband who takes an axe to her. It is told with an almost unconceivable plethora of metaphors, with a chorus repeating the lines for emphasis. Guitarist Charley Byrd strums semi-classical mood rhythms to exaggerate the excessive thatricalism.

The bizarre symbolism maudlin lines may please performers who enjoy emotionalism, as for example, "O, stalion lover; the night is your raped mare." But it's thin in quality or entertainment value. And some patrons may consider the climax sacrilegious: two suicides to indicate "purification."

"Memory of Two Mondays" was originally presented as a curtain-raiser for the Broadway production of "A View from the Bridge," and it has been staged here brilliantly by John O'Shaugnessy, who also directed the other two. Rod Kilgallen gives an expert performance in the lead of the young boy headed for better things than the dismal days of work in an auto parts shipment room in Manhattan.

"Once Around the Block" is a short comedy, fitting nicely into the Arena's package. It's about two writers with a fancy for liquor and varying degrees of sophistication. A young girl with a yen for authors turns her back on both for a down-to-earth policeman who also has the writing urge.

Shows Abroad

Chrysanthemum

London, Nov. 14.

S. A. Gorlinsky's presentation of two-act (21 scenes) musical comedy; book and lyrics, Neville Phillips and Robin Chancellor; music, Robb Stewart; choreography, Alfred Rodrigues; staging, Eleanor Fazan; decor, Disley Jones. Stars Pat Kirkwood, Hubert Gregg. At Prince of Wales Theatre, London, Nov. 13, '58; $2.80 top.

Lavender Brown ..... Vivien Grant
Lily Brown ..... Greta Hamby
Rose Brown ..... Josephine Blake
Daisy Brown ..... Judy Carne
Willie ..... Roy Skelton
Sam ..... Terry Theobald
Joe ..... Roy Jameson
Tom ..... Ray Warwick
Capt. Brown ..... Raymond Newell
Uncle Fred ..... Richard Curnock
Bob Brown ..... Roger Gage
Chrysanthemum Brown ..... Pat Kirkwood
Ma Carroty ..... Freda Wigson
John Blessington-Briggs ..... Hubert Gregg
James ..... Johnny Whyte
Mary Ann Blessington-Briggs ..... Patricia Moore
Emily ..... Stella Chapman
Social Worker ..... Burda Conn
Women in Limehouse ..... Audry Hodekiss, Ina Clare, Janet Howse
Protector ..... Michael Miller
Doorkeeper ..... Fred Evans
Thug ..... Roy Pattison
Seaman ..... Alan Angel
Pepe ..... Nicholas Amer
Ching Loo ..... Arnold Yarrow
Police Officer ..... Roy Pattison
Cynthia Potts ..... Margo Cunningham
Edith Hackett ..... Monica Macleod
Horace ..... Michael Harding
Gertie ..... Janet Howse
Firemen ..... Roy Skelton, Terry Theobald, Michael Miller, Roy Jameson, Fred Evans

A gay musical parody of a 1913 melodrama, "Chrysanthemum" has the makings of a West End hit, aided largely by the powerhouse performance of Pat Kirkwood, one of Britain's liveliest and most vivacious musicomedy stars. Miss Kirkwood and her husband Hubert Gregg, making his debut in a musical are an attractive stellar team, and should be good for the marquee.

Miss Kirkwood's sock performance was to be expected, but Gregg's click is the surprise of the evening. Previously known as a light comedy actor, he has a confident and pleasing way with a lyric and although he makes little attempt at singing, he does his stint admirably.

There is some unevenness in the production. The first act is slow and corny, and interest is sustained largely by the personal talents of the stars. The second act, however, is snappier, with good production numbers, amusing scenes and diverting comedy business, including a song and dance number by half a dozen Keystone-type firemen.

As long as the book isn't regarded seriously, it offers considerable fun. The title character returns home after being abducted to Buenos Aires by a white slaver, but avoiding the worse-than-death fate by jumping the ship and teaming up with a South American dancer. Back home, she saves her brother's fiancee from a similar fate, has to call off a projected double wedding and finally exposes the white slave trafficker.

Although the production has been staged by Eleanor Fazan, a well-known terper, the Alfred Rodrigues choreography is by no means a vital part of the show. There are, however, one or two cute specialties, particularly that featuring Nicholas Amer as the South American dancer who leads the heroine's four sisters in a conga-like routine while he explains how he recruited the girl as his dance partner.

The best number to show off Miss Kirkwood's personality is "Shanghai Lil," which she does stripped down to a bikini in a Limehouse night club. Gregg has his best opportunities with "Watch Your Step" and "Sorry You've Been Troubled," the latter describing his frustrating attempts to telephone Scotland Yard.

Robb Stewart's music, though not memorable, strikes a gay note, and Neville Phillips and Robin Chancellor have teamed satisfactorily on the book and the lyrics. The costuming by Michael Baldwin attractively exaggerates the 1913 fashions and the Disley Jones decor is bright and colorful. Roy Lowe leads the pit orchestra with vigor and authority.

Among the big cast Roger Gage is pleasant enough as the romantic lead. the four sisters are delightfully played by Vivien Grant, Greta Hamby, Josephine Blake and Judy Carne, and Raymond Newell, Richard Curnock and Freda Wigson show style in featured roles.

Myro.

British 'Hamlet' to USSR

London, Nov. 25.

A production of "Hamlet" by the Shakespeare Memorial Theatre, Stratford-on-Avon, will be presented in Moscow and Leningrad. The English company leaves Dec. 8 for Russia and will return Jan. 7.

Fred Sadoff, the first American to be employed as assistant director of the Memorial Theatre, will supervise the presentation.

Garden of Loneliness

London, Oct. 30.

Arts Theatre Club (in association with Straight Play Productions) presentation of three-act (five scenes) drama by Gerhart Hauptmann. English version by Richard Duschinsky. Stars Jane Griffiths, David Aylmer. Staged by Richard Duschinsky; decor, Joan Jefferson Farjeon. At Arts Theatre, London, Oct. 29, '58; $1.75 top.

Mrs. Vockerat ..... Vivienne Bennett
Kitty Vockerat ..... Jane Griffiths
Nanny ..... Brenda Bennett
Minna ..... Jacqueline Harrison
Leo Braun ..... David Aylmer
John Vockerat ..... Michael Atkinson
Pastor Kollin ..... Frank Royde
Otto Vockerat ..... Stanley Beard
Mrs. Lehmann ..... Pearl Dadswell
Anna Mehr ..... Anne Ridler

When it was written in 1891, "Garden of Loneliness" was probably ahead of its time. Gerhart Hauptmann's central character might well be described as the Angry Young Man of the 19th century. Now, though the play retains some emotional and dramatic intensity, it is dated and unlikely for transfer for a regular West End run.

Richard Duschinsky's translation is intended to strike a modern note and his staging is sympathetic. However, the first act is too labored and slow, so the conflict emerging in the second act is too late. The plot is a triangle involving a brilliant young biologist, his pretty but shallow wife and "emancipated" femme college grad.

Easily the best performance comes from Jane Griffiths, in a tender and understanding portrayal of the wife. Michael Atkinson plays the husband without much subtlety, David Aylmer gives a sensitive interpretation of a family friend, and Anne Ridler does well enough as the other girl. Joan Jefferson Farjeon's drawing room set hits the right period note.

Myro.

Le Chinois

(Chinois Restaurant)

Paris, Nov. 13.

Ludmila Vlasto presentation of musical comedy by Barillet and Gredy; music by Michel Emer. Staged by Georges Vitaly; setting, Sine. Stars Jacqueline Maillan; features Jacques Dufilho, Michel Galabru, Francoise Bertin. Opened Nov. 12, '58, at Theatre La Bruyere, Paris; $3 top.

Armandine ..... Jacqueline Maillan
Marice-Max ..... Jacques Dufilho
Duchess ..... Francoise Bertin
Inspector ..... Michel Galabru
Jacotte ..... Monique Delarche
Erica ..... Francoise Dorin
Marcel ..... Jean Markovich
Luigi ..... Jean-Pierre Leiage
Alfred ..... Jean-Pierre Moutier
Leo Leon ..... Paul Gay

This is a curious combination of musical farce, slapstick comedy and whodunit. It has a lightweight story and inadequate music and dancing, but offers an acidulously laugh-getting performance by former cabaret and music hall star Jacqueline Maillan.

The show has had a lukewarm critical reception, but local scuttlebutt is to the effect that Anita Loos hopes to adapt the book and lyrics for Broadway, as a possible vehicle for Jerry Lewis. It seems likely that the score would also have to be bolstered with stronger songs, and also have dancing added. Assuming that her English is adequate, Miss Maillan might be included in the transfer.

The show's title refers to a restaurant where a femme writers' group meets to award an annual literary prize. Some of the members become successive murder victims, and Miss Maillan is the comic focus as a crotchety old authoress. The part envisioned for Lewis is a man impersonating a femme as head of the prize jury.

The cast is generally good, the decor is amusing and Georges Vitaly's staging is skillful.

Ghosts

London, Nov. 13.

Old Vic Trust presentation, in association with the Arts Council of Great Britain, of a three-act drama by Henrik Ibsen; English version by Norman Ginsbury. Stars Flora Robson, Ronald Lewis, Michael Hordern. Staged by John Ferrand; decor and costumes, Neil Hobson. At Old Vic Theatre, London, Nov. 12, '58; $2.10 top.

Regina Engstrand ..... Anne Iddon
Engstrand ..... Daniel Thorndike
Pastor Manders ..... Michael Hordern
Mrs. Helen Alving ..... Flora Robson
Oswald Alving ..... Ronald Lewis

The Old Vic has added Ibsen's once-controversial drama to its repertoire, with Flora Robson to play the leading role of Mrs. Alving. With a cast of only five, and one set, this is the smallest production at this theatre in memory, but it is given the full treatment in acting and direction. The subject matter of "Ghosts" no longer has shock impact, but the play remains powerful and moving, with ample acting opportunities.

Adaptor Norman Ginsbury is well served by both director John Fernald and the cast. The production starts leisurely gains momentum in the recriminatory scene between Mrs. Alving and Pastor Man-

(Continued on page 74)

Shows on Broadway

Continued from page 72

Edwin Booth

somehow refrained from having Lincoln appear to deliver the Second Innaugural Address.

To give him his due, Ferrer has a few moments of effective comedy, as when he's commenting sardonically on the dire London reviews, making cynical fun of a sycophant at a party or baiting his critic-friend, the late William Winter, of the old N. Y. Tribune. But in the more serious moments that make up almost the entire, interminable show, the actor is transparently unbelievable as Booth, Hamlet, Romeo or any of the other classic characterizations. In several scenes his unrestrained emoting is embarrassing, but perhaps some other director than Ferrer himself might have curbed these excesses.

Lorne Greene, in the stuffy, sonorous role of critic, commentator and occasional bit player, has an impressive voice and at least maintains dignity. Lois Smith isn't able to give life to the sweetly synthetic part of the actor's pathetic wife, but Richard Waring swaggers and roars enthusiastically as the crazed assassin-to-be.

Ian Keith is convincingly hammy as the young Booth's actor-father, Sydney Smith speaks the lines clearly as the youth's oldest brother, Junius Brutus Booth the younger, while Marion Ross as the sister, Anne Helm as the daughter and Stephen Franken as Booth as a boy, are all acceptable.

Paul Bowles has provided sententious musical accompaniment for many of the scenes. *Hobe.*

Minneapolis Case

Continued from page 71

single touring show has played Minneapolis so far this season and none is booked for the rest of the term. Subscribers, fingering their subscription pasteboards, are painfully aware that five shows are promised. What's more, the subscribers, all 3,000 of them, have paid in advance. But nary a touring legiter has appeared and nary a one is booked.

Ready, able and willing to interrupt its film policy for a legit tenant is the State Theatre, operated by the Minnesota Amusement Co. (United Paramount). At the urgings of Berger and local civic leaders, executives of the film chain agreed to make the 2,300-seater available for legit bookings, on the plea that the living theatre should be saved in Minneapolis and, not too incidentally, touring Broadway hits can pay off for everyone concerned.

The Lyceum Theatre, which played five touring shows last season, is no longer available. When Berger declined to renew his lease on the house, at increased rental, it was taken over by a religious group. Meanwhile, adjacent St. Paul, the so-called Twin-City with which Minneapolis wages jealous rivalry, has had one legit booking thus far this season, "Diary of Anne Frank" for a two-nighter, and is slated for another, "Auntie Mame," next Friday-Saturday 28-29). Both shows played Minneapolis last season.

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'SEESAW' HIT IN PARIS; MARAIS-GIRARDOT STAR

Paris, Nov. 25.

"Two for the Seesaw," William Gibson's two-character comedy, opened Nov. 16 as an apparent hit at the Ambassadeurs-Henri Bernstein Theatre here. Jean Marais and Annie Girardot are costarred in Louise De Vilmorin's adaptation, staged and designed by Luchino Visconti, and presented by Gilberte Refoule and Lars Schmidt.

The earthiness and pathos of the original play seems somewhat modified in this treatment, but the comedy comes across effectively. Annie Girardot scores in the showier part of the girl and Jean Marais is competent as the unattached lawyer. Luchino Visconti's scrimmed decor, with backdrop of New York by day and night, adds a colorful touch, and his direction is deft.

Because of the small cast, this should be economical to operate, and appears in for a highly profitable run.

Shows Abroad

Continued from page 73

Ghosts

ders, and hits its curtains crisply between the distraught widow and her disease-stricken son.

Miss Robson's dignity and poise carry the early scenes well and she develops her anguish and misery brilliantly. As the son wracked with fear and remorse, Ronald Lewis broods over the first two acts and superbly hits the mark with his big scene at the end. Michael Hordern, a subtle actor with a distinctive style of comedy, scores as the pompous, smug Pastor Manders and yet never loses his grip on his more serious scenes.

In the other two role, Daniel Thorndike is perhaps a little forced as Engstrand, the carpenter, but he has several good moments. Regina, the servant-girl, who turns out to be Oswald Alving's half-sister, is played with a pert charm by blonde Anne Iddon.

Neil Hobson has designed an excellent setting with a backcloth of a bleak Norwegian fiord and John Lambert's transcribed Grieg's Norwegian folk tunes, add to the atmosphere of a first-rate production. *Rich.*

'Patate' & Int'l Script Tastes

Continued from page 2

dent that it was Thomas Jefferson who drew the French "Bill of Rights." Neither is it an accident that France is the only major European country (including Italy, England, Spain and Germany) which never went to war against the United States.

The French do not, as a rule, emigrate, and therefore, they left no impact on the philological structure of the United States. So, if and when the "average American tourist" arrives in Europe, he has no trouble understanding the German sauerkraut-cum-knackwurst civilization, and neither does he feel strange to the Italian spaghetti-with-meatball culture. Bouillabaisse and tripes a la mode de Caen are inunderstandable and strange to him and he will go to incredible lengths to get a hamburger with Coca Cola.

I cannot say that the French take automatically to all American plays either. Serious-literary plays are well accepted. Arthur Miller and Tennessee Williams are very popular here and so are plays like "The Diary Of Anne Frank" and "The Caine Mutiny Court Trial" Other plays, such as, for instance, "Teahouse Of The August Moon," "Harvey," "Born Yesterday," "Mr. Roberts," etc., were miserable failures. If you want to analyze this situation and to draw certain conclusions, you will have to implement the phenomenon of, for instance, the absolute flop on the theatre of "Mr. Roberts" and "Born Yesterday" and the tremendous success of these two plays as motion pictures in Paris.

I don't think I am too far wrong in thinking that in the last 10 years the theatre-going audiences on both sides of the Atlantic have made tremendous progress in the direction of pure realism. Ten years ago a New York audience might have accepted Tom Ewell as "Patate" and Paris audiences might have done the same with Claude Dauphin as "Mr. Roberts." Not today. Too many people travel and too many people see motion pictures in the original version, to appreciate, to realize the fact that Dauphin does not move, act and speak as an American and that Ewell is about as un-French as can be. This new trend will make it more and more difficult to export literary properties from one country to another. High literature, drama and tragedy will suffer less from transplantation than comedy.

This mutual appreciation of realism versus phoneyness is not restricted to the theatre. It is also evident in motion pictures. (See: "Bonjour Tristesse"). Attempts to re-create a foreign atmosphere, a foreign language, are bound to fail. The biggest success of a French writer in the U.S.A. and in England in recent years, was Pierre Boulle's "River Kwai." In Boulle's book there is not one single Frenchman; all characters are either British or Japanese. Bill Holden is the only American. This should teach some kind of a lesson to all producers on the opposite shores of the Atlantic. Can you, for instance, imagine the Bank of America financing the picturization of "Gone With The Wind," shot in French, in Alabama, with Raoul Levy producing, Julien Duvivier directing, with Brigitte Bardot as Scarlett and Gerard Philippe as Rhett Butler? Hardly.

Perhaps no plays should ever be translated at all. As long as they are performed in their native language they are wonderful, sophisticated masterpieces of brittle and elphine substance. The moment you start to translate them . . .

P.S. Just in case you have forgotten, I am a literary agent and I happen to represent Marcel Achard. Due to the flop of "Patate" in New York I decided to go into the grocery business.

P.P.S. Just received a telegram from the Hungarian National Theatre in Budapest, where "Patate" was successfully performed under the title of "Krumpli." I have given up the grocery business and am back in the trade again.

George Marton.

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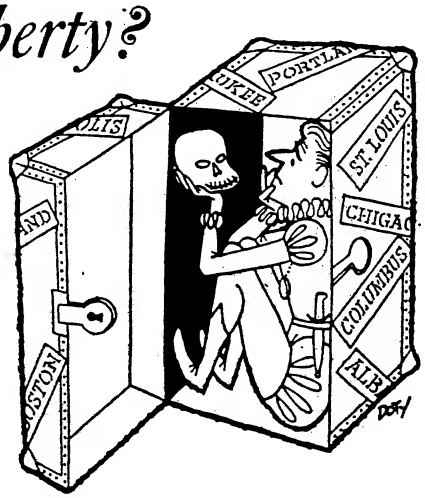
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LEO FUCHS

Just finished six wonderful weeks at the Phylis Anderson Theatre, New York
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Road Slow, But Strong in Spots; 'Wind' $27,600, Hub; 'Music' 62G, S.F.; 'Two' $25,100, Det.; Holm $16,700, Pitt

Receipts generally dipped on the road last week, with a few shows falling below the breakeven mark. However, the road companies of "Music Man" and "My Fair Lady" were the top grossers, while the Eve Arden edition of "Auntie Mame" and the pre-Broadway "Flower Drum Song" held to capacity.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e. exclusive of taxes. Engagements are for single week unless otherwise noted.

BOSTON

Cold Wind and Warm, Colonial (D-T) (1st wk) ($4.95-$4.40; 1,590; $34,000) (Eli Wallach, Maureen Stapleton). Opened Nov. 17 to five yes-no reviews (Adams, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor; Norton, Record) and one no opinion (Doyle, American); almost $27,600 with Guild subscription. Previous week, $19,900 at the Shubert, New Haven.

Flower Drum Song, Shubert (MC-T) (4th wk) ($6.25-$4.95; 1,717; $52,000). Another $52,000. Exits today (Wed.) for New York.

CHICAGO

Auntie Mame, Erlanger (C-RS) (12th wk) ($6.60-$5.50; 1,333; $45,187) (Constance Bennett). Nearly $36,200. Previous week, $36,700.

My Fair Lady, Shubert (MC-RS) (55th wk) ($7; 2,100; $72,979). Almost $61,800. Previous week, $58,300.

CLEVELAND

Warm Peninsula, Hanna (CD-T) (1st wk) ($4; 1,515; $28,000) (Julie Harris). Over $22,300. Previous week, $38,800 at the National, Washington.

DETROIT

Li'l Abner, Riviera (MC-RS; N.Y. Co.) (1st wk) ($4.95; 2,700; $38,000). Over $19,100 for first five performances of tour.

Two for the Seesaw, Shubert (CD-RS (1st wk) ($4.40; 2,050; $38,000) (Ruth Roman, Jeffrey Lynn). Over $25,100. Previous week, $25,600 at Her Majesty's, Montreal.

LOS ANGELES

Crazy October, Hartford (C-T) (1st wk) ($6-$4.95; 1,024; $34,600) (Tallulah Bankhead). Almost $18,900 for four performances. Previous week, $23,000 at the Cass, Detroit.

NEW HAVEN

Night Circus, Shubert (D-T) ($4.80; 1,650; $43,000). (Ben Gazzara, Janice Rule). About $22,000. Previous week, $14,000 at Ford's, Baltimore.

PHILADELPHIA

Cue for Passion, Forrest (D-T) (2d wk) ($5.20-$4.80; 1,760; $40,000) (Diana Wynyard, John Kerr). Over $9,400. Previous week, $18,200.

Disenchanted, Walnut (D-T) (1st wk) ($4.80; 1,340; $35,000) (Jason Robards Jr., Rosemary Harris). Opened Nov. 17 to one mild nod (Schier, Bulletin) and two unfavorable notices (Gaghan, News; Murdock, Inquirer); almost $25,800. Previous week, $23,400 at the Colonial, Boston.

Gazebo, Locust (C-T) (1st wk) ($5-$4.50; 1,418; $35,000) (Walter Slezak, Jayne Meadows). Opened Nov. 17 to three pans by second stringers; about $25,700. Previous week, $15,100 for five performances at the Playhouse, Wilmington.

Whoop-Up, Shubert (MC-T) (2d wk) ($7.50-$6; 1,884; $65,000). Almost $43,000. Previous week, $44,900.

PITTSBURGH

Third Best Sport, Nixon (C-T) ($4.95-$1.50; 1,760; $40,000) (Celeste Holm). Opened Nov. 17 to two affirmative notices (Krug, Sun-Tele; Monahan, Press) and one negative (Cohen, Post-Gazette); nearly $16,700 with Guild subscription. Previous week, $16,500 at the American, St. Louis.

SAN FRANCISCO

Auntie Mame, Geary (C-RS) (7th wk) ($5.50; 1,550; $47,000) (Eve Arden). Another $47,000.

Music Man, Curran (MC-RS) (5th wk) ($6.40-$5.50; 1,758; $58,000). Almost $62,000 for nine performances, eight on CLO subscription. Previous week, $56,200.

ST. LOUIS

Sunrise at Campobello, American (D-RS) (1st wk) ($5; 1,600; $41,500) (Leif Erickson). Over $18,300. Previous week, $26,300 at the Hanna, Cleveland.

SPLIT-WEEKS

Auntie Mame, (C-RS) (Sylvia Sidney. Totalled $43,300 for seven performances, as follows: Pershing Aud., Lincoln, Neb., Monday (17), one, $7,800 on Brodaway Theatre League subscription; Highschool Aud., Topeka, Kan., Tuesday (18), one, $8,600 on BTL subscription; Orpheum, Sioux City, Ia., Wednesday (19), one, $8,100 on BTL subscription; Paramount, Omaha, Thursday-Saturday (20-22), four, $18,800. Previous week, $46,000 for six-performance split.

Diary of Anne Frank, (D-RS) (Francis Lederer). Totalled $20,000 for seven performances, as follows: Lanier highschool, Montgomery, Sunday (16), one, $1,200; Alumni-Memorial Aud., Knoxville, Tenn., Tuesday (18), one, $5,600 on BTL subscription; Tennessee Theatre, Nashville, Wednesday (19), one, $2,900; Ellis Aud., Memphis, Thursday-Saturday (20-22). four, $10,300 on BTL subscription. Previous week, $25,000 for seven-performance split.

Li'l Abner (MC-RS; Bus-and-truck Co.). Totalled $25,900 for seven performances, as follows: Kleinhans Aud., Buffalo, Monday (17), one, $6,900; Loew's Canton, O., Tuesday (18), one, $3,300; Jaffa Mosque, Altoona, Pa. Thursday (19), one, $4,600; Palace, Youngstown, Thursday-Saturday (20-22), four, $11,100. Previous week, $32,300 for seven-performance split.

Look Back in Anger, (D-RS). Totalled $15,600 for seven performances as follows: WVRA Theatre, Richmond, Monday-Tuesday (17-18), two, $2,900; Playhouse, Wilmington Wednesday-Saturday (19-22), five, $12,700. Previous week, $29,500 at the Walnut, Philadelphia.

Romanoff and Juliet, (C-RS) (Peter Ustinov). Totalled $34,700 for eight performances, as follows: Indiana Theatre, Indianapolis, Monday-Wednesday (17-19), four, $18,500; Hartman, Columbus. Thursday-Saturday (20-22), four, $16,200. Previous week, $39,500 at the Pabst, Milwaukee.

Shakespeare's Ages of Man, (DR-RS) (John Gielgud). Totalled $18,200 for four performances, as follows: State College, Pocatello, Idaho, Tuesday (18), one, $2,900; Kingsbury Hall Salt Lake City, Thursday (20), one, $3,800; Washington Univ., Seattle, Friday (21), one, $5,200; Georgian Aud., Vancouver, B.C., Saturday (22), one, $6,300. Previous week, unreported, totalled $17,000 for four performances, as follows: Northrup Aud., Minneapolis, Monday (10), one, $6,300; Stewart Hall Aud., St. Cloud, Minn., Tuesday (11), one, $3,100; Weld Hall Moorhead, Minn.; Wednesday (12), one, $3,400; Aud., Denver, Saturday (15), one, $4,200.

Tunnel of Love, (C-RS) (Eddie Bracken). Totalled $11,500 for seven performances, as follows: Virginia Theatre, Wheeling, Sunday (16), $1,600; Lyric, Baltimore, Monday (17), one, $1,500; Mosque, Richmond, Tuesday (18), one, $900; Syria Mosque, Pittsburgh, Wednesday (19), one, $1,100; Center, Norfolk, Thursday (20), one, $2,500; Tower, Atlanta, Saturday (22), two, $3,900. Previous week, $16,400 at the Shubert, Cincinnati.

SCHEDULED N.Y. OPENINGS

(Theatres Set)

BROADWAY

Flower Drum Song, St. James (12-1-58).
Night Circus, Golden (12-2-58).
Disenchanted, Coronet (12-3-58).
Cold Wind & Warm, Morosco (12-8-58).
Old Vic, B'way (12-8-58).
Li'l Abner (11-21-58).
Gazebo, Lyceum (12-12-58).
Whoop-Up, Shubert (12-18-58).
Third Best Sport, Ambassador (12-30-58).
Legend of Lizzie, 54th St. (1-26-59).
Redhead, Music Box (1-27-59).
Redhead, 46th St. (2-3-59).
Nativity of One, Barrymore (2-11-59).
Rivalry, Bijou (2-12-59).
First Impressions, Alvin (2-12-59).

OFF-BROADWAY

Sextet, Royal (11-26-58).
Journey With Strangers, Mews (11-26-58).
Quare Fellow, Circle in Sq. (11-27-58).
Of Mice & Men, Provincetown (12-4-58).
'Tis Pity She's Whore, Orpheum (12-8-58).
Fever & Glory, Phoenix (12-18-58).
Many Loves, Living Theatre (12-14-58).
Mr. President, E. 74th St. (12-26-58).
Fellowes, 4th St. (1958-59).
King Lear, Players (12-28-58).
She Shall Have Music, Actors (1-6-59).
On the Town, New Orpheum (1-15-59).
I Can Get It for You, Anderson (2-9-59).
Clearing in Woods, Sheridan Sq. (2-16-59).

Off-B'way Shows

Boy Friend, Cherry Lane (1-25-58).
Cock-A-Doodle-Dandy, Carnegie (11-12-58).
Crucible, Martinique (3-11-58).
Deathwatch, Theatre East (10-9-58); closes next Sunday (30).
Diversions, Downtown (11-7-58).
Hamlet of Stepney Green, Cricket (11-13-58).
Heloise, Gate (9-24-58).
Ivanov, Renata (10-7-58).
Look Back in Anger, 41st St. (11-7-58).
Man Who Never Died, Jan Hus (11-21-58).
Playboy of the Western World, Tara (5-8-58).
Salad Days, Barbizon Plaza (11-10-58).
Threepenny Opera, deLys (9-20-55).
Time of the Cuckoo, Sheridan Sq. (10-27-58); closes Feb. 8.
Triad, Theatre Marquee (11-21-58).
Ulysses, Rooftop (6-5-58); closes next Sunday (30).

Closed Last Week

Blood Wedding, Actors Playhouse (3-31-58); closed last Sunday (23).

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Auntie Mame, Adelphi (9-10-58).
Boy Friend, Wyndham's (12-1-53).
***Breath of Spring,** Duke York's (3-26-58).
Brouhaha, Aldwych (8-27-58).
Chrysanthemum, Wales (11-13-58).
Day in Life Of, Savoy (10-1-58).
Duel of Angels, Apollo (4-24-58).
Expresso Bongo, Cambridge (9-25-58).
Expresso Bongo, Saville (4-23-58).
Five Finger Exercise, Comedy (7-16-58).
Flowering Cherry, Haymarket (11-21-57).
For Adults Only, Strand (6-25-58).
Friends & Neighbors, Vic. Pal. (11-11-58).
Hook, Line, Sinker, Piccadilly (11-19-58).
Irma La Douce, Lyric (7-17-58).
Living for Pleasure, Garrick (7-10-58).
Long Day's Journey, Globe (9-24-58).
Repertory, Old Vic (9-17-58).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
No Concern, Westminster (10-6-58).
Not in the Book, Criterion (4-2-58).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Stepmother, St. Martins (11-5-58).
Tunnel of Love, Majesty's (12-3-57).
Unexpected Guest, Duchess (8-12-58).
Where's Charley, Palace (2-20-58).
**transferred*

SCHEDULED OPENINGS

Hot Summer Night, New (11-26-58).
Devil Peter, Arts (11-27-58).
Grass Is Greener, St. Mart. (12-2-58).
Moon on Rainbow, Royal Ct. (12-4-58).
West Side Story, Majesty's (12-12-58).

CLOSED LAST WEEK

Party, New (5-28-58).

Touring Shows

(Nov. 24-Dec. 7)

Auntie Mame (Eve Arden)—Geary, S.F. (26).
Auntie Mame (Constance Bennett)—Erlanger, Chi (continues indefinitely).
Auntie Mame (Sylvia Sidney)—Orpheum, Davenport, Ia. (24-25); Memorial Aud., Burlington, Ia. (26); Municipal Aud., St. Paul (28-29); Purdue U., Lafayette, Ind. (1-2); U. of Indiana, Bloomington (3-4); Palace, Youngstown, O. (6-7).
Auntie Mame—Hoch Aud., Lawrence, Kan. (24); Men's Gymnasium, Fayetteville, Ark. (25); Municipal Theatre, Tulsa (26); Music Hall, Kansas City, Mo. (28); Paramount, Omaha (29); Pershing Municipal Aud., Lincoln, Neb. (30); Union Theatre, Madison, Wis. (2-3); Pabst, Milwaukee (5-6).
Cold Wind and the Warm (tryout) (Eli Wallach, Maureen Stapleton)—Colonial, Boston (24-29), moves to N.Y.) (Reviewed in VARIETY, Nov. 12, '58).
Crazy October (tryout) (Tallulah Bankhead)—Hartford, L.A. (24-6) (Reviewed in VARIETY, Nov. 15, '58).
Diary of Anne Frank (Francis Lederer)—Robinson Mem., Little Rock, Ark. (24); Municipal Aud., Shreveport, La. (25); City Aud., Beaumont, Tex. (26); Music Hall, Houston (28-30); Municipal Aud., San Antonio (1); Municipal Aud., Big Spring, Tex. (3); Will Rogers Aud., Ft. Worth, Tex. (4-5); H.S. Aud., Snyder, Tex. (6); Lyceum, Dallas (7).
Disenchanted (tryout) (Jason Robards Jr., Rosemary Harris)—Walnut, Philly (24-29, moves to N.Y.) (Reviewed in VARIETY, Nov. 5, '58).
Gazebo (tryout) (Walter Slezak, Jayne Meadows)—Warren, Atlantic City (24-29, moves to N.Y.) Reviewed in VARIETY, Nov. 19, '58).
J.B. (tryout) (Raymond Massey, Pat Hingle, Christopher Plummer)—National, Wash. (24-6).
Li'l Abner (bus-and-truck)—Erlanger, Philly (24-29); RKO Keith, White Plains, N.Y. (1-2); Playhouse, Wilmington (3-6).
Li'l Abner (N.Y. Co.)—Riviera, Det. (24-6).
Look Back In Anger—Shubert, New Haven (24-29); Colonial, Boston (1-6).
Music Man (2d Co.)—Curran, S.F. (24-6).
My Fair Lady (2d Co.)—Shubert, Chi (24-6).
Night Circus (tryout) (Ben Gazzara, Janice Rule)—Locust, Philly (24-29, moves to N.Y.) (Reviewed in VARIETY, Oct. 29, '58).
Old Vic—Royal Alexandra, Toronto (25-29); St. Denis, Montreal (1-6).
Romanoff and Juliet (Peter Ustinoff)—Forrest, Philly (24-29); Shubert, New Haven (1-6).
Shakespeare's Ages of Man (John Gielgud)—College, Portland, Ore. (24-25); Senior H.S., Sacramento (26); Alcazar, S.F. (27-30); College, Costa Mesa, Cal. (1); Millikan H.S. Long Beach, Cal. (2); Philharmonic Aud., L.S. (5, matinee 6); Royce Hall, L.A. (evening 6).
Sunrise at Campobello (Leif Erickson)—American, St. L. (24-29); Mem. Aud., L'ville (2-6).
Third Best Sport (tryout) (Celeste Holm) (Ford's Balto (24-29); Shubert, Wash. (1-6) (Reviewed in VARIETY, Oct. 22, '58).
Tunnel of Love (Eddie Bracken)—Aycock Aud., Greenboro, N.C. (24); Municipal Aud., Savannah (25); Peabody Aud., Daytona Beach (26); Civic, N.O. (28-3); Northwestern, State College, Nachitoches, La. (3); Aud., Memphis (4); Kentucky Theatre, Paduka (5); Coliseum, Evansville, Ind. (6).
Two for the Seesaw (2d Co.) (Ruth Roman, Jeffrey Lynn)—Shubert, Det. (24-29); American, St. L. (1-6).
Warm Peninsula (tryout) (Julie Harris)—Shubert, Det. (24-29); Shubert, Det. (1-6) (Reviewed in VARIETY, Nov. 5, '58).
Whoop-Up (tryout)—Shubert, Philly (24-6) (Reviewed in VARIETY, Nov. 12, '58).

B'way Slides; 'Gunman' $11,600 in 6, 'Goldilocks' $61,600, 'Plume' $39,900, 'Darling' $34,100, 'Homeward' $20,000

Business dropped substantially for most of the non-sellout Broadway shows last week. There was one closing, "Epitaph for George Dillon, and three others, "Comes a Day," "Man in the Dog Suit" and "Visit," will wrap up next Saturday (29).

Of 25 entries on tap, eight played to capacity, several having party bookings. The capacity shows were "La Plume de Ma Tante," "Marriage - Go - Round," "Music Man," "My Fair Lady," "Once More With Feeling," "Pleasure of His Company," "Touch of the Poet" and "World of Suzie Wong."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Drama Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Bells Are Ringing, Shubert (MC) (101st wk; 804 p) ($8.05; 1,453; $58,101) (Judy Holliday). Nearly $46,700 with Miss Holliday missing three performances because of illness. Her understudy, Phyllis Newman, subbed. Previous week, $49,700.

Comes a Day, Ambassador (D) (3d wk; 20 p ($6.90; 1,155; $43,000) (Judith Anderson). Over $16,800. Previous week, $16,400. Closes next Saturday (29).

Dark at the Top of the Stairs, Music Box (D) (51st wk; 404 p) ($5.75-$6.90; 1,010; $33,000). Nearly $20,100. Previous week, $21,700.

Drink to Me Only, 54th St. (C) (7th wk; 53 p) ($5.75; 1,218; $36,000). Over $15,100. Previous week, $17,600.

Girls in 509, Belasco (C) (6th wk; 45 p) ($5.75-$6.90; 1,037; $33,000) (Peggy Wood, Imogene Coca). Nearly $23,100 with parties. Previous week, $26,000 with parties.

Goldilocks, Lunt-Fontanne (MC) (6th wk; 49 p) ($9.90; 1,402; $68,843) (Don Ameche, Elaine Stritch). Over $61,600 with parties. Previous week, $65,000 with parties.

Jamaica, Imperial (MC) (50th wk; 396 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). Over $37,400. Previous week, $41,600.

La Plume de Ma Tante, Royale (R) (2d wk; 15 p) ($7.50; 1,050; $43,500) (Robert Dhery). Over $39,900 with parties. Previous week, $36,800 for first seven performances and one preview.

Look Homeward, Angel, Barrymore (D) (52d wk; 412 p) ($6.90; 1,076; $40,716) (Miriam Hopkins, Ed Begley). Almost $20,000. Previous week, $21,000.

Make a Million, Playhouse (C) (5th wk; 36 p) ($6.90; 996; $36,000) (Sam Levene). Over $23,700. Previous week, $23,600.

Man in the Dog Suit, Coronet (C) (4th wk; 28 p) ($6.90; 1,101; $35,404) (Jessica Tandy, Hume Cronyn). Almost $23,000 with parties. Previous week, same. Closes next Saturday (29).

Marriage - Go - Round, Plymouth (C) (4th wk; 29 p) ($6.90; 1,062; $42,200) (Charles Boyer, Claudette Colbert). Nearly $40,400 with parties. Previous week, same.

Music Man, Majestic (MC) (49th wk; 388 p) ($8.05; 1,626; $68,658) (Robert Preston). Nearly $69,200. Previous week, same.

My Fair Lady, Hellinger (MC) (141st wk; 1,123 p)' ($8.05; 1,551; $68,210) (Edward Mulhare, Sally Ann Howes). Steady at $69,400.

Once More With Feeling, National (C) (5th wk; 39 p) ($6.90; 1,162; $43,000) (Joseph Cotton, Arlene Francis). Over $41,700 with parties. Previous week, $42,000 with parties.

Pleasure of His Company, Longacre (C) (5th wk; 37 p) ($6.90; 1,101; $36,800) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $36,000 with parties. Previous week, $36,300 with parties.

Say, Darling, ANTA (MD) (34th wk; 268 p) ($7.50; 1,185; $50,460) (David Wayne, Vivian Blaine, Johnny Desmond). Over $34,100. Previous week, $36,600. Moves next Monday (1) to the Beck. Eddie Albert joined the cast last Monday (24) as replacement for Wayne, who's taking a 10-week leave of absence.

Shadow of a Gunman, Bijou (D) (1st wk; 4 p) ($5.75-$6.90; 599; $20,400). Opened last Thursday (20) to four favorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Watts, Post) and three unfavorable (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American); over $11,600 for first four performances and two previews.

Sunrise at Campobello, Cort (D) (43d wk; 340 p) ($6.90; 1,155; $37,500). (Ralph Bellamy). Over $37,200. Previous week, $37,400.

Touch of the Poet, Hayes, (D) (8th wk; 60 p) ($7.50; 1,139; $43,067) (Helen Hayes, Eric Portman, Kim Stanley, Betty Field). Nearly $42,100 with parties. Previous week, $42,200 with parties.

Two for the Seesaw, Booth (CD) (45th wk; 356 p) ($6.90; 780; $31,700) (Dana Andrews, Anne Bancroft). Almost $30,100. Previous week, $30,500.

Visit, Morosco (D) (23d wk; 181 p) ($6.90; 946; $37,500) (Alfred Lunt, Lynn Fontanne). Nearly $29,200. Previous week, $27,400. Closes next Saturday (29).

West Side Story, Winter Garden (MD) (61st wk; 484 p) ($8.05; 1,404; $63,203). Over $42,700. Previous week, $46,000.

World of Suzie Wong, Broadhurst (D) (6th wk; 47 p) ($6.90; 1,214; $46,500). Nearly $45,900 with parties. Previous week, $45,400 with Guild subscription.

Closed Last Week

Epitaph for George Dillon, Golden (D) (3d wk; 23 p) ($5.75; 800; $25,152) (Eileen Herlie, Robert Stevens). Over $13,700. Previous week, $13,900. Closed last Saturday (22) at an approximate loss of its entire $50,000 investment.

Opening This Week

Edwin Booth, 46th St. (D) ($6.90; 1,297; $45,672) (Jose Ferrer). Playwrights Co. presentation of a play by Milton Geiger; opened last Monday night (24) to unanimously negative notices (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman. Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post).

Cue for Passion, Miller (D) ($6.90; 946; $32,000) (Diana Wynyard, John Kerr). Playwrights Co. and Franchot Productions presentation of a play by Elmer Rice; opened last night (Tues.).

Vanishing Road

Continued from page 71

of touring schedules is bringing pained yelps from road theatre managements. Also as per recent custom, the Theatre Guild-American Theatre Society is having difficulty obtaining enough suitable shows to satisfy its subscribers in various towns.

Another subject of anguished howls is the steady deterioration of railroad facilities for touring troupes. Rail lines keep raising the rates for transporting legit companies, at the same time reducing the baggage car facilities for hauling scenery. Even worse, the curtailment of trains has now reached such proportions that it's virtually impossible to make weekend jumps between many more or less nearby cities.

Such bonanza business-getters as the touring editions of "My Fair Lady" and "Music Man" are racking up potent profits, and Peter Ustinov's television-hypoed draw is proving b.o. magnet for "Romanoff and Juliet." Also, both the Constance Bennett and Eve Arden companies of "Aunt Mame" are getting hefty patronage. But the moderate grosses of the road editions of "Sunrise of Campobello" and "Two for the Seesaw" have thus far been serious disappointments.

These assorted factors add up to a growing impression that the road is becoming more than ever a worthwhile field for only a few top successes. For the intermediate shows the steadily shrinking business, sharply rising costs and pyramiding transportation difficulties make touring less and less attractive.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, touring, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items.

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY
(Parts Available)

Daarlin' Man (MD). Producers, Playwrights Co. & Oliver Smith; director, Vincent Donehue; choreographer, Agnes DeMille. Equity call for dancers, Dec. 2; male, 2 p.m.; femme, 3 p.m.; Lunt-Fontanne Theatre, 205 W. 46th St.

Destry (MC) — Producer, David Merrick, 246 W. 44th St.; director, Michael Kidd; casting director, Eduard Fuller. Available parts: dark, handsome villain; various western types. Mail photo and resume.

Raisin in the Sun (D)—producer Philip Rose & David J. Cogan (157 W. 57th St., CI 5-2255); director, Lloyd Richard. Available parts (all-Negro): Sidney Poitier's; son, 10; African male college student, 24; female, 40-60; man, 35-50.

Tall Story (C)—producers, Emmett Rogers & Robert Weiner (234 W. 44th St., LA 4-4937); director, Herman Shumlin. Available part: a lead male, slim, likeable, six-foot-four, 22-23. (Mail photo and resume to Rogers).

The Gay Felons (C)—producers, H. Clay Blaney and Geoffrey Jones (36 CPS). Available parts: male lead, 40-50, Frenchman, quiet, authoritative; male, 45-55, short, stocky, loveable sot, henpecked; about 12 assorted comics, 40-60; femme, 35-40, intense, emotional, Maureen Stapleton type; femme, young, sexy French; femme, 35-40, attractive, quiet, warm, sensitive; male lead, 25, handsome, romantic. (Send photo and resume to producers). Rehearsals start Dec. 15.

Three Against Time (D)—producers, Tad Danielewski & Morris Feld. Available parts: femme lead, 30, foreign accent, beautiful, warm; middle-aged male scientist; handsome English scientist, 20's; cultured well-built American general; General's wife, 45, submissive, quiet, dominated by husband; young, energetic businessman and pretty, restless, discontented wife; retired professor, old, but still bright and alive; efficient, relaxed Government official, 40-45; two servants, either authentic, Indians or of American-Indian descent; sandy blonde eight-year-old girl, vigorous, bright; scholarly nine-year-old boy. (Mail photo and resume to production assistant Jeanette Kamins, 234 W. 44th St., Suite 702).

OFF-BROADWAY
(Parts Available)

A Clearing in the Woods (C). Producers, Paul Michael & Gayle Hinckley, Sheridan Square Theatre, 99 Seventh Ave., So. Director, Jack Ragorsky. Available part: femme lead, played originally on Broadway by Kim Stanley. Casting through agents only. Open casting later.

Count Your Blessings (C) — Producer, Stage Society (103 E. 86th St., N.Y. 28); director, William Murray. Available parts: male lead, 50, continental type; (2d) male, 50's, professional type; elderly male to play butler; male, 40, strong comedy; male, young American, mature; femme, 60's, to play housekeeper; femme lead; early 20's, American, bright, attractive; femme, 40's, mature but still good looking, scatterbrain; femme, 80's, important, regal type; femme, early 20's, Italian. (Mail photo and resume to producer).

I'll Call You (MC)—producers, Lyn Swann & Sterling Noel; director, Tad Danielewski. Available parts (experience required); male comedian singer-dancer; romantic femme singer; two femme comediennes, one a soft soubruet type; male for role of suave, successful businessman; "character" landlady; ballet dancers to double as understudies and play minor parts. (Mail photos & resume to producers c/o Phyllis Anderson Theatre, 2d Ave. & 4th St.).

Mister President (D) — Producers, Day Tuttle & Howard Kane, E. 74th St. Theatre, 334 E. 74th St. Director Tuttle. Available parts: character roles, 50's and 60's. Equity members, mail photo and resume; non-Equity applicants, 10-12 a.m. and 2-4 p.m., next Friday (26).

She Shall Have Music (M)—producers Stuart Bishop, Debe Meyer and Edwin West. Musical Director Julien Stein. Restoration period acting styles required. Available parts; male, 25-35, must sing, mode and high fashion of 17th Century; male lead, 25-30, lyric baritone, heavy acting; male 20-30, second lead, tenor, handsome, romantic, must act; male 35-50, portly character, comedy dancing; male 18-20, small dancer; femme 18-20, Cockney hoyden, must sing and dance; four male and four female, 18-30, to sing dance and double in walkons and specialty spots, (Mail photo and resume to producers, 72 Perry St., N.Y.). Equity call dancers-singers. Nov. 28 at Variety Arts Studio, 225 W. 46th St.; femme, 10 a.m.; male, 1 p.m.

What Every Woman Knows (C). Producer, Equity Library Theatre; director, Edwin Gifford. Casting 11 W. 18th St. 2d fl., Dec. 1, from 5-10 p.m.; Dec. 2-3, 7:30-10:30 p.m., Equity members only (present membership cards). Available parts: femme lead, 20's, petite, spirited, appealing, Scotch; male lead 20's, handsome, pompous; male, 60, laborer, conscious of his respectability; male, 40's, sedate, sanctimonious, materialistic; male, about 20, enthusiastic, woman-shy; femme 50's, worldly, charming, observant; femme 20's, pretty, shallow; male 60's, affable, veteran gallant, British; one femme and four male bit parts, may be non-Equity.

OUT OF TOWN
(Parts Available)

Mistress of the House (D)—de Lys Theatre Associates Inc.; director, William de Lys; casting, Colette Wolff (EN 2-9208). Available parts: femme 20-28, sensual, childlike, beautiful; mulatto male, 30-35, handsome, alluring; Negro femme 30-40, primitive beauty, full-bodied; servants, 5 male, 5 femme, Negro & white, non-speaking-mime, modern dance, classic ballet background.

CHICAGO

Untitled play—Jules Pfeiffer productions, Studebaker Theatre (420 S. Michigan Ave., Chicago). Call producer (HA 7-0088) for appointment. Available parts: character man, 50's, with vitality; ingenue; male and female leads, character comedienne. Casting currently, details of play not yet available.

INDUSTRIAL SHOW
(Parts Available)

National Convention, week of Jan. 28, 1959, Greenbrier Hotel, White Sulphur Springs, W. Va. Openings for four attractive showgirls and six femme dancers. Apply, Cass Franklin (119 W. 57th St., N.Y.).

FUTURE SHOWS

Ariadne & the Concrete Duck (C)—producer, Howard Erskine (56 W. 45th St., OX 7-9620).

Far Away the Train-Birds Cry (CD)—producer, Louis d'Almeida (480 Lexington Ave., JU 2-8115).

Gypsy (MC)—producers, David Merrick & Leland Hayward (246 W. 44th St., LO 3-0830).

Let's Go Steady (MC)—producer Edward Padula (1501 Broadway, LA 4-4860).

Madonna and Child (C)—producer, Guthrie McClintic (1270 6th Ave., CI 7-5152).

Rivalry (DR)—producers, Cheryl Crawford & Joel Schenker (49 W. 45th St., JU 2-3466), in association with Actors Studio Inc.

The Poker Game (C)—Producer, Norman Forman (106 CPS).

SHOWS IN REHEARSAL

BROADWAY

Redhead (MC)—producers, Robert Fryer & Lawrence Carr (234 W. 44th St., LA 4-2844).

OFF-BROADWAY

'Tis a Pity She's a Whore (D)—Producer, Eugene Van Grona.

Quare Fellow (CD)—producers, Circle in the Square & Banner Productions (5 Sheridan Square, CH 3-5646).

SIGNED

BROADWAY

Night Circus: Arlene Golonka, Hazen Gifford.

Starward Ark: Greta Thyssen, Richard Gardner.

Dark at the Top of the Stairs: Sandy Dennis (succeeding Judith Robinson).

Rashomon: Aviva Gor (understudy for Claire Bloom, Ruth White); David Opatoshu.

Redhead: William LeMassena, Ralph Sumpter, Patrick Horgan.

Rivalry: Martin Gabel.

Tall Story: Hans Conried, Marc Connelly.

OFF-BROADWAY

Boy Friend: Denise McLagin (succeeding Phoebe MacKay).

Diversions: Anne Francine (stand-by for Gudi Mann).

Failures: Albert Salmi, Peggy McCay.

Hamlet of Stepney Green: Lou Gilbert (succeeding Menachem Rubin.

Many Loves: Henry Proach, Frank McGuire.

Playboy of Western World: B. J. Geraghty (succeeding Liam Lenihan).

Quare Fellow: Charles Althoff, Lou Frizzell, Ben Laughlin.

'Tis a Pity She's a Whore: Christopher Drake, Ursula Stevens, Martin Kosleck.

Television

Camera Three, educational, drama, CBS; producer, John McGiffert; director (MAIL Photo & Giffert. (MAIL Photo & Resume), Nat Greenblatt (524 W. 57th St.).

I, filmed on location—CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

Lamp Unto My Feet, religious drama, CBS; producer, Don Kellerman; director, James MacAllen. (MAIL Photo & Resume), Nat Greenblatt (524 W. 57th St.).

Lawrence Welk show (Plymouth Motors), ABC-TV — Seeking teenage vocal and instrumental performers for guest appearances or as permanent band members. Submit disk or tape (home-recorded acceptable) of wellknown pop or standard numbers, plus recent photo, short biographical summary. Address Plymouth Show, ABC Studio, Hollywood, or 2623 Santa Monica Blvd., Santa Monica.

McCann-Erickson (485 Lexington Ave., OX 7-6000). Available part for male with beard (his own), athletic build, 23-33. Drop by with photo and resume, see Barbara Neubauer.

The Verdict Is Yours, unrehearsed courtroom dramas. CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Liam Dunn, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

WRCA-TV, (30 Rockefeller Plaza, N.Y. 20.), accepting applications for auditions for all general talent, except dramatic actors, alternate Tuesdays. Apply by mail to "Open Auditions."

FILM HOUSE OVERHAUL FOR PHILLY STOCK

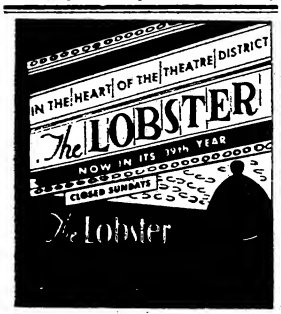
Philadelphia, Nov. 25.

Actress and former stripper Ann Corio is turning producer. In partnership with Charles D. Teller, she plans launching a winter stock company here.

The venture is aimed to open Dec. 30 at the Ogontz Theatre, a former Warner film house in Ogontz, in the northern section of the city. The house is being overhauled at a reported cost of $40,000, including the reduction of the seating capacity from 1,500 to 900.

Teller is president of the operating company, Cor-Tel Productions. Miss Corio, currently on the Coast, is due here soon to sit in on preliminary preparations and bookings.

Anna Sokolow has booked the York Theatre, N.Y., an off-Broadway legit house operated by Warnerr Le Roy, for a two-week dance appearance, starting Dec. 18.



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Literati

217-Year-Old Mag Succumbs

Ben Franklin's "General Magazine and Historical Chronicle," which survived a span of 217 years ceased publication last month through lack of funds. The mag featured fiction, literary comment, historical essays and poetry and was issued as a quarterly by the University of Pennsylvania's General Alumni Society in Philadelphia.

A price war between the two publishers found the General Magazine a casualty within six months. It was revived in name and spirit by the Penn Alumni group in 1925.

13th 'Ballet Annual'

"The Ballet Annual," edited by Arnold Haskell (Macmillan; $5), is the 13th edition of this dance recap. Printed in Britain, book relies heavily on illustrations of worldwide ballet activities. Text covers the past season in the British Isles, Europe, Canada and the U. S., with a checklist of the season's ballets and dance companies appearing in London. Anatol Chujoy writes of ballet in New York; Arthur Todd reports on Jerome Robbins and "West Side Story"; and there is additional material from Frederick Ashton, Anton Dolin and Mary Clarke, among others.

Tome is handsomely produced and provides excellent continuity to a worthy dance series.

Down.

New Pub Setups

Whitford-Bolles Pub. Co. Inc. authorized to conduct a publishing business in Rochester, N.Y. Directors are A. Eugene Bolles Jr., Walter H. Foertsch and J. Frank Birdsall Jr., Rochester. Harris, Beach, Keating, Wilcox, Dale & Linowitz were filing attorneys at Albany.

Herbert Magourney Inc. authorized to conduct a publishing and printing business, with Herbert Magourney, Arthur J. Rosenthal and Ellen T. Rosenthal, N.Y. City, as directors. Paul, Weiss, Rifkind, Wharton & Garrison were filing attorneys. Wilson Publishing Co. Inc. Also chartered to do business in New York.

Bentley's Anthology

"The Classic Theatre," edited by Eric Bentley (Doubleday; $1.25, paperbound), is the first of several volumes to appear in this series as the work of the same editor. Vol. I contains translations of six early Italian plays — two of Carlo Goldoni's: "The Servant of Two Masters" and "Mirandolina"; and Machiavelli's "The Mandrake," among other titles.

Bentley continues to perform yeoman service supplying texts for dramas that might otherwise be lost to students and directors; or, at best, difficult to obtain in workmanlike translation. A worthy undertaking, well-carried out.

Rodo.

Jake Trussell's Tome

Jake Trussell, sports editor and amusements columnist of the Kingsville Record, Texas, has published the second in a series of booklets containing his verse. This one is called "After Hours Poetry" ($1) and is the scribe's poetic impressions of night life from Acapulco to Gotham, including Texas-Mexico border towns, Las Vegas, Bourbon St., and other byways of the land.

Philip Trussell, his 15-year-old son, made the cover design for the new poetry collection.

Martha Foley's Billing

Item last week about Whit Burnett as co-founder of the old Story magazine credited his second wife as his colleague. Co-founder was, of course, Martha Foley. The pair then resided in Majorca, Spain, and conducted all correspondence and handling of manuscripts and galleys from there.

Miss Foley is today's editor of the annual anthology of "Best Stories" and a lecturer at Columbia U.

Bantam's Pix Books

Bantam Books has acquired reprint rights to another book slated to be brought to the screen, Sheilah Graham-Gerold Frank's "Beloved Infidel," story of F. Scott Fitzgerald. Jerry Wald will produce film for 20th-Fox. Other Bantam books with close Hollywood affiliation include "The Image Makers," Bernard V. Dryer bestseller to be made by Charles Schnee for Columbia Pictures; Max Shulman's "Rally Round the Flag, Boys!," upcoming 20th release; "Exodus," by Leon Uris, which Seven Arts Productions will do for UA release. Samuel Fuller also has been ordered by Bantam to novelize his original screenplay, "The Big Red One."

Bantam also is teaming up with Allied Artists in saturation exploitation campaign for Nov. 21 opening in 115 N.Y. theatres of "Never Love a Stranger."

'Stanislavski's Legacy'

"Stanislavski's Legacy" (Theatre Arts; $3.50) is translated and edited by Elizabeth Hapgood from articles, speeches, notes and memoirs of the celebrated Russian director. Editor, a friend of Stanislavski's, gathered the material after his death in 1938, and presents it to supplement the director's own books and published records.

Included are quotes from his remarks on the Moscow Art Theatre; discussions of styles of acting; comments on training singers to act; reminiscences of Tolstoy and Chekhov; playwriting; scene design; and even a chapter on acting melodramas. Tome is valuable addition to existing publications by and about Stanislavski. *Down.*

Jessel's 'How To' Book

While on the Coast for the Art Linkletter "success story" cocktailery, celebrating his current bestseller, Prentice-Hall's Stuart L. Daniels was impressed by George Jessel's click on his local (Hollywood) television program and thus was born the comedian's upcoming "Treasury of Stories for All Occasions." It's slated for spring publication and will not be an anthology of jokes but more as a practical guide for public speakers at fraternal functions and the like, with accent on practical hints to command audience attention, no disturbance from the waiters, minimum of coffee-cup clatter, what-not-to-do, etc., as only a vet after-dinner speaker like Jessel could advise.

He will augment the book with solid stories, anecdotes, toasts, recitations and the like. Prentice-Hall does a big mailorder business in this type of book and has successfully published a number of banqueteering volumes.

New Bobbs-Merrill Officers

Acquisition of Bobbs-Merrill Co., Indianapolis, by Howard W. Sams & Co., electronics publishers, has resulted in several new officers. Howard Sams was elected board chairman and president of the 120-year-old firm. Leo C. Gobin, former Bobbs-Merrill treasurer, becomes vice president and general manager; Donald B. Shaw is treasurer, and Leland C. Morgan is secretary.

D. Laurence Chambers, former board chairman, has become chairman emeritus, and Robert L. Moorhead becomes honorary secretary and treasurer. Former president Lowe Berger has been given a leave of absence because of illness. New board members, in addition to the officers, include John A. Alexander and Harold H. Bredell, both Indianapolis attorneys; George Browsky, Chicago advertising executive; and William R. Collins, Worthington, O.

Annenberg Buys TV Digest

Triangle Publications Inc. (Walter Annenberg) has purchased Television Digest Inc. from Martin Codel. TV Digest is a Washington based weekly newsletter devoted to the broadcasting industry and also publishes a semiannual reference book, Television Factbook.

Triangle plans to keep the D.C. staff and office space of TV Digest intact. Takeover is effective Dec. 1. with Codel staying on as associate publisher. Purchase price is undisclosed.

'Mike Wallace Asks'

Simon & Schuster issuing "Mike Wallace Asks" ($1.95) Dec. 1 as jumbo paperback.

It's compliation of excerpted text from his television interviews, from Bankhead (Tallulah) to Wylie (Philip)—46 in all— with pictures of those who were grilled by Wallace.

Haakon Chevalier's Novel

Haakon Chevalier, former U. of California Romance language professor who figured prominently in the J. Robert Oppenheimer rhubarb, has told his version of it in a thinly disguised novel called "The Man Who Would Be God." The French version will appear next [illegible] put out by Editions du [illegible] English-language editions, the imprimatur of Putnam in the U.S. and Jonathan Cape of London, are expected in the fall of that year.

Author, who negotiated the sale while at the Frankfurt Book Fair, is now dickering for Italian and German rights.

Algren's Chi Documentary

Nelson Algren's prose poem, "Chicago: City On the Make," has been adapted for a one-reel documentary by Dick Klevickis, a former film writer for Kling Film Studios. It's intended for theatrical release, to be titled "Nelson Algren's Chicago," with the author doing the voice track.

Algren owns the plates of the original book, which is now out-of-print, and he will probably put the volume into another printing when the picture is ready for release.

Jim Bishop on Bugs Baer

Jim Bishop frankly borrowed from Bugs Baer—with credit to the emcee of the Banshees' functions—by recalling that when the latter was birthday-partied at Toots Shor's last year, on the occasion of his 70th, he cracked, "I've heard a lot of nice things about myself and I'd be a sucker to deny any of them." This, too, served as Bishop's signoff speechlet of thanks when he got the Silver Lady award.

This was the 12th award in the 23 years of the Banshees which Joe Connelly, Bray Kelley and Joe Willicombe Jr. started as a Heart promotion, and has continued for almost a quarter of a century.

'Holiday' Biz B.O.

Holiday magazine reports advertising volume already booked for the first half of 1959 running more than 12% ahead of 1958.

At the same time Ralph Hench, veepee and advertising director, said the mag closed its books for 1958 with a gain in advertising revenue of 5% over 1957.

Advertising revenue for 1958 totaled $8,705,441, compared with $8,288,907 for 1957. This year's linage total was 4,348 columns, down 4.1% from 4,534 columns the previous year.

Christiansen's Opinion

Arthur Christiansen, a director of Beaverbrook Newspapers Ltd., and a former editor of the London Daily Express, said at Glasgow that, as a newspaperman, his only fear of television would be that it would have color before this was introduced generally in the editorial columns of the press.

For newspapers color might cost "the world," but it was a necessity in the progress of the press.

Executive said the only reason for the failure of so many newspapers recently was bad management or bad editing. He did not feel there were too many newspapers. There were newspapers of differing quality, and no matter what praises were sung of those which had ceased to publish, he was certain that a closer look at the editing or management would show the cause of failure.

He feared many more sheets would close in the next few years because their standards were not high enough or their technique was not good enough.

In the long run, he believed, tv would not damage the press, but would settle down as an advertising medium which would be complementary to newspapers rather than a rival.

He congratulated the Glasgow Herald on switching to front-page news. It was a firstrate move although years overdue, he opined.

CHATTER

College Publishing Corp. authorized to conduct a publishing and printing business in Great Neck, L. I.

Bill Ornstein represented in the Sunday (23) N.Y. Herald Tribune with an article on the lure of steel bands in the Caribbean.

The Drama Book Shop, N. Y., "pouring" for George Oppenheimer and his "Passionate Playgoer" (Viking) book this weekend.

Lillian Leitzel, who was killed in a fall at a Copenhagen circus in 1931, was elected the first member of the Circus Hall of Fame in Sarasota.

Gene Robb, publisher of Hearst's Albany Times-Union, has received the Gideon Lodge, B'nai B'rith Citizenship Award, in recognition of "outstanding community services."

Charles Einstein, former assistant sports editor of defunct International News Service, last week started writing a daily column for Hearst's morning San Francisco Examiner.

Mrs. Anne Nelson Cutler Amussen, wife of Rinehart veep Ted Amussen, died of a heart attack in her New York home last week, aged 41. Three sons and a daughter survive.

Frank Duply, eastern ad manager, was appointed assistant to Good Housekeeping publisher Harry Dunlap and will be succeeded by Joseph F. Kern of Good Housekeeping's Gotham sales staff.

New fan mag, Stardom, is about to hit the newsstands. It's a bimonthly published by Little Brand Publications. Bessie Little is listed as president, publisher and editor. Walter J. Fultz is editorial director; John Quinlan, managing editor. Publication will concentrate on films, tv and records and sell for two bits.

Leon Svirsky appointed science editor of Basic Books. He was 11 years m.e. of Scientific American and edited and coauthored Your Newspaper and the Scientific American Reader.

Hearst Corp. has purchased 56-year-old Popular Mechanics Magazine, 11th of the special interest publications under the Hearst imprint. Harry Chamberlaine, veep and advertising director of Good Housekeeping, was named publisher of Popular Mechanics. Raymond J. Petersen, director of fashion advertising on Good Housekeeping since 1955, succeeds Chamberlaine.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, Nov. 25.

Maurice Zam, who is my favorite musicologist, because he can cut through more nonsense in less time than anybody I know in his field, just gave me a fascinating expose of the distortions of The Wedding March and how it has loused up more lives than a third party at Tea For Two.

He was telling me about a tour he had been making in the sticks and how in Reno, of all places, the highschool kids gave him a standing ovation such as he had never had in his life, and he wondered if instead of yapping forever about juvenile delinquents we couldn't do better by sending good concerts into the area where kids are supposed to play chopsticks with switchknives.

Sweet Music: No Taxes

It is a fact that natives of gambling areas are not given over very much to gambling and it is good to hear that their kids are even less interested in getting something for nothing. I had observed that this was equally true at Monte Carlo, a most law-abiding community, where the Prince so protects his friends that they are not allowed to gamble, and it takes three generations to become one of his devoted subjects. Not to make it too sentimental, that status gets them completely off the tax-hook.

This does not extend to the Commonwealth of Nevada, but there must be some benefits accruing to the native because he obviously is not as big a sucker for slot machines as the passing tourist. But that his kids should be above all this legalized vice and be fetched preferably by a concert of classic music must astonish even those who are starry-eyed at the sight of anybody in his teens.

Part of this, I suspect, is due to the fact that Maurice Zam can take a few notes of some Dutch compositions, centuries old, and show with almost the speed of light how it becomes boogie woogie in the 20th century. He can show them, too, how a simple composition of Mozart can be loused up if not played with the simplicity that Mozart employed. These expositions fascinate anybody and you don't have to be a music-lover to be fetched by a personality that can treat masters with such humanity and good humor.

Freedom For Palm-Slammers

He was the first concert performer I ever heard who argued that a member of an audience feeling an urge to applaud a particular passage should not restrain himself because some martinet had ordained that all palm-slamming must be reserved to the end of the performance.

But his heresy regarding The Wedding March is more shockingly true than all his other dissenting opinions. He explains that the barometer of all rhythm is the human walk, and it has been synchronized through the ages to match the heartbeat and put no strain on this organ while stimulating circulation. The term *andante*, for example, comes from the verb *andare*, which means to walk. The human walk under normal conditions is in moderate time. Everything faster than a normal walk is said to be fast. Everything slower also has its description, which is *adagio*.

Jazzbos Have It Right

The andante rhythm gives one a sense of well-being. That is why many popular pieces are composed in the andante tempo. Jazz musicians just about hit the spirit of the term on the nose. They say "walk it." This is a perfect translation of andante.

You might think, argues Zam, all this has nothing to do with how you get through a day in this life, but the fact is, he argues further, that misinterpretation of the term andante messes up your life at one of its climactic moments. That is when you're getting married.

Organists Louse Up Wedding March

The way all organists play The Wedding March is beiter keyed for a murderer in his walk of the last mile toward legal extinction. Because of this distortion The Wedding March has become the most agonizing march in the history of civilized man. It is played so slowly that no one but an acrobat could keep his balance in the promenade up the aisle. That more who started out in this march didn't end as corpses at the altar is one more proof of the triumph of human courage over expert stupidity. That many have run off never to return, Zam attributes to The Wedding March ringing through their heads at its funeral pace.

"Who was responsible for corrupting the very spirit of this joyful event?" Zam asked. "Whoever he was, he has immortalized himself in a most gruesome manner every time somebody tries to walk down the aisle at the snail's pace he has set for all lovers. The point is they can never walk in a joyous normal manner because the organist is playing The Wedding March, not in andante but in adagio, which is a funereal tempo."

To fortify his position he pointed out that The Wedding March came from Wagner's opera "Lohengrin" and the tempo of the march as indicated by Wagner was andante *con moto*. This means "faster than a walk," not *half* as fast as a walk. It should therefore be a joyful rhythmic swing toward the altar.

This is logical because a wedding is a joyful affair and the tempo of a wedding march should have the rhythmic swing of "The Stars and Stripes Forever."

Zam said Wagner's directions were *Siegreicher Mut*, which means courageous spirit, and *Schreitsvoran*, which means advance forward. This roughly is what Wagner had in mind when he gave us The Wedding March.

"In a courageous spirit," Zam concluded, "is the mood and tempo which should motivate anyone getting married. It's tough enough without starting as if it were a death notice in a concentration camp."

The Cure? Jazz Up Organists!

The cure? It involves the reformation of all future organists and musicians so that they play a wedding march andante con moto, meaning "let's speed this thing up and get on to the main business which is a happy honeymoon."

I should like to draw this to the attention of the writers of people like Sid Caesar who get humor out of educating peasants away from their error. But I should also like to add that these are Maurice Zam's ideas and these writings enjoy the protection of copyright.

Born in New York and raised in Boston, Zam has won prizes over Europe and America. He is the annotator for the Hollywood Bowl programs. While not as funny as Victor Borge, nor as melancholy as Oscar Levant, he is a gay and learned musicologist and that at whatever audience level he is playing he makes it fun to listen.

Broadway

RCA exec Frank M. Folsom back from New Orleans on an oil-well deal.

Hal Cooke in for the winter at the piano at Stonehenge, Ridgefield, Conn.

Harrison & Fisher back in New York on Dec. 19 following a stand at the London Hippodrome, starting Dec. 10.

Hotel George V and Plaza-Athenee (Paris) owner Francois Dupre in this weekend for a Gotham sojourn.

Hildegarde named this year's recipient of the Atlas Award, given annually by a group of buyers in the fashion trades.

Boston Symphony played its 72d season road date at Brooklyn Academy of Music last week, sold out 100% for first time in 27 years.

Van Cliburn, the pianist, will be made an honorary admiral in the Texas Navy when he appears at a concert at the U. of Texas.

Hotel Manhattan g.m. Frank W. Kridel distributed Manhattan cocktail glasses to VIPs invited to the first anni of the Zeckendorf hotel.

Herbert E. Marks, E. B. Marks Music prexy, named chairman of the music publishers' trade division of the 1959 N.Y. March of Dimes.

Bernie Lapp, a veteran assistant manager at the Broadway Paramount, home recuperating from an operation and long siege in the hospital.

The Claude C. Philippes (Mony Dalmes) may quickie to Paris for the Xmas-New Year holiday to be with the Comedie Francaise actress' mother who has been ailing.

The Paul Schoensteins' son, Ralph, American Weekly staffer, engaged to Judy Lois Greenspan, Fairview, N.J., teacher. Schoenstein pere is editor of the N.Y. Journal American.

Met's new (second year) tenor, Nicolai Gedda, who breaks the rule that tenors are short (he's six feet, two) weekended in Chicago for recitals but sings tonight (Wed.) at Met in "Tales of Hoffman."

John Corigliano, concertmaster of N. Y. Philharmonic, will participate at Brooklyn Academy of Music memorial concert Dec. 2 for late Boris Levitsky. It's organized by Music Teachers Guild to create a scholarship.

Veteran theatre operator Jim ("Bishop") Lenihan, known to hundreds of old vaude acts from RKO days, confined to his home on Long Island by M.D. Has been a relief manager for Skouras circuit right to present. Now about 75.

Shirley Broughton will choreograph and premier danseuse the Amato Opera three-week mounting of "La Traviata." Phyliss Distler, Ann Farar, Joy Gonsorowski, Marsh Hirsch, Lois Long, Rosemary Rehm and Lois Rosner also in ballet.

Last word in ultramodern cooperative housings is the Zeckendorf's plan for the site near the UN, which they traded off for the Hotel Astor, and which will be designed for UN ambassadorial personnel, including quondam office facilities as well as luxury apartments.

Rome

By Robert F. Hawkins
(*Stampa Estera; tel.* 657 906)

Italian delegation back from Brazilian Film Festival.

In-and-out-of-Rome: Curt Jurgens, Ava Gardner, Antonio Vilar, Joseph Levine.

Roy Acuff and his troupe entertaining GIs at several Italian military installations.

Lindsey Spight, Coast TX exec, through Rome on part of European swing to o.o. continental video scene.

Renato Rascel starts his Italian TV series, "Tonight in Rascel City" over RAI-TV net Dec. 7. It's slated for 12 weeks.

Series of Eleonora Duse memorial lectures held in Rome's Teatro dei Servi, under aegis of Theatre Club of Rome.

Curt Jurgen and wife, Simone Bicheron, due here soon, ditto Ava Gardner, who stops over in Rome on her way to Australia.

About 20 Italian production companies failed during June-September period. Most are minor-league, but some fairly important.

G. Ricordi celebrated 150th year in music business by preeming their new stereo recording of "Medea," with Maria Callas.

Gian Carlo Menotti's "Maria Galovin" will be staged by La Scala Opera as its second presentation of fall season. Clara Petrella sings lead.

Claude Heater, U.S. baritone working on "Ben Hur," took time off for some opera appearances in Copenhagen with an Italo Lyric Group.

Mrs. Maria Lanza joined her husband in Berlin, where he's shooting "For the First Time," for Corona Films-Astor Prods. Metro releases.

Japanese pic, "Burmese Harp," distributed in original version here by Globe Films International, so far topped $115,000, very good for an arty pic.

French pic, "The Player," which MG is releasing here, will have its world preem in resort town of Saint Vincent, one of Italy's few legit gambling spots.

Billie Holiday, touring Northern Italy on singing dates, will appear on Italy's RAI-TV Sunday night variety show "We and They," emceed by Nino Taranto.

Abbe Lane and Xavier Cugat made separate guest appearances on top Italian tv show, "Il Musichiere." Both appeared for charity and both turned in singing stints.

Dino DeLaurentiis' "The Tempest," which has Paramount release abroad, will have its Italian preem Dec. 1 at Naples' San Carlo Opera House as Red Cross gala benefit.

Steve Reeves and Giorgia Moll in Jugoslavia to work on "Agi Murad" (Thee White Devil), an Italo-Jugoslav coproduction. Pic based on Tolstoy novel, and will be released here by Lux Films.

Pittsburgh

By Hal V. Cohen
(*Atlantic* 1-6100)

Joan Erdeljac joined line at Three Rivers Inn near Syracuse.

Suzannah Stahl of "Goldilocks" chorus is local girl Sue Stahlsmith.

Pat O'Brien cancelled "Last Hurrah" plug visit on account of illness.

Nino Repepi now doubling as manager and house singer at Casa Loma.

Lou Starr forming dancing line for niteries with Junior Misses billing.

Ben Steerman, SW exec, rushed to Montefiore Hospital for observation.

Mrs. George Claire to Miami Beach to spend 10 days with her mother.

Tess (Mrs. Frank) Andrini in from San Francisco to visit an ailing aunt.

Andy Chakeres, operator of Horizon Room, underwent another operation.

Lisa Kirk in few days ahead of Ankara opening to renew old acquaintances.

Post-Gazette sportswriter Jim Gregg Jr. badly banged up in a car accident.

Vaude-cafe dancing team of Duquaines celebrated their 8th wedding anni.

Mel Davidson, dancer, hit the road again with "Li'l Abner" after visiting his folks.

International Theatre brought Ballet Russe de Monte Carlo to Mosque for one-nighter.

Singer Kay Baird Marshall up from Florida to spend couple of months with her mother.

Henry Hewes, drama critic for Saturday Review, speaking to 20th Century Club Monday (1).

Frank Gorshin coming home for visit after finishing role in Richard Widmark movie, "Warlock."

Former Florence Sando joined husband Arthur Manson in Madrid for Cinerama opening hoopla.

Bob Rosuali elected Tent No. 1 delegate to Variety Club convention in Las Vegas next April.

Al Checco a replacement with Walter Slezak and Jayne Meadows in cast of tryout "The Gazebo."

San Francisco newshawk Ed Montgomery in to talk about Susan Hayward starrer, "I Want to Live."

Comedian Rummy Bishop suffered hip injury when hit by car and will be out of action several weeks.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.*: *Locust* 4-4848)

Singer Frankie Avalon's father opened a new teenage ballroom.

Ragtime Smitty, 88er at the Bon Bon, chalking up 50 years as an entertainer.

Max Rabinovitz, Curtis Institute violinist, touring with the Manhattan Chamber Orchestra.

Hugh Walsh, treasurer at the Academy of Music, recovering after operation at Fitzgerald-Mercy Hospital.

Comedian Cozy Morley purchased the Club Avalon, booker Eddie Suez's nitery landmark in North Wildwood.

Actors Equity nixed negotiations to bring in Zero Mostel's "Ulysses in Nighttown" for three-day run at the YM & YWHA here.

Warren McCullough, curator of Independence Hall, to make return bid as orchestra leader, heading own band for high school dance here Jan. 10.

Charles Garvey, magician and former head of the local AGVA branch, has gone into the advertising business as p.r. at the Glenn Valley Agency.

London

(*COVent Garden* 0135-6-7)

Jack Carter due in Thursday (27) for tv dates.

Anna Russell returning to U.S. today (Wed.) after completing her British tour.

Metro making its annual showmanship awards at reception tomorrow (Thurs.).

Sy Weintraub in for confabs with Sydney Box on their vidpic coproduction projects.

Eiko Ando on six-day provincial swing doing personals for "Barbarian and the Geisha."

Princess Alexandra to attend charity preem of "The Square Peg" at the Gaumont Dec. 4.

Sir Alexander B. King, 70 last weekend, was feted by local and national trade at Glasgow dinner.

Clifton James, who plays title role in "I Was Monty's Double," doing extensive p.a. tour throughout provinces.

Michael Flanders, out of hospital after bout of pneumonia and pleurisy, expects to resume in "At the Drop of a Hat" next week.

James Cagney, filming "Shake Hands with the Devil" in Ireland, gave first of a series of talks sponsored by British Film Institute at National Film Theatre.

Carl Foreman, to Stockholm last week for Swedish premiere of "The Key" also interviwed local femme talent for his upcoming "The Guns of Navarone."

Robert Morley among guests at luncheon party given by the Queen and Duke of Edinburgh at Buckingham Palace last Thursday (20). It was the day after the opening of his latest play, "Hook, Line and Sinker."

Australia

By Eric Gorrick
(*Film House, Sydney*)

Johnny Mathis due for brief run with the Stadium loop.

"This is Cinerama" okay on three-a-day at Plaza, Sydney.

Berry Greenberg, Warners' foreign supervisor, on biz jaunt to Far East.

Al Katz, UA exec, due next month for quick looksee. It's his second stanza Down Under.

Strawhats okay with "Happy Time," "House by the Lake," "Simon & Laura," "Titus Andronicus" and "The Man."

J. C. Williamson readying top publicity campaign for "My Fair Lady" at Her Majesty's, Melbourne, next February.

Ron Michaels, chief of UA here, to Hong Kong for talks with Arnold Picker. UA's "80 Days" in its second year at Paris, Sydney.

"Femmes and Furs," plush revue with Merry Macs, Fredye Marshall and batch of local nudies, pulling solidly at Tivoli, Sydney.

Bernie Freeman, Metro topper here, planed to N. Y. for home office conference. Metro recently acquired local distribution of RKO product.

Record $50,000 net profit reported by Carroll-Musgrove Theatres, operators of Prince Edward, Sydney, principal showcase for Paramount product.

American producer Clyde Hood was among passengers on illfated "Southern Cloud" which crashed 27 years ago in Australian Alps. Plane was only recently discovered. Hood was producing miniature revues at Capitol, Sydney, for Union Theatres, now Greater Union Theatres' cinema loop.

Scotland

By Gordon Irving
(*Glasgow: BEArsden* 5566)

Vaude reopened at Empress, Glasgow.

Steady advance booking for pantomimes and Christmas shows.

Touring version of "Grab Me A Gondola" at King's Theatre, Glasgow.

Bruce McClure, tv dance director, mulling tour of U.S. next summer.

Teddy Peiro (Peiro Bros), juggler, injured in fall at Alhambra, Glasgow.

Andy Stewart, young comedian, out of hospital following treatment for ulcers.

"Thistle o' Scotland," annual winter show, tees off Nov. 21, at Metropole, Glasgow.

New Year's Eve tv show being readied by Rai Purdy, program director at Scot indie tv.

Robert Wilson, Scot song star, solid biz in resident season at Carlisle, northwest England.

David Hughes, currently in No. 1 pantomime at Alhambra, Glasgow, set for BBC-TV series next year.

Grace Logan, wife of comedian Jimmy Logan, doing choreography for winter pantomime at His Majesty's Theatre, Aberdeen.

Denn's Lotis in vaude at Empire, Glasgow, end mulling 1959 trip to U.S. He's recently in from a trek through America with Ted Heath orch.

Kenneth McKellar, Scot tenor, rehearsing Richard Tauber role in new musical of "Old Chelsea," opening at King's Theatre, Glasgow, Dec. 15.

Howard & Wyndham's pantomime "Sinbad the Sailor," with David Hughes as singing lead, teed off at Alhambra, Glasgow. Jimmy Logan and Rikki Fulton share comedy tops. Fredie Carpenter staged.

Miami Beach

By Larry Soloway
(1755 *Calais Dr.*; *Union* 5-5389)

Earl Wilsons in and out of town.

Disk jock Jerry Wichener no longer with WQAM, Storz station in Miami.

Al and Walter Jacobs back home and mulling offer for a new project on the Beach.

Hal Zeiger in for a look around; he'd like to bring his "Borschtcapades" revue back this season.

La Ronde room of Fontainebleau, being expanded to seat 750-800, definitely will not reopen until completion date: Dec. 19.

Frank Sinatra got a virus, while shooting "Hole in the Head" here. Good weather aided company generally and this wound up on skedded date, and left for Coast.

Monte Carlo Hotel, which featured name acts in its Roulette Room for several seasons, under auctioneer's hammer this week. May be turned into a co-op or yearlease operation.

Demo party chairman, Paul Butler, in to scan new exhibition hall for 1960 nominating convention. Only hitch is state segregation laws, although there have been a number of integrated meets staged in the past without incident.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.*, *FR* 7-2609)

Vienna Octet gave St. Paul Auditorium concert.

Violinist Isaac Stern a Minneapolis Symphony soloist.

Theatre St. Paul presented "Lady's Not for Burning."

U. of Minnesota Punchinello Players presented "Picnic."

Pianist Byron Janis guest artist with Minneapolis Symphony.

Schmitz Sisters into Hotel Radisson Flame Room for second engagement.

Bob Scobey's Frisco band back at Lakeview club for its third engagement within year.

Songstress Sarah Fleming and tenor David Daniels appeared at St. Paul Women's Institute.

Comedienne Anna Russell, who spoofs serious music, guest artist at Mineapolis Symphony special concert.

Northwest Variety club reelected all officers, including chief, second and third barkers Joe Podoloff, Tom Burke and Gilbert Nathanson, respectively.

Boston

By Guy Livingston
(344 *Little Bldg.*; *HAncock* 6-9386)

Bobby Hackett in for week stand at Storyville. Anita O'Day opens Monday (24).

Christine Carere, French filmstress, in for plugs on new Jerry Wald film, "Mardi Gras."

Jacques Tati in for round of p.a.'s heralding opening of his "My Uncle" at the Kenmore arter.

Boris Goldovsky's N.E. Opera Theatre nabbing acclaim for 12 performances of four operas in English at the Wilbur legiter.

Gail Riley, daughter of the Mass. registrar of motor vehicles, turned piper and singing with Sammy Eisen's orch at the Bradford Roof.

Paris company of Le Vieux-Colombier booked to present "Britannicus" for two performances at Sanders Theatre, Cambridge, Dec. 6-7.

Detroit

By Fred Tew
(*TU* 5-8694)

Clown Emmett Kelly in "The DeSoto Story" at the Detroit Auto Show. He recounts highpoints of the auto maker's 30 years in two-a-day performances.

Detroit Free Press saluted FM radio in a special story, noting that, despite troubles which almost red-inked the stations out of business, there are 13 FM stations in the area.

One of the vets of Detroit theatrical biz, Nathan Schreiber, owner of the Colonial Theatre, celebrated his 74th birthday and 53 years in show biz. He has acquired 30 acres of land in suburban Livonia and has just received a permit to construct that community's first drive-in.

Hollywood

Arthur Jacobs to London.

Louis Jourdan off to Paris.

Janie Powell down with virus.

Ted Ashley in from Gotham on tv biz.

Monty Kay skied in from Manhattan.

Gilbert Kurland back from London.

Jim Bowles arrived from Gotham.

Roger Corman returned from world tour.

Robert L. Lippert skied to Mexico City.

Ralph Riskin joined Famous Artists literary dept.

Phil Harris sustained minor injuries in auto accident.

Ketti Frings filed for divorce against agent Kurt Frings.

Joe Hoenig switched from Rogers-Cowan to Bill Watters flackery.

Anatole Litvak arrived from Europe with print of "The Journey."

Ziegfeld Club celebrated its 22d anniversary, with Billie Burke honorary prexy.

William O. Marsh succeeds Pete Montemurro as 20th-Fox studio purchasing agent.

Jerry Weisfeldt hospitalized in Riverside, Cal., result of serious auto accident injuries.

Ernest Borgnine sailed for Australian location of Stanley Kramer's "Summer of the 17th Doll."

Bob Cummings tours Japan, Hong Kong and Australia next summer to bally his NBC-TV show.

Chicago

(*Delaware* 7-4984)

Jack Benko remodelling his Nocturne Club.

Bobby Christian orch at Club Laurel on northside.

Bill Doggett headlining new revue at Roberts Show Club.

Gaslight Club now employs five ragtime pianists and dixieland combo in its several rooms.

Jimmy Payne, onetime producer of Blue Angel calypso shows, now staging 'em for competing Club Bambu.

Myron Cohen doubling in town as author ("Laughing Out Loud") at autographing parties and as topliner of "Mazeltov Hoedown" at Studebaker.

Burgess Meredith in over weekend huddling with Lois Solomon and Paul Raffles anent national tour of their jazz production of biblical "Song of Songs."

Dr. John Reich, head of Goodman Memorial Theatre, personally staged current production, "Lady Precious Stream," ancient Chinese play which he adapted for modern theatre.

Pedicone's Gold & Diamond Club, Lyons, Ill. showcase for smart singing and piano talent, notched its first anni this month. Pearl Eddy and Two Ton Baker are current.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Hal Loman's mom in from N.Y. to catch son's terp act at El Rancho.

Paula Richards, chirper in El Rancho lounge, given new long-term pact.

Garwood Van giving Jeanne Crain and Paul Brinkman guided tour of Tropicana casino.

Mischa Violin, conductor at Radio City Music Hall for eight years, now violinist with Antonio Morelli orch at the Sands.

Sam Diamond, formerly of the Flamingo, and now manager of the Pioneer Club, mending after surgery at Mt. Sinai hospital in L.A.

Bicycling down the Strip at 2 a.m. on their way home, Susan Cartwright of England, Rosalined Michaelis of Australia and Annette McKay of Scotland. All are in Lido de Paris show at the Stardust.

Cleveland

By Glenn C. Pullen

Actor Alan Baxter in from Hollywood to visit relatives here.

Helen Merrill, jazz canary, breaking in new intimate act at Kornman's Back Room Club.

Kathryn Kane singing at Alpine Village with Bobby Whalen, tenor, and Marian Morell on same bill.

George Szell, conductor of Cleveland Symphony, taking it on first West Coast tour in spring of 1959.

Sheraton chain, which bought Lionel Hampton's orch cost Sam Firsten's Modern Jazz Club a pretty penny for a one-weeker but did boffo.

Hotel Cleveland, planning to turn its ultra conservative old Bronze Room into a swank Polynesian dance-dinery.

Bandmaster Mickey Katz and Hal Zeiger, former Clevelander, coproducers of "Borschtcapades" last week at Public Music Hall, banqueted by their local clansmen between performances.

OBITUARIES

HARRY EINSTEIN (PARKYAKARKUS)

Harry Einstein, 54, known professionally as Parkyakarkus, vet performer in musicals, radio, cafes and video, died of a heart attack Nov. 24 after a monologue at the Friars dinner for Lucille Ball & Desi Arnaz in Hollywood. Details on Page 2.

HANS VON TWARDOWSKI

Hans Heinrich von Twardowski, 60, German born actor, stage director and playwright, died Nov. 19 in New York City. His career spanned the legit theatre, films, tv and radio. He appeared in Berlin theatres in starring roles in the 1920's and had acted there with Marlene Dietrich and Elisabeth Bergner. He also appeared in productions for the late Max Reinhardt.

One of his first stage roles was in Ibsen's "Peer Gynt" in Berlin. Heinrich played the Duaphin in Schiller's "Die Jungfrau von Orleans," and also sang tenor roles in musicomedy. In the German film, "The Cabinet of Dr. Caligari," released in the U.S. in 1921, he played a supporting role. He was brought to America in 1930 by Warner Bros. and played in the German versions of "The Sacred Flame" and "Big House."

Among other U.S. films in which he appeared were "Private Jones," "Adorable," "The Scarlet Empress," "The Crusaders," "Storm Over Andes," "Beasts of Berlin" and "Hangmen Also Die." In the 1930's Heinrich directed and appeared in "The Brothers Karamazov" and "Old Heidelberg" at the Pasadena, Calif. Playhouse. In 1939, he appeared at the St. Felix Street Playhouse, Brooklyn, in "Shakespeare's Marchant-1939," written by him as an interpretation of "The Merchant of Venice" in modern dress. He also played on Broadway in the 1941 production of "Anne of England."

His brother and two sisters survive.

HUBERT OSBORNE

Hubert Osborne, 77, retired playwright, actor and dramatic educator, died Oct. 25 in Nancy, France. He wrote "Shore Leave," a comedy produced by the late David Belasco at Broadway's Lyceum Theatre in 1922. "Hit the Deck," a musical version, was produced on Broadway in 1927. Also based on "Shore Leave" were two films, "Follow the Fleet," released in 1936, and "Hit the Deck" in 1955.

Other Broadway plays written by Osborne include "April," "The Good Men Do," "Rita Coventry" and "The Blue Bandanna." In 1905, he made his acting debut as a member of the Ben Greet Company, on tour in "Everyman." He also toured with the same company in Shakespearean repertory. After winning a prize for his play, "The Good Men Do," he received a fellowship to Harvard University. There he became a student of Professor George Pierce Baker in his 47 Workshop, a play-creating laboratory.

Osborne later was an assistant to Prof. Baker at Harvard. He subsequently taught dramatic writing at Carnegie Institute of Technology. He served for a period, beginning in 1925, as assistant director of the Yale drama department under Prof. Baker. He also at one time was stage director for the late Mrs. Minnie Maddern Fiske, and of the Neighborhood Playhouse in New York. In 1930-31, he was director of the Gooman Theatre Repertory Co. in Chicago. He retired shortly after that and went to France to live.

SAMUEL H. STIEFEL

Samuel H. Stiefel, 61, theatre operator and former Hollywood producer, died Nov. 20 in Philadelphia of a kidney ailment. He is credited with having given such top Negro personalities as Duke Ellington, Louis Armstrong, Pearl Bailey and Cab Calloway their first major breaks.

Stiefel was one of the first theatremen to use a band onstage and have the show work in front of it. His circuit included the Pearl, Philadelphia; Royal, Baltimore; Howard, Washington, in addition to the old Lincoln, Fay's and Nixon's Grand, all in Philadelphia. Fay's Theatre was operated in partnership with Eddie Sherman, now a Hollywood personal manager.

After selling out his interests in theatres, Stiefel went to Hollywood where he managed Mickey Rooney, among others, and produced several pictures including "The Big Wheel" and "Quicksand." Afterward, he returned to Philadelphia to operate the Uptown Theatre.

Stiefel once figured in a dispute with Sherman over the management of Abbott & Costello. This was at a time when it seemed that the duo, then at their height, were ready to split. Abbott went over to Stiefel, while Costello remained with Sherman. Issue was settled by Universal Pictures and Sherman retained the team.

His wife, son, brother and two sisters survive.

W. FRANKE HARLING

W. Franke Harling, 71, Academy Award winning composer whose music included operas, cantatas and pops, died Nov. 22 in Sierra Madre, Calif.

He shared an academy award in 1939 for the film, "Stagecoach." He wrote "Beyond the Blue Horizon" with Richard Whiting. He gained another Oscar nomination in 1941 for "Penny Serenade." One of his top tunes was "Sing You Sinners."

In 1909-10, he was organist and choir director at West Point. He composed "The Corps," the academy hymn, and "West Point Forever," its official march. His grand opera, "A Light From St. Agnes," was performed by the Chicago Civic Opera Company in 1925, and in Paris four years later, the first American opera sung in France.

He wrote the music for "Deep River," described as a jazz opera, and for the legit productions of "Outward Bound" and "The Outsider." Films for which he wrote music include "Cradle Song," "Shanghai Express," "When the Lights Go On Again," "Men With Wings," "Trouble in Paradise" and "Bitter Tea of General Yen."

GRACE P. KATZ

Grace Price (Mrs. Jerome) Katz, who founded the Pittsburgh Children's Theatre 25 years ago, died in Pittsburgh Nov. 23 after a year's illness. She was a former Broadway actress and the niece of the late producers, Al Woods and Martin Herman. She was appearing with Lionel Barrymore and Claudette Colbert in "The Kiss in the Taxi" when she quit the stage in 1926 to marry Jerome F. Katz, a Pitt merchant.

Soon after arriving in Pittsburgh, Mrs. Katz began teaching classes in creative dramatics to children at the Y.M. and W.H.A. and this led to her first Children's Theatre production, "Snow White and the Seven Dwarfs." The organization in the past few seasons has annually toured 50 towns and cities in the Pennsylvania-Ohio-West Virginia-Maryland area. In the year Mrs. Katz has been ailing, Faye Parker Youngling, singer-writer-director, has been in charge of the actual operation of the Pittsburgh Children's Theater.

In addition to her husband, she leaves a brother.

WILLIAM A. SUMMERVILLE

William A. Summerville, 79, former owner of a Toronto theatre chain which he passed on to his sons, died Nov. 19 in Toronto. He was also a Member of Parliament from 1937-43. Formerly he was a cornet soloist and toured the U.S. and Canada with theatre orchestras.

In 1924, Summerville built the Prince of Wales Theatre. This was the first of his vaude and picture deluxers in Toronto. He was v.p. of the Independent Theatre Operators of Canada and was selected in 1957 by the Canadian Picture Pioneers as "Film Pioneer of the Year."

Survived by wife, two sons and a grandson (Paul) who is the lead member of The Three Deuces, nitery singers.

EDWARD J. SULLIVAN

Edward J. Sullivan, 67, former vaude performer who once trouped with song and dance team billed as the Four Sullivan Bros., died Nov. 13 in Milford, Mass. He later managed a band, directed minstrel shows and more recently was a projectionist at the State Theatre, Milford.

Born in Dover, N. H., Sullivan worked in vaude with his brothers, Joe, Bert and Bill. After the death of Bert the act briefly continued as the Three Sullivan Bros. Eddie then switched to the band business and toured New England for 15 years. He retired as a projectionist six months ago.

Surviving are his wife, two sons, two daughters and two brothers.

EDWIN M. MARTIN

Edwin M. Martin, 58, motion picture columnist of The San Diego Union and other Copley papers, died Nov. 15 in San Diego of stomach cancer after a prolonged illness. He was also a radio commentator on KSDO, San Diego.

A native of Meridian, Miss., Martin attended Columbia's Pulitzer School of Journalism before joining the staff of the old New York World. He went to Hollywood in 1922 as a columnist on the old Hollywood News and was also a publicist for RKO Radio and Columbia Pictures. For a time he was a p.a. at the Desert Inn in Las Vegas.

Surviving are his wife, daughter and three sisters.

H. M. DANCER

H. M. Dancer, 60, chairman of the board of Dancer-Fitzgerald-Sample, died of a heart attack Nov. 21 while on vacation in Antigua, British West Indies. Funeral services were held on Nov. 24 in Bronswood Cemetery in Hinsdale, Ill.

Dancer joined the predecessor of Dancer-Fitzgerald-Sample in 1937, became president in 1940 and was named chairman several years later. Prior to coming to New York he was associated with Henri, Hurst & McDonald, Chi agency, where he served as a v.p. and general manager.

Surviving are his wife, three daughters and nine grandchildren.

ARTHUR JOHNSTON McCULLEY

Arthur Johnston McCulley, 75, creator of "Zorro," died Nov. 23 in Hollywood, after a series of operations.

A former newspaperman, he wrote numerous books during his career. He created "Zorro" for a national men's magazine. The fictional character became wellknown when Douglas Fairbanks Sr. portrayed the role in films. Later it was done with Tyrone Power in the title role. He began writing in 1908. His novels include "Iron Horse Town" and "The Devil's Doubloons." He also wrote several plays and film stories. The tv series is based on the character he created.

His daughter survives.

M. L. NELSON

M. L. Nelson, 49, managing editor of the news bureau of stations WHO and WHO-TV, Des Moines, died of a heart attack Nov. 16 in that city. He had been with WHO for 15 years. During World War II he was given awards by the Netherlands and the Greek governments for his appeals on his radio program, "The War Service Billboard," for clothing and relief of European war victims. Before joining WHO he was with WLB, U. of Minnesota radio station, and WLOL, Minneapolis.

Surviving are is wife, three sons, his mother and a sister.

TERI JOSEFOVITS

Teri Josefovits, 49, pianist-composer, died Nov. 23 in Yonkers, N.Y. He had been recuperating at home after major surgery when complications set in.

For many years, Josefovits had played as a single and as a leader of his Teri Trio in hotels and club dates around the country. He also had been staff pianist at the Broadway Paramount Theatre for 11 years. During the early stages of his career, Josefovits toured Europe and the U.S. as a classical and concert pianist.

Surviving are his wife, his father, and two brothers.

SYLVESTER L. CRONIN

Sylvester L. Cronin, 78, retired circus executive whose career of 60 years was spent with the big top, died of a heart attack Nov. 15 in Arcadia, Cal. A native of Hartford City, Ind., he first worked with theatres in Peru, Ind.

Cronin later joined the Hagenbeck-Wallace circus as advertising agert. He managed the John G. Robinson circus for several years, then moved to the Coast in 1929 to become general manager of the Al G. Barnes Circus. For a time he managed the Clyde Beatty Circus after World War II.

JOSEPH SLUTSKY

Joseph Slutsky, 76, co-owner of the Nevele Hotel in Ellenville, New York, and the Olcott Hotel on Central Park West in New York City, died Nov. 23 in Ellenville. A native of Russia, he and his father opened the Nevele as a farm which took guests in 1901. It has grown into 355 rooms with 700 acres of grounds. At his death, he was co-owner of the Nevele and the Olcott with his sons, Ben and Julius Slutsky.

Surviving also are his wife, daughter, three brothers and three sisters.

JAMES B. CARSON

James B. Carson, 73, retired stage and film comedian, died Nov. 18 in Los Angeles.

He launched his career in vaudeville, touring the U.S. His legit credits include "Judy Forgot" at the Broadway Theatre in 1910, "Redheads," "Little Jessie James" in 1923, and "The Great Necker" in 1928. His films include "Everything Happens to Me," "Moonlight and Pretzels," "Harmony Lane" and "Coronado."

His four daughters survive.

WALTER S. GOULD

Walter S. Gould, 83, Negro jazz pianist who trouped in vaudeville as "One-Leg Shadow" Gould, died Nov. 17 in Albany. A native of Philadelphia, he lost a leg in a train accident at the age of 11. He sang Negro spirituals as a teenager and later became a pianist.

Gould subsequently toured as a pianist-singer with the acts of Cole & Johnson, Williams & Walker and "Give a Damn" Jones. For a time he taught music and since 1938 had been an accountant.

There are no survivors.

BILLY GIBSON

Billy Gibson, 65, former monopedic dancer and quondam jewelry salesman, who worked with paraplegics, among other things, because of the loss of his right leg, died last week in New York's Welfare Island.

It is believed his wife and daughter survive. However, a distant cousin in Philadelphia was notified by the Catholic Actors Guild. Funeral arrangements were made by the Actors Fund of America.

LOTTA W. DONAGHEY

Lotta Watson Donaghey, 83, former actress and widow of one-time Chicago Tribune drama critic Frederick Donaghey, died Nov. 17 in Chicago. She and her husband were active in the original Chicago Opera Co. and once operated a theatrical agency that booked tours for such longhair attractions as Jascha Heifetz, Gallicurci and Robert Mantell.

Her husband's tenure with the Tribune was from 1922 to 1930.

GRACE D. NILE

Grace Dunbar Nile, ex-actress from Fremont, Neb., died of cancer Nov. 14 in Lakewood, Colo. She once shared billing with Eva Tanguay, Eddie Foy, Bob Burns and Jack Benny.

Miss Nile entered the theatre in the early 1900s as a chorus girl and moved up to Broadway legit. She left the stage in 1927 to team with Dick Mansfield and establish their own vaude company.

JAMES L. REYNOLDS

James L. Reynolds, 49, Tower Theatre manager, Dallas, died Nov. 16 in that city after a brief illness. He started with the Interstate Theatres circuit in 1932 as an usher and rose through the ranks to become manager of several local suburban houses for the chain, before being promoted to the Tower, midtown deluxer.

Survived by a son, daughter and his parents.

GARDNER HUNTING

Gardner Hunting, 86, retired film executive and writer, died Nov. 21 in Burbank, Calif. He worked for newspapers and mags in Michigan, Illinois and New York before he entered the film industry. He was with the Famous Players-Lasky Corporation in N. Y. and Hollywood from 1912-18 and later became a freelance writer, retiring five years ago.

His brother survives.

BARRY H. DREWES

Barry H. Drewes, 45, leader of the U. S. Army chorus at Fort Myer, Virginia, and former director of the cadet glee club at West Point, died Nov. 22 in Garden City, L. I. He was also director of educational music for G. Schirmer, Inc., New York music publishing firm.

His wife, three daughters, mother and two brothers survive.

JOHN RICH

John Rich, 47, Columbia Pictures film editor (not to be confused with screen writer-director of same name), died of a heart attack Nov. 14 in Hollywood.

Surviving are his wife, daughter, mother and sister.

WILLIAM E. STRASSNER

William E. Strassner, 83, director of the Thayer Military Band at Canton, O., for 55 years, died Nov. 19 in that city. He was a former director of the Cleveland Shrine band and earlier gave concerts as a baritone with artists of the Metropolitan Opera.

His wife, daughter and a brother survive.

JAMES S. BRAILEY

James S. Brailey, 85, founder of Brailey-Browining Theatres, died Nov. 15 in Toledo, O. At one time his chain operated a number of houses in northwestern Ohio and Indiana. Among them were the Paramount and State Theatres in Toledo.

Surviving are his daughter and a brother.

TOM PITTMAN

Tom Pittman, 25, stage-screen actor, died in an auto accident in Hollywood Oct. 31, when his sports car plunged over a road into Benedict Canyon. His body was found Nov. 19 in wreckage, after sheriff deputies took to the air in an attempt to possibly spot remains.

His last credit on screen was "Proud Rebel." Father survives.

JACK CARNEY

NOV. 27, 1956

MARRIAGES

Josephine Prentice to Timothy Fales, New York, Nov. 14. Bride is a featured dancer in "Jamaica"; he's the son of a socialite New York banker.

Myrtle Arbuthnot to Harry Robinson, London, Nov. 17. Bride is Ziki Arnott, singer niece of Lord Wharton; he's a songwriter.

Jennifer Jayne to Peter Mullins, London, Nov. 22. Bride is a tv actress and singer; he's art director of "William Tell" vidpic series.

France Roche to Gilbert de Goldschmidt, recently in Paris. She is a Parisian columnist and quondam actress; De Goldschmidt had financed France-American film productions.

Joanne Gilbert to Edward L. Rissien, London, Nov. 20. Bride and groom are both American. She an actress and singer, he a tv and film producer.

Rosemary Canuto to Paul Lauterbur, Pittsburgh, Nov. 22. Bride is continuity director for WTAE, Ch. 11, in Pitt.

Kathy Gallant to Dwight Stuart, Hollywood, Oct. 27. Bride, an actress, was "Miss New Hampshire of 1951."

Mary McGowan to Bob Menzies, Glasgow, Scotland, Nov. 6. Bride's a dancehand vocalist.

Joy Norton to Brian Richards, London, Nov. 22. Bride is a showgirl; he's a West End stage manager.

Suzanne Zane to George David Pal, Santa Monica, Cal., Nov. 22. Groom is son of film producer George Pal.

Jeanne Evans to Richard L. Bare, Carmel, Cal., Nov. 22. Bride is a tv actress; he's a director.

Connie Russell to Bill Webber, Philadelphia, Nov. 22. He is WFIL-TV's morning man.

Natalie Primus to Joe Lustig, Athens, Greece, Nov. 2. Bride is with the J. Walter Thompson agency; he's a Broadway legit pressagent.

BIRTHS

Mr. and Mrs. James Keenan, twin daughters, Pittsburgh, Nov. 15. Father's former p.a. for William Penn Playhouse and is now on that strawhat's advisory board.

Mr. and Mrs. Ethan Stang, daughter, Pittsburgh, Nov. 9. Father's with the Pitt Symphony.

Mr. and Mrs. Bernie Efinoff, son, Pittsburgh, Nov. 17. Father's manager of SW Squirrel Hill Theatre.

Mr. and Mrs. Bill White, daughter, Santa Monica, Cal., Nov. 11. Father is KHJ-TV film supervisor.

Mr. and Mrs. Jerome B. Agel, daughter, New York, Nov. 11. Father is an account supervisor with Asher B. Elkes Associates.

Mr. and Mrs. Robert Marshall Sinskey, son, Santa Monica, Cal., Nov. 17. Mother is actress Peggy Webber.

Mr. and Mrs. Bucky Rous, daughter, Glendale, Cal., Nov. 19. Mother is former standin for Dorothy Malone; father is a Universal studio costumer.

Mr. and Mrs. Tony Curtis, daughter, Hollywood, Nov. 22. Mother is film actress Janet Leigh; father is a film actor.

Mr. and Mrs. Myron Mandel, son, Tarrytown, N. Y., Nov. 22. Father is son of Harry Mandel, head of RKO Theatres publicity.

Mr. and Mrs. Martin Poll, son, New York, Nov. 20. Father is president of Gold Medal Studios (formerly Biograph) in the Bronx.

Mr. and Mrs. Irwin Zucker, daughter, Hollywood, Nov. 20. Mother is former script writer Dee Hill; father is a publicist and record promoter.

Mr. and Mrs. Larry Kane, son, Houston, recently. Father is disk jockey on staff of KXYZ in that city.



Attention MOON BOOKERS!

BETTY and LEW KEAN PARKER

Now Available FOR OUTER SPACE!

Here's their record on earth

VARIETY

Copacabana, N. Y.

Betty (ex-Sisters, with Jane) Kean and Lew Parker, vet vaude nitery - musicomedy-video comic are a new Mr. & Mrs. offstage and a new pro combo who troupe it to the hilt to a solid score. They get better as they progress and are a cinch for anybody's bistro. As a matter of fact, the way they reprise that socko scene from "The Bickersons" (Phil Rapp's highly durable routine) it's about time they are rediscovered for the basic television medium from which this pioneer situation comedy stemmed. The 10-minute excerpt they re-reprised, in pseudo - reclining - in - bed manner (a sheet over two chairs), points that up anew. Situation comedy must be unequivocally socko to hold 'em on a saloon floor. They did.

Abel.

VARIETY

"Betty Kean and Lew Parker's new team is working out into a strong entry for the cafe circuit and other mediums."

Lary.

VARIETY

BETTY KEAN & LEW PARKER
Comedy
25 Mins.
New Nixon, Pittsburgh

It figures. Take Betty Kean's background in comedy as longtime half of the sister team of Betty & Jane Kean (Jane's now doing an act with Ron Fletcher) and Lew Parker's ditto as a single in vaude, cafes, musicals and tv, and the double - harness know - how is bound to pay off. It does, too, in spades.

Any way you look at them, Kean and Parker are on the gold standard. Besides, they're something new since most of the comedy duos these days are of the strictly male variety. What's more, the two of them look as if they'd been working together for years and years.

Miss Kean's still an uninhibited clown who can shake loose some tremendous mugging and loose-limbed canters while Parker manages the almost unbelievable job of being both a straight and a crack comic. A literate, civilized and highly polished one besides.

For a finish, Miss Kean and Parker pull a sheet up around their backs while sitting on two chairs to give the impression they're in bed and go into a few minutes of "The Bickersons" by Phil Rapp. It's a sharp, smart slice of Rapp's typical domestic comedy, delivered by a couple of real pros, and over big.

Add Kean and Parker to the turns that can't miss. They're perfect for every type of room and a cinch for every type of audience, solid, Jackson.

Cohen.

LEE MORTIMER
New York Mirror

"Betty Kean and Lew Parker at the Copacabana is the funniest mixed team in history and I will match it with any comic or comics anywhere at any time. If you don't laugh at them there's something wrong with you."

MARTIN BURDEN
New York Post

"Betty Kean and Lew Parker . . . funnier than ever . . . a highly entertaining act, with two expert performers mugging, singing, doing impressions and paradies and, in general, doing a hilarious job."

ED SULLIVAN
New York Daily News

"Lew Parker and Betty Kean click at the Copa."

HY GARDNER
New York Herald Tribune

"Jules Podell set off some hilarious fireworks in his Copacabana by giving Betty Kean and Lew Parker a show window to display their comedic pyrotechnics. Their stint would tickle the funnybones of the delightful Mr. and Mrs. comedy teams of two-a-day history."

GENE KNIGHT
(Jim O'Connor)
New York Journal-American

"BETTY KEAN AND HUBBY LEW ARE LIKE HER NAME . . . KEEN.

"There's something new in the nightclubs, not only new but good. It's the new comedy team of Betty Kean and Lew Parker. They present a production complete with props. She is a comedienne; he is a comedian, together they make fun!"

FRANK FARRELL
New York World-Telegram and Sun

"Betty Kean and Lew Parker's comedy routines are hilarious!"

LANDON LAIRD
Kansas City Star

"The Terrace Grill has the team of Lew Parker and Betty Kean, two of the best comedians in the business. Their act is packed with laughs and is guaranteed to get a lot of applause."

BURT BOYAR
Morning Telegraph

"Betty Kean and Lew Parker's 'The Bickersons' on a recent Paar show was comedy—to—laugh—out—loud—to."

PAUL BRUUN
Miami Sun

"Everything they present is new and distinctively and individually their own. Their talent won considerable and enthusiastic applause from the customers."

December 3
Cocoanut Grove
AMBASSADOR HOTEL
Los Angeles

Special Material—ELI BASSE • LARRY DANIELS • SAMMY FAIN
NAT HIKEN • MICKEY ROSE • DANNY SHAPIRO
JERRY SEELEN • ALLAN WALKER • BERNIE WAYNE
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Jack Bertell John Greenhut
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Bookings: ASSOCIATED BOOKING CORP.

December 25
STATLER HILTON
Dallas, Texas